

# WORLD STUDIES HUMANITIES



# COLUMBUS CITY SCHOOLS

Resource Notebook  
Revised 2010-11

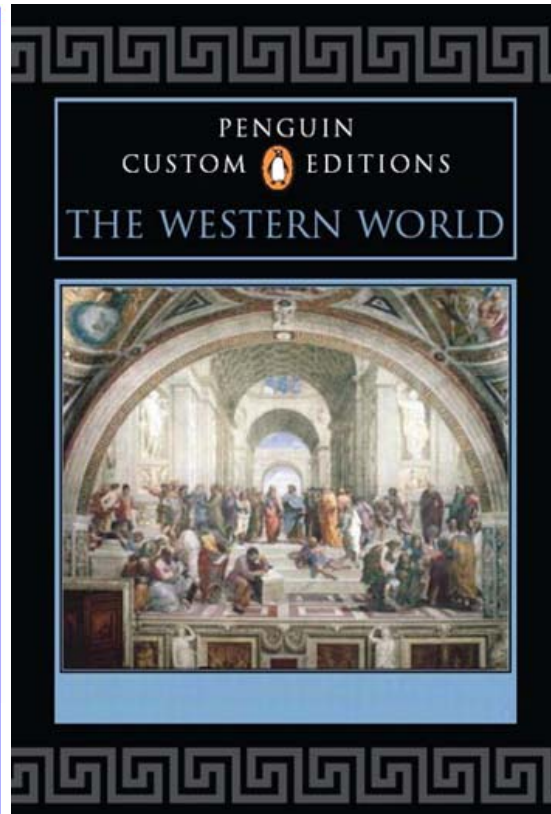
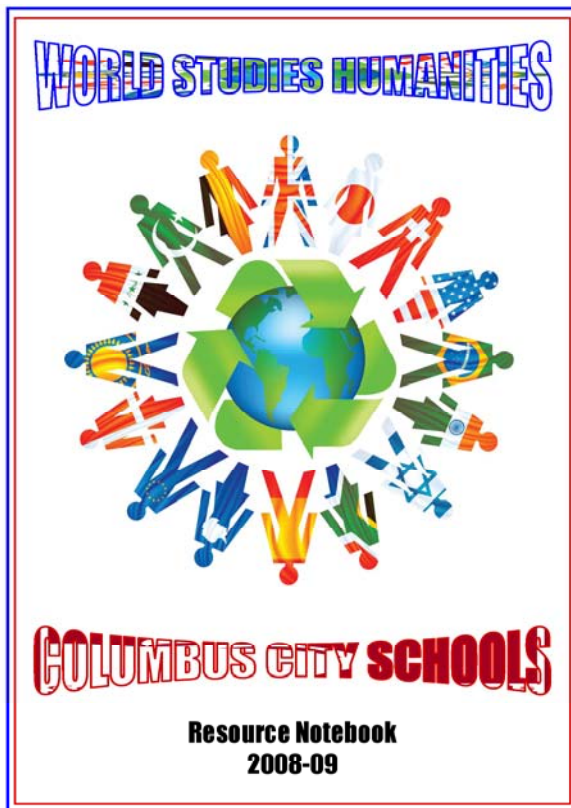
## Teacher's Guide to Using this Resource Notebook

This resource notebook has been developed to help teachers integrate history, literature, and the arts into the humanities curriculum. It is not intended to be a curriculum guide, but rather a supplement to the district approved curriculum. In planning daily lessons, teachers should use this notebook along with the district curriculum guides in Reading, Writing, and Social Studies.

Teachers should not attempt to use every item in this notebook. Instead, they should choose a variety of reading selections and activities that will help students understand the historical time period and thematic connections for each unit.

Each tab in this notebook contains recommended readings and resources for one unit in the World Studies curriculum guide. This material includes: recommended novels and literary connections, art and music connections, reading study guides, primary sources, supplemental activities, and novel study guides.

The study guides in this notebook are based on reading selections from the Humanities custom reader, *The Western World*. The selections in this book were chosen by CCS Humanities teachers from a variety of databases in literature and history.



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FOR  
WORLD STUDIES HUMANITIES**

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**COLUMBUS CITY SCHOOLS**

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## Humanities · Recommended Readings and Resources

### Unit 1: Foundations of World Studies

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#### Novels

None

#### Language Textbook Correlations

*Elements of Language*, 3<sup>rd</sup> Edition – Grade 9  
Thinking About Reading and Writing, p. 2  
Writing an Analysis of a Poem, p. 168

#### Humanities Reader Selections

On Writing about Literature, p. 1  
Writings about Poems and Paintings, p. 21

#### Websites

Historiography

<http://www.cuw.edu/Academics/programs/history/historiography.html>

Social Studies Skills Tutor

[http://www.phschool.com/curriculum\\_support/ss\\_skills\\_tutor/content/pop.html](http://www.phschool.com/curriculum_support/ss_skills_tutor/content/pop.html)

Read Write Think

<http://www.readwritethink.org/>

Ohio Social Studies Resource Center

<http://www.ossrc.org/>

National Geographic Atlas Site

<http://www.nationalgeographic.com/xpeditions/atlas/>

United Streaming

<http://streaming.discoveryeducation.com/index.cfm>

Glencoe Literature Library

<http://www.glencoe.com/sec/literature/litlibrary/>

Art and Social Issues

<http://www.artandsocialissues.com>

## Humanities · Article

### Teaching with Documents, How do I use them?

#### Suggested Methods for Integrating Primary Sources into Classroom Instruction

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Social Education 67(7), pp. 414-415

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#### 1. Focus Activity

Introduce document analysis as a regular activity at the beginning of each class period to focus student attention on your day's topic.

For example: Place a document on an overhead projector for students to see as they enter the room; or meet students at the door and hand them a document as they enter—as soon as the bell rings, begin a discussion.

#### 2. Brainstorming Activity

Launch a brainstorming session prior to a new unit of study with a document. This will alert students to topics that they will study.

For example: Distribute one or more documents to students and ask them what places, names, concepts, and issues are contained in it/them, along with what questions they prompt. Write these on a sheet of butcher paper. Keep this list posted in the room for the duration of the unit. Check off items as they are studied in the unit.

#### 3. Visualization Exercise

Encourage students to visualize another place or time by viewing and analyzing graphic materials.

For example: Post photographs, maps, and other visual materials created during the period that you are studying around your classroom. Change these images as the units change.

#### 4. Project Inspiration

Let documents serve as examples for student-created projects.

For example: If your economics assignment is for students to create a poster encouraging young people to save money, share examples of World War II savings bond campaign posters with them.

#### 5. Dramatic Presentation Activity

Use documents to inspire dramatic presentations by your students.

For example: Share with students a presidential speech and ask a student volunteer to deliver it to the class; or ask a student to present a dramatic reading of a letter; or assign students to write a script containing quotes from primary source documents.

#### 6. Writing Activity

Use documents to prompt a student writing activity.

For example: Share with students a letter and ask them to either respond to it or write the letter that may have prompted it.

#### 7. Listening Activity

Allow sound recordings to give students the sensation of being present at an historical event.

For example: Dim the lights in your classroom while you play a sound clip from an historical event and ask students to describe or draw the scene and/or the emotions in the voices.

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##### 8. Creating a Documentary

Use vintage film footage to encourage student-created documentaries.

For example: In place of a traditional unit assessment, assign student groups the creation of a 10-minute documentary about the time period they have just studied. Ask them to incorporate film footage, photographs, sound, and quotes from other primary sources.

##### 9. Cross-Curricular Activity

Use documents to suggest and reinforce collaboration with a colleague in another department on assignments for students.

For example: If a physics teacher assigns students to create an invention, share with students a patent drawing and ask them to draw one for their invention along with a specification sheet. Or, share documents with students related to the novels (or authors) that they are reading in Language Arts.

##### 10. Current Events Activity (What is Past is Prologue)

Use documents to launch a discussion about an issue or event in the news.

For example: Select a document that relates to a person, event, or place that is currently in the news. Strip the document of information about the date of its creation and distribute it to students. Ask students to speculate about when it was created.

##### 11. Drawing Connections Activity

Use documents to help students recognize cause and effect relationships.

For example: Provide students with two seemingly unrelated documents and ask them to connect them using other documents. One possibility might be to ask them how the Lee Resolution and the Homestead Act are connected. Student answers might include, "Three committees were set up as a result of the Lee Resolution. One committee drafted the Declaration of Independence. Its principle author was Thomas Jefferson. He was the president at the time of the Louisiana Purchase. The territory that became part of the United States as a result of the Louisiana Purchase included much of the land that became available for settlement under the Homestead Act."

##### 12. Integrating Geography Activity

Use documents to emphasize where significant events have taken place.

For example: Post a large map of the United States or the world on the classroom wall. Each time a new milestone document is discussed, place a pin in the location where the document was created and/or where its impact was the greatest.

##### 13. Small Group Hypothesis Activity

Use documents to encourage creative thinking and the significance of a particular document.

For example: Divide students into small groups, provide them with a document, and ask them to consider "what if" the document never existed.

##### 14. Self-reflective Exercise

Use documents to prompt student understanding of how actions of the government and/or events of the past affect their lives today.

For example: Provide students with copies of the 19th Amendment and the Voting Rights Act and ask students to consider the documents' implications for their lives.



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##### 15. Assessment

Incorporate documents into document-based essay questions to assess student knowledge of a topic or event.

For example: Provide students with four documents that relate to westward expansion (such as, the Northwest Ordinance, the Homestead Act, the Pacific Railway Act, and the Morrill Act). Ask them to use the information contained in the documents and their knowledge of the subject to write an essay explaining the federal government's role in the settling of the West.

This list was developed by the education staff of the National Archives and Records Administration.

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**Writing and Rewriting History**  
**Sam Wineburg and Daisy Martin**

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*September 2004 | Volume 62 | Number 1*  
*Teaching for Meaning, Pages 42-45*

Students learn to read critically as they plunge into primary and secondary sources looking for historical fact.

Several years ago, we toured a swanky new middle school rising on the broken asphalt of an urban parking lot. This public school had a mission statement that read like a recruiting poster for a high-tech start-up: Students would gain the skills not only to cope with the “information demands of the digital age” but also to “flourish in it.” A 13-year-old guide led us to a classroom gleaming with computers where the teacher circled among students working on reports on different countries.

We sidled up to one group huddled over textbooks and a stack of printouts from the Web. In neat letters at the top of a “knowledge poster,” we spied the word “Pakistan” and the phrase “parliamentary democracy . . . religious freedom for all.” We posed a straightforward question to the group: “How do you know that’s true?” A pigtailed girl with a gleam in her eye—clearly this quartet’s leader—grabbed her book and thrust it under our noses: “See,” she said, using her finger to locate truth. “Page 242. It says it right here.” We persisted: “How do you know that’s true?”

Judging from this student’s quizzical expression, we might as well have phrased our question in Martian. A second girl came to the rescue by summoning us to her laptop. “Look,” she said, pointing to the government of Pakistan’s official Web site. “It says it here, too.” We continued, unmoved: “But what if we went to India’s Web site, and it said that Pakistan was a totalitarian regime that oppressed Hindus and other religious minorities? What then?” The students put their heads together and in an instant arrived at their response. “We’d vote,” they said.

**Judging the Quality of Information**

We begin with this vignette because it captures a truth that we have encountered time and again during our school visits. In social studies classes, students amass piles of information and sometimes become quite articulate about what they have learned. But the moment the discussion turns to assaying the quality of information, voluble students turn mute. Asked to exercise judgment, they throw up their hands and vote.

We recognize that some would cry foul at our question, claiming that the ability to evaluate the trustworthiness of a textbook is beyond the ken of the typical middle school or even high school student. Young people, according to this view, should first learn the facts. It’s only later on, when they take an Advanced Placement class or a college seminar, that students would learn that historians argue over competing interpretations of history and sometimes even question the veracity of widely accepted facts.

Back when the world presented itself in measured doses—the daily newspaper at our doorstep, the big three networks on TV, the weekly visit to the public library—such a stance might have sufficed. But this Rockwellian world has long since vanished. Ask any middle schooler with a research project how to spell the word library and you’ll get a six-letter response: G-O-O-G-L-E.

And what happens exactly when we cede to Google the role of quality control? Try typing Holocaust and crematorium as keywords, and your surfing will eventually take you to an official-looking Web site for the Institute for Historical Review, its home page proclaiming “truth and accuracy,” with a dedication to “promoting greater public awareness of key chapters of history” and a dispassionate statement of its “501(c)(3) not-for-profit tax-exempt” status. Follow a few links and you’ll soon learn that, contrary to what you might have believed, the Holocaust never happened. In our age of new technologies, every crackpot has become a publisher. The ability to judge the quality of information can no longer be considered “extra credit.”

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**Weighing the Evidence**

The place to teach students to ask questions about truth and evidence in our digital age is the history and social studies classroom, and we should not delay. Consider a unit we designed for the 5th grade, the students' first systematic encounter with U.S. history in the curriculum. Our approach begins with a unit on Pocahontas, John Smith, and Jamestown. This unit was designed as part of PATHS (Promoting Argumentation Through History and Science), a National Science Foundation-funded project that aims at helping elementary school students understand the nature of evidence in history and science.<sup>1</sup>

It turns out that elementary schoolchildren know a lot about Pocahontas. Many can recite specifics: Pocahontas saved John Smith, she was an American Indian “babe” and princess, and she was daughter of a chief. In fact, the knowledge that students bring to the classroom about that topic shows the reach and potency of one of our most successful contemporary storytellers: The Walt Disney Company. The Disney version of this story tells of Pocahontas, a svelte, free-spirited 19-year-old, and John Smith, a dashing hunk of a colonist, who fall in love, flouting orders that there be no contact between the Indians and the colonists. In this tale's dramatic climax, Pocahontas prevents her father, Chief Powhatan, from cudgeling Smith to death.

Pocahontas's act of courage leads both sides to lay down arms and ushers in a new era of understanding between two warring cultures. In the movie version, the characters are visually stunning, the plot straightforward, and the moral lessons clear.

Yet this dramatic climax—Smith's rescue—may never have happened. The only eyewitness who left a paper trail was Smith himself, and his two accounts are riddled with inconsistencies. The first was written in 1608, the same year in which the event supposedly occurred (Tyler, 1907). It makes no mention of the threat to Smith or of his rescue, and it uses words like “friendship” and “kindness” to describe meeting Powhatan:

He kindly welcomed me with good words and great platters of sundry victuals, assuring me his friendship, and my liberty within four days.

The second account, written 16 years later, uses words like “barbarous” and “fearful” and includes the claim that Pocahontas “laid down her own [head] upon his to save him from death” (Smith, 1624).

Why is the rescue mentioned in one account but not in the other? Was Smith concerned about being viewed as less of a man if the truth came out that an Indian girl rescued him? In the first account, was he merely trying to describe this new land and its unfamiliar peoples, choosing to omit personal stories? In the second account, was he capitalizing on Pocahontas's fame after her move to London as Indian princess and wife of John Rolfe? Her death in 1617 probably meant that this second account would have gone unchallenged.

In this unit, students compare Smith's two accounts. They read his words and identify factual differences and similarities. They struggle to explain the differences they see in the primary evidence. Only then do they turn to historians' accounts of this event (see Adams, 1867; Barbour, 1969; Lemay, 1991; Lewis, 1966).

There, more puzzles await. Students examine four interpretations of this alleged rescue. Two historians assail the veracity of Smith's later account on multiple grounds, such as the lack of corroborating sources and the inconsistencies between the two accounts' flavor and detail. Other historians take Smith at his word, although they claim that he missed the point: This “rescue,” according to them, posed no real threat to life or limb but was actually a tribal ritual meant to signify death and rebirth, symbolizing Smith's assumption of a new tribal identity under Powhatan's patronage.

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### Writing and Rewriting History

Sam Wineburg and Daisy Martin

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What are the facts of the story? What do these facts mean? There are no easy answers. Designed to teach the interpretive and evidentiary nature of history, this unit pushes students to delve into the evidence themselves. Students read, evaluate, and synthesize primary and secondary source material through carefully constructed lessons that include guided worksheets and structured discussions. They use a timeline to calculate that Pocahontas was only 10 or 11 when the supposed encounter with Smith occurred—hardly the Barbie-in-deerskin of the movie version. Students consider parallels between how people might go about investigating historical stories and how their principal, for example, might investigate some recent occurrence in school, such as a cafeteria food fight.

In one classroom in which we piloted our materials, 7th grade students responded indignantly to the movie version of the Pocahontas tale, expressing outrage at being fed a distorted, if not patently false, story. At the end of the unit, they vented their frustration by writing letters of complaint to Roy Disney, who was at that time chairman of the Board of Directors of Walt Disney Productions. Anna, an articulate 13-year-old, wrote the following:

I am sure that you know the basic facts: Matoaka (Pocahontas's real name) was 10 or 11 when the capturing of John Smith in Virginia took place. She married John Rolfe and died in England. Instead of showing Pocahontas as she was, Disney instead chose to perpetrate the myth of a handsome man: Captured by Indians in North America and about to get his brains smashed out, John Smith is saved by the typical media-fashioned woman (almost naked), with whom he falls in love. What confuses me is that Disney must have done extensive research before making this movie. So why does it seem like just another cartoon? Maybe instead of taking true stories and straining the truth out of them, Disney could create a story with realistic people (especially women) and an intelligent plotline that tries to tell the truth.

#### The Role of Reading and Writing

Reading primary and secondary sources constitutes the heart of such an investigative curriculum, but reading is only one part of a two-part equation: It must be accompanied by writing. As a capstone to this unit, students are thrust into the role of authors, rewriting their textbook accounts so they more accurately reflect the truth of the story. For example, textbook accounts almost never mention that when Pocahontas was 17, a group of Jamestown ruffians treacherously abducted her and held her hostage for more than a year.

Literacy is the key word here, because the teaching of history should have reading and writing at its core. Years ago, this may have been the case, but that time is long gone. In some underfunded schools, teachers struggle to cope with low reading levels by reading the textbook aloud to students so they at least “get the content” (Schoenbach, Greenleaf, Cziko, & Hurwitz, 1999). In other classrooms, writing in social studies is increasingly being replaced by PowerPoint assignments, complete with bullet points and animation. But we can no more defend an argument on why the USSR disintegrated using bullet points than we can journey to Moscow on the wings of a Frommer travel guide. Working through successive drafts of the cause-and-effect essay—making sure that paragraphs reflect a logical procession of ideas and that assertions are backed by evidence—is hard and inglorious work, but there are no shortcuts. No celebration of multiple intelligences or learning styles that takes the form of skits or illustrated knowledge posters equips us to answer those who would deceive us the moment we open our browsers. Skits and posters may be engaging, but leaving students there—engaged but illiterate—amounts to an incomplete lesson that forfeits our claim as educators (see Wineburg, 2001).

We are aware that we have crafted a decidedly old-fashioned message for a technologically savvy world. We are also aware that our message differs from what one hears in the tired battles known as the “history wars.” There, the focus immediately shifts from why teach history to which history to teach: either a so-called “critical” history of broken promises and false hopes (where

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everything is up for grabs except this kind of narrative's underlying assumptions) or a story of flawless heroes that prepares youngsters for an adulthood of History Channel reruns. Neither narrative begins to capture the complexity of United States history or prepares citizens to function effectively in the future.

We need an approach to teaching history where the criteria for success have less to do with intoning loyalty oaths (to either side of the political aisle) than with students' ability to participate in the literate activities that our society demands. This means teaching students to be informed readers, writers, and thinkers about the past as well as the present—a goal all parties should be able to embrace. Our democracy's vitality depends on it.

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**Endnote**

1 Principal investigators in the PATHS project were Sam Wineburg, Reed Stevens, Leslie Rupert Herrenkohl, and Philip Bell. The opinions expressed in this article are those of the authors only.

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## Humanities • Article

### Not Just the Facts: Using Stories to Make History Meaningful

Linda Ankrum, Marty Potts and Dianne Kinkead

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*December 2002/January 2003 | Volume 6 | Number 4*  
*Reading and Writing in the Content Areas*

Students can memorize the facts about the Middle Passage, World War I, and the Vietnam Conflict, but how can they really understand what it was like to be trapped on a slave ship, be confined to a sanitarium suffering from burns caused by mustard gas, or trudge through the hot jungles of Vietnam? How can we help students experience some of the emotional impact of historical events? Of course we need to give students the facts, which can be found in their history textbooks. But it's also important to lead students to consider how everyday people reacted to such events.

Educators understand the need to make history come alive for high school students whose only firsthand experience with U.S. history is the current War on Terrorism. To meet this challenge, we—a U.S. history teacher and a reading specialist—teamed up to create ways to integrate trade books into the history curriculum. Young adult novels give life to the facts found in our history textbooks and help students gain a better understanding of the past by connecting them with characters who embody the emotions and feelings of a time and people in history.

#### The Power of Story

Historical fiction portrays the human aspect of history. It makes real the human elements of humor, romance, pain, grief, anger, life, and death in events. Students read historical novels throughout the school year and write reviews that address the historical period, plot, moral or intellectual information, stereotypes, and character analysis. Students are also asked to comment on the accuracy and clarity of the historical incidents portrayed. This assignment gives students practice in writing, boosts comprehension, and advances their critical thinking skills.

The assignment also gives students a chance to associate with historical characters' adventures, actions, and emotions—which helps make the event more meaningful. As one student remarked in his review, “I really identified with the main character's emotions when his father was killed.” Another student noted, “It gave me a better understanding of the hardships soldiers faced throughout the war. Everyone came into the war for different reasons, risking their lives for others back home.”

Pairing historical fiction with the content of U.S. history textbooks gives life to the colorless facts often provided about those events. Students become adept at seeing the relationship between real people in a real time. Such ability also supports high-stakes testing in social studies.

Students learn to see patterns of change, interpret the past, and better understand various points of view.

#### A Little Friendly Competition

At our school, we also use historical fiction as the foundation for our biannual competition called the Battle of the Books.

Students from two U.S. history classes and students from a class in American literature join together to compete in a cross-curricular event designed to spark an interest in reading while integrating literacy into content instruction. Students read two historical fiction books from a targeted period. After reading the books, two teams of students create questions based on the stories they read. Each team then selects a smaller team of students to represent them and participate in the actual competition.

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The format of the contest is similar to the Academic It's television quiz competition: the contestants sit facing each other, as the rest of the class, faculty, and staff cheer them on. A captain from each team gives the answers. The reading specialist reads the questions, and the classroom teachers make sure two basic rules are followed: (1) the first team to raise a hand or sound the buzzer answers the question, and (2) if the first team is incorrect, the second team has a chance to answer.

Our more recent competition featured questions about Paula Fox's *Slave Dancer* (Laurel Leaf, 1996) and Scott O'Dell's *Sing Down the Moon* (Laurel Leaf, 1999). Student-generated questions included: Why do the slaves need to dance? How many people were kept on deck and chained?

What caused the death of the Navahos at Fort Sumner? What emotion describes how the Navahos recall the walk?

Everyone gets involved in the Battle of the Books. Students from different classes work together to compete, and the school newspaper publishes interviews with participating students. Faculty, staff, and supervisors are invited to the competition, which heightens students' excitement and validates the activity. The rivalry creates an enthusiasm for learning and helps students gain a deeper understanding of history.

By supplementing textbook readings with historical fiction and competitions like the Battle of the Books, we have found two effective ways to help our students connect with the people and historical topics discussed in our classrooms. These approaches also teach students to use more than one source to understand historical events. And, by making history relevant, students better remember the facts of the events. As one student noted, "Mrs. P, we're not just learning in your classroom. We are learning things we are going to remember."

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## Humanities · Article

### Primary Sources in History: Breaking Through the Myths

by Keith C. Barton

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...A basic principle of instruction is that lectures are appropriate when students will learn from them just as well as if they had located the information on their own. Students don't need to read the Northwest Ordinance to find out that it provided for the return of slaves who had escaped to certain states in the North. Telling them that information is just as effective—and much more efficient – than have them scour the document to locate it themselves. Sometimes, though, original sources can be a more effective way of conveying information. Teachers who want students to visualize a miners' strike in the 1920s aren't going to laboriously describe the scene in words; they're going to show photographs. Similarly, oral or written explanations of historical changes in architecture, fashion, or technology won't be nearly as effective as having students look at pictures or artifacts that represent those same changes. This kind of information is conveyed through visual media, and original historical sources can supply such images.

Other Times, written historical sources are more eloquent and thoughtful than secondary ones, and so students should study them directly. We still listen to the "I Have a Dream" speech, not only because it had an impact on historical events but because we want to know what Martin Luther King said and how he said it. There's no point in trying to paraphrase the speech –King got it right, and we can learn what he said through direct engagement with his words. Similarly, the Declaration of Independence, the Seneca Falls Declaration, and many other public documents represent clear and inspiring statements of principle, and studying them only through lectures or textbooks –without reading the original text—would devalue them. By contrast, students can learn about the significance of some documents without reading them directly; they would lose nothing in a paraphrase of the Northwest Ordinance, for example, or even of the Magna Carta....

From Keith C. Barton, "Primary Sources in History: Breaking Through the Myths," Phi Delta Kappan, June 2005



**Humanities · Reading****Perspectives: Why Historians Disagree**

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Unlike some other fields of scholarship, history is not an exact science. We can establish with some certainty many of the basic "facts" of history that the United States declared its independence in 1776, for example; or that the North won the Civil War; or that the first atomic bomb was detonated in 1945. But wide disagreement remains, and will always remain, about the significance of such facts. There are as many different ways of viewing a historical event as there are historians viewing it. In reading any work of history, therefore, it is important to ask not only what facts the author is presenting but how he or she is choosing and interpreting those facts.

Historians disagree with one another for many reasons. People of different backgrounds, for example, often bring different attitudes to their exploration of issues. A black historian might look at the American Revolution in terms of its significance for the members of his or her race and thus draw conclusions about it that would differ from those of a white historian. A Southerner might view Reconstruction in terms different from a Northerner. Social, religious, racial, ethnic, and gender differences among historians all contribute to the shaping of distinctive points of view.

Historians might disagree, too, as a result of the methods they use to explore their subjects. One scholar might choose to examine slavery by using psychological techniques; another might reach different conclusions by employing quantitative methods and making use of a computer. Because history is an unusually integrative discipline that is, because it employs methods and ideas from many different fields of knowledge, ranging from science to the humanities, from economics to literary criticism the historian has available an enormous range of techniques, each of which might produce its own distinctive results.

One of the greatest sources of disagreement among historians is personal ideology a scholar's assumptions about the past, the present, politics, society. Historians who accept the teachings of Karl Marx and others that economics and social classes lie at the root of all historical processes will emphasize such matters in their examination of the past. Others might stress ideas, or the influence of particular individuals, or the workings of institutions and bureaucracies. A critic of capitalism, for example, might argue that American foreign policy after World War II was a reflection of economic imperialism. A critic of communism would be more likely to argue that the United States was merely responding to Soviet expansionism.

Perhaps most important, historical interpretations differ from one another according to the time in which they are written. It may not be true, as some have said, that "every generation writes its own history." But it is certainly true that no historian can entirely escape the influence of his or her own time. Hence, for example, historians writing in the relatively calm 1950s often emphasized very different issues and took very different approaches from those who wrote in the turbulent 1960s, particularly on such issues as race and foreign policy. A scholar writing in a time of general satisfaction with the nation's social and political system is likely to view the past very differently from one writing in a time of discontent. Historians in each generation, in other words, tend to emphasize those features of the past that seem most relevant to contemporary concerns.

All of this is not to say that present concerns dictate, or should dictate, historical views. Nor is it to say that all interpretations are equally valid. On some questions, historians do reach general agreement; some interpretations prove in time to be without merit, while others become widely accepted. What is most often the case, however, is that each interpretation brings something of value to our understanding of the past. The history of the world, like the life of an individual, has so many facets, such vast complexities, so much that is unknowable, that there will always be room for new approaches to understanding it. Like the blind man examining the elephant, in the fable, the historian can get hold of and describe only one part of the past at a time. The cumulative efforts of countless scholars examining different aspects of history contribute to a view of the past that grows fuller with every generation. But the challenge and the excitement of history lie in the knowledge that that view can never be complete.

## Humanities · Reading

### Perspectives: Why Historians Disagree

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#### Questions for Review and Discussion

1. Explain the following statement: "There are as many different ways of viewing a historical event as there are historians viewing it."
2. What differences among historians account for their distinctive points-of-view?
3. Explain how the following factors contribute to differing historical interpretations.
  - a. methods
  - b. personal ideology
  - c. present times
4. Are all interpretations equally valid? Why or why not?

Adapted from Compton's Encyclopedia of American History.

**Humanities · Reading****History the Weapon****from the *Disuniting of America*, by Arthur M. Schlesinger, Jr.**

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Writing history is an old and honorable profession with distinctive standards and purposes. The historian's goals are accuracy, analysis, and objectivity in the reconstruction of the past. But history is more than an academic discipline up there in the stratosphere. It also has its own role in the future of nations.

For history is to the nation rather as memory is to the individual. As an individual deprived of memory becomes disoriented and lost, not knowing where he has been or where he is going, so a nation denied a conception of its past will be disabled in dealing with its present and its future. As the means of defining national identity, history becomes a means of shaping history. The writing of history then turns from a meditation into a weapon. "Who controls the past controls the future," runs the Party slogan in George Orwell's 1984; "who controls the present controls the past."

Historians do their best to maintain the standards of their trade. Heaven knows how dimly we fall short of our ideals, how sadly our interpretations are dominated and distorted by unconscious preconceptions, how obsessions of race and nation blind us to our own bias. We remain creatures of our times, prisoners of our own experience, swayed hither and yon, like all sinful mortals, by partisanship, prejudice, dogma, by fear and by hope.

The spotlight we flash into the darkness of the past is guided by our own concerns in the present. When new preoccupations arise in our own times and lives, the spotlight shifts, throwing into sharp relief things that were always there but that earlier historians had casually excised from the collective memory. In this sense, the present may be said to re-create the past.

Historians must always strive toward the unattainable ideal of objectivity. But as we respond to contemporary urgencies, we sometimes exploit the past for nonhistorical purposes, taking from the past, or projecting upon it, what suits our own society or ideology. History thus manipulated becomes an instrument less of disinterested intellectual inquiry than of social cohesion and political purpose.

People live by their myths, and some may argue that the facts can be justifiably embroidered if embroidery serves a higher good, such as the nurture of a nation or the elevation of a race. It may seem more important to maintain a beneficial fiction than to keep history pure—especially when there is no such thing as pure history anyway. This may have been what Plato had in mind when he proposed the idea of the "noble lie" in *The Republic*.

But enthusiasts are all too likely to confuse "noble lies" with reality. The corruption of history by nationalism is instructive. Nationalism remains, after two centuries, the most vital political emotion in the world far more vital than social ideologies such as communism or fascism or even democracy. But it was not the product of spontaneous generation. "Nationalism is not the awakening of nations to self-consciousness," as Ernest Gellner has said; "it invents nations where they do not exist." Nationalism was developed by intellectuals in the interest of aspiring elites and thereafter propagated to receptive masses. And it continues to thrive because it taps potent emotions of history and locality to give individual lives meaning in an increasingly baffling universe.

Today the nationalist fever encircles the globe. In the West the contagion convulses Ireland and Israel, divides Belgium, Cyprus, and Canada, arouses Brittany, Corsica, and the Basque country. Nationalism broke up first the Soviet empire and then the Soviet Union itself. In the third world, nationalism, having overthrown Western colonialism, launches a horde of new states, large and micro, often at each other's throats in reenacting ancient quarrels of history.

Within nation-states, nationalism takes the form of ethnicity or tribalism. In country after country across the third world ethnic groups struggle for power and, in desperate cases, for survival. The ethnic upsurge in America, far from being unique, partakes of the global fever.

The invocation of history is indispensable to nations and groups in the process of making themselves. How else can a people establish the legitimacy of its personality, the continuity of its tradition, the correctness of its course?

Often history is invoked to justify the ruling class. "The past," writes the British historian J. H. Plumb, "has always been the handmaid of authority." This is top-dog history, designed to show how noble, virtuous, and inevitable existing power arrangements are. Because it vindicates the status quo and the methods by which power is achieved and maintained, it may be called exculpatory history.

## Humanities · Reading

### History the Weapon

from the *Disuniting of America*, by Arthur M. Schlesinger, Jr.

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Other times history is invoked to justify the victims of power, to vindicate those who reject the status quo. Isaiah Berlin has described how the "humiliated and defeated Germans" in the early nineteenth century lashed back against the arrogant French:

They discovered in themselves qualities far superior to those of their tormentors. They contrasted their own deep, inner life of the spirit, their own profound humility, their selfless pursuit of true values--simple, noble, sublime--with the rich, worldly, successful, superficial, smooth, heartless, morally empty French. This mood rose to fever pitch during the national resistance to Napoleon, and was indeed the original exemplar of the reaction of many a backward, exploited, or at any rate patronized society, which, resentful of the apparent inferiority of its status, reacted by turning to real or imaginary triumphs and glories in its past, or enviable attributes of its own national or cultural character.... Hence the value of a real or imaginary rich historical past to inferiority-ridden peoples, for it promises, perhaps, an even more glorious future.

This is underdog history, designed to demonstrate what Bertrand Russell called the "superior virtue of the oppressed" by inventing or exaggerating past glories and purposes. It may be called compensatory history. Both exculpatory and compensatory history use the past in order to shape the future. For 70 years in the Soviet Union, scholars practiced exculpatory history, sedulously defending every twist of the party line and every whim of the Kremlin dictatorship. Then came Gorbachev; and glasnost led in due course to the emancipation of historians.

For the first time ever, Russian historians became free to write honest history-- to describe the purges and the gulags, to demythologize Stalin and even Lenin, to reassess Bukharin and even Trotsky, to condemn the Soviet-Nazi pact of 1939, to pronounce Stalin's U.S.S.R. a totalitarian state, even to doubt the sacred Revolution itself. "A new future requires a new past," said Eric Foner of Columbia after four months as a lecturer at Moscow State University. "To legitimize these far-reaching changes, the press and public officials now paint the history of the Soviet era in the blackest hues." As party-line history was an instrument of dictatorship, historical debate is an instrument of democracy.

By the 1960s German historians had come to accept the crimes of Hitler as a unique German responsibility and to trace Nazism back to nineteenth-century German history and culture. But the revival of German nationalism in the 1980s set off a scholarly campaign to sanitize the national past. The crimes of Hitler, influential historians argued, were not unique, nor were they peculiarly German. All Hitler was doing was imitating genocidal policies invented by Stalin, substituting race for class. Hitler had no doubt done awful things, but other nations had committed comparable atrocities without suffering the same international disfavor. Nazism was deplorable but not fundamental, more a matter of bad luck and aberration.

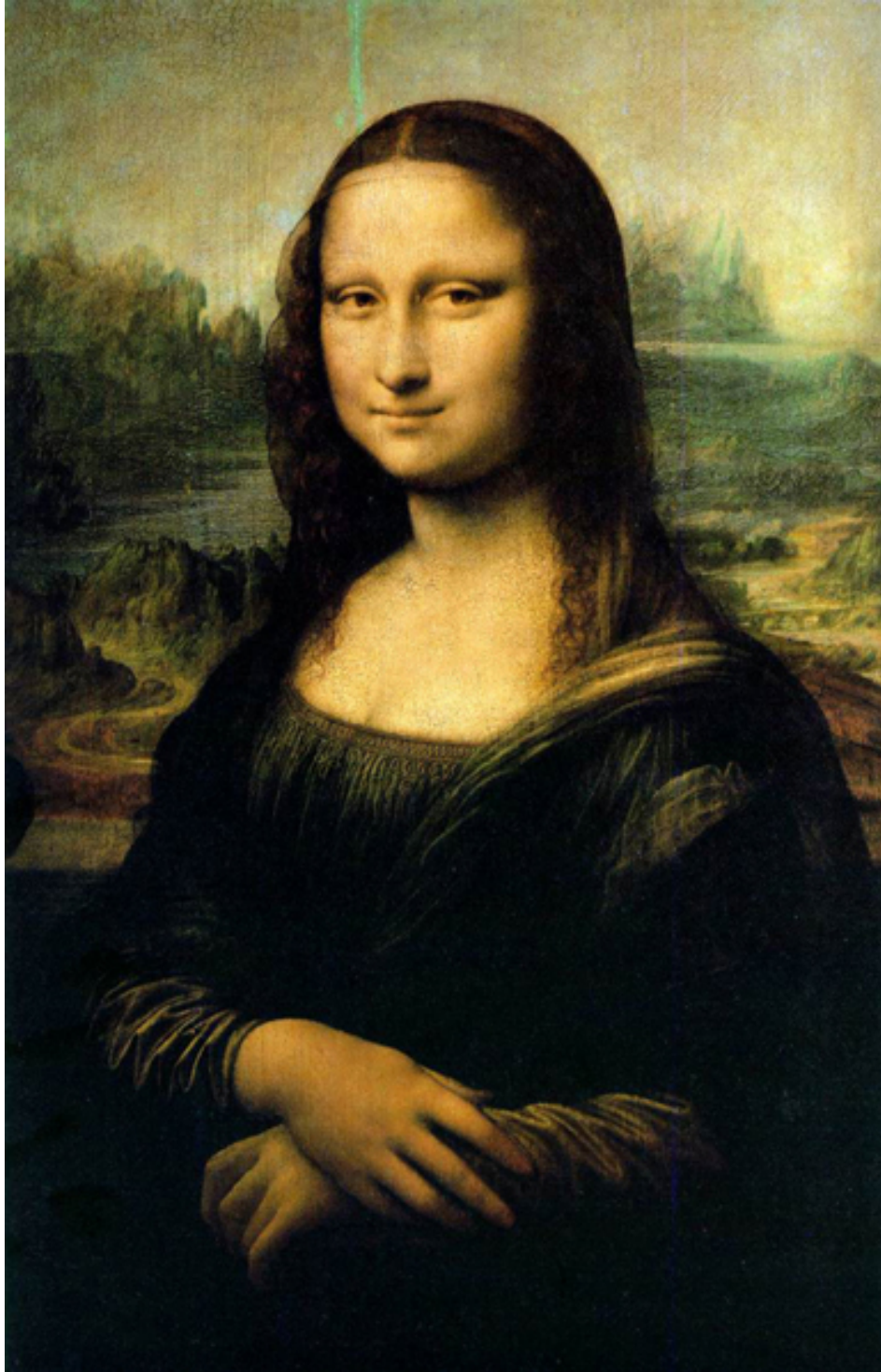
Michael Stiirmer, a conservative historian, criticizes the German "obsession with their guilt" and calls for a new affirmation of national identity. Stiirmer understands the stakes: "Loss of orientation and the search for identity are brothers .... Anyone who believes that this has no effect on politics and the future ignores the fact that in a land without history, he who fills the memory, defines the concepts, and interprets the past, wins the future."

Vaclav Havel, Czech playwright and president, said "He who fears facing his own past, must necessarily fear what lies before him .... Lying can never save us from the lie. Falsifiers of history do not safeguard freedom but imperil it .... Truth liberates man from fear." Honest history is the weapon of freedom.

**Humanities · Primary Sources**  
**An Introduction to Art and History**

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Is this a work of art? Why or why not?

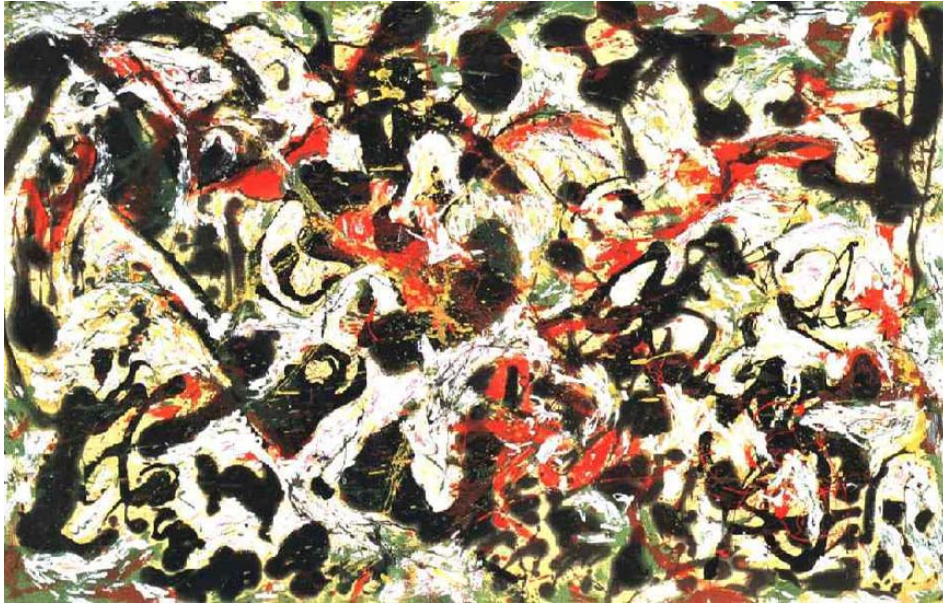


## Humanities · Primary Sources

### An Introduction to Art and History

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Is this a work of art? Why or why not?



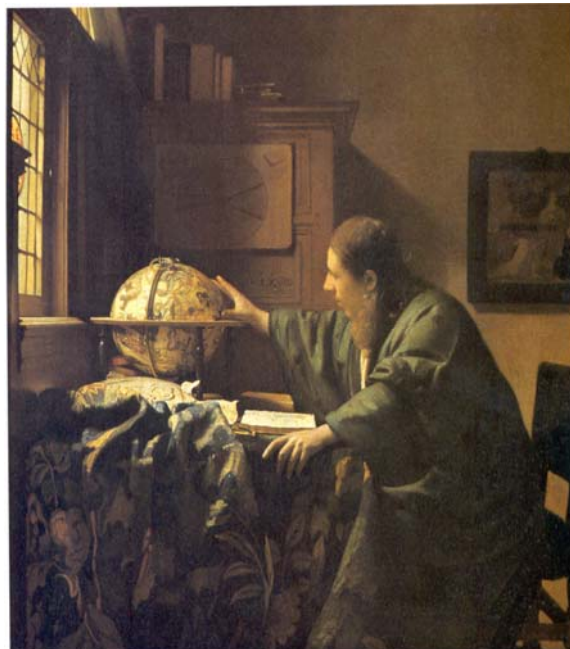
#### What is Art?

Some possible definitions

- Visual representation of intellectual history
- The conscious use of skill and creative imagination

#### Art and History

- Art often reflects change in a society
  - ✓ Changes in values/beliefs- Enlightenment





## Humanities · Primary Sources

### An Introduction to Art and History

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- ✓ Changes in living/working conditions- Industrial Revolution
- ✓ Changes in technology
  
- Art can be used to inspire change in a society- revolutions



- Art as a weapon- Rulers and governments use art to persuade people (public opinion)
  - ✓ kings and queens commissioned royal painters



**Humanities · Primary Sources**  
**An Introduction to Art and History**

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- ✓ democratic governments used propaganda posters during WW I, WW II and the Cold War



- ✓ Totalitarian governments censor art- Stalinist Soviet Union; Nazi Germany



**Meaning in Art**

- Historians use art, music, and literature to understand the past
- Works of art are not self-explanatory- they must be interpreted
- Is there a way to interpret a work *correctly*?





**COLUMBUS CITY SCHOOLS**

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## Humanities · Recommended Reading and Resources

### Unit 2: Citizens and their Governments

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#### **Novels**

##### Time Period

Charles Dickens, *A Tale of Two Cities*

[Study Guide: [http://www.glencoe.com/sec/literature/litlibrary/pdf/tale\\_of\\_two\\_cities.pdf](http://www.glencoe.com/sec/literature/litlibrary/pdf/tale_of_two_cities.pdf)]

Voltaire, *Candide*

[Study Guide: <http://www.gradesaver.com/classicnotes/titles/candide/>]

##### Thematic Connection

William Golding, *Lord of the Flies*

[Study Guide: <http://www.gradesaver.com/classicnotes/titles/lordflies/>]

*The Tragedy of Julius Caesar* (types of government)

[Study Guide: [http://www.glencoe.com/sec/literature/litlibrary/pdf/tragedy\\_of\\_julius.pdf](http://www.glencoe.com/sec/literature/litlibrary/pdf/tragedy_of_julius.pdf)]

#### **Play**

*The Contrast*

#### **Literature Textbook Correlations**

*Literature; Language and Literacy* – Grade Nine – Prentice Hall 2010

The Most Dangerous Game, p. 214

#### **Humanities Reader Selections**

James I, The Divine Right of Kings, p. 26

Thomas Hobbes, The Forms of Government, p. 32

John Locke, The State of Nature, p. 38

Voltaire, The Adventures of Candide, p. 45

Declaration of the Rights of Man, p. 60

Simon Bolivar, The Jamaican Letter, p. 63

Mary Wollstonecraft, A False System of Education, p. 71

Olympe De Gouges, Declaration of Women’s Rights, p. 77

Moliere, How to Become a Gentleman, p. 85

Olympe de Gouges, Reflection on Negroes, p. 91

Olaudah Equiano, Enslaved, p. 95

Olaudah Equiano, from Chapter 3, “The Slaveship,” p. 112

#### **Websites**

The Road to Enlightenment

<http://www.msu.edu/~sweene27/webquest/introduction.htm>

The Electric Ben Franklin

<http://www.ushistory.org/franklin/quotable/singlehtml.htm>

Imaging the French Revolution

<http://chnm.gmu.edu/revolution/imaging/>

Internet Modern History Sourcebook

<http://www.fordham.edu/halsall/mod/modsbook10.html>

## Humanities · Literary Connection

### Unit 2: Citizens and their Governments

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“The Enlightenment” or “The Age of Reason” is one of those rare historical movements which, in fact, named itself. Certain thinkers and writers believed that they were more enlightened than their compatriots and set out to enlighten them. A few such individuals include Rousseau, Voltaire, Locke, Hume, Jefferson, Washington, Franklin, and Paine. Today, the enlightenment is often viewed as a brief moment when a number of thinkers infatuated with reason vainly supposed that the perfect society could be built on common sense and tolerance. However, the notions of human rights it developed continue to be powerfully attractive to oppressed peoples everywhere.

#### FICTION

Many works of fiction related to the enlightenment comment on social mores including the aristocrat versus the commoner.

#### Discussion Questions

- Think about the time period and conditions of society when the authors wrote these works, as well as the conditions of society today. Discuss how conditions of their times may have influenced their works. Compare and/or contrast how today’s society aligns to the environment depicted in the works.

#### Literature Textbook Correlations

*Literature; Language and Literacy* – Grade Nine – Prentice Hall 2010

- Connell, Richard. “The Most Dangerous Game.” P.214. This short story asks important questions about human nature: “Are human beings really civilized?” which is at the heart of many of the enlightenment thinker’s study, particularly Hobbes, Locke and Rousseau.

#### Other short stories:

- Irving, Washington. “Rip Van Winkle.” This story is about a highly likeable but lazy fellow who encounters a strange man who takes him deep into the mountains where he comes across an area filled with oddly dressed men. Rip takes a drink from a keg owned by his companion and falls asleep for twenty years.

#### Novels

- Dickens, Charles. *A Tale of Two Cities*. The tumultuous and bloody years leading up to the French Revolution of 1789 form the setting for this classic novel. The story revolves around Charles Darnay, recently released from the notorious Bastille prison, who had been brought to London by a French doctor to recover his health. Darnay and the doctor’s daughter fall in love, but their happiness is threatened when Darnay is pulled back into the maelstrom of French politics. Their friend, the flawed but loveable Sydney Carton, plays a pivotal role in securing their happiness.
- Golding, William. *Lord of the Flies*. A group of boys creates a government/society which has both positive and negative effects on its citizens.

#### Plays

- Tyler, Royall. *The Contrast*. 1787. This one act play humorously contrasts Colonel Manly, an American officer, with Dimple, who imitates English fashions. Dimple is made to look ridiculous. This play introduces the first “yankee,” Jonathan.

## Humanities · Literary Connection

### Unit 2: Citizens and their Governments

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#### Websites

- [www.englishcompanion.com/pdfDocs/goldingtrial.pdf](http://www.englishcompanion.com/pdfDocs/goldingtrial.pdf)

#### NONFICTION

Many works of nonfiction related to the enlightenment deal with revolution in the format of political pamphlets, essays, and speeches.

#### Discussion Questions

- When considering the works of nonfiction, one should keep in mind that this was a period in which a rational and scientific approach to religious, social, political, and economic issues existed. The proponents of this age attacked spiritual and scientific authority (they believed the course of nature sufficiently demonstrated the existence of God); intolerance; dogmatism; censorship; and economic and social restraints.

#### Autobiography

- Franklin, Benjamin. *The Autobiography*. Franklin began his biography in 1771 at the age of sixty-five and never completed it.

#### Political Pamphlet

- Paine, Thomas. *Common Sense*. In this pamphlet, Paine gives rationale for Americans to not wait any longer to fight for independence from England.

## Humanities · Art and Music Connection

### Unit 2: Citizens and their Governments

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#### The Enlightenment and the Arts

During the Enlightenment, changes occurred in the style and subject matter of the various forms of art.

#### Rococo

In art, the baroque style of the previous century was replaced by a style known as *rococo*. The *rococo style* used designs based on natural forms such as shells, flowers, and animals. Rococo paintings showed scenes from everyday life, such as pastoral (rural) scenes. This subject matter contrasted with the formal religious and military themes of baroque art. The Dutch painter Rembrandt van Rijn painted many pictures of middle-class life. For the first time, the middle class became both audience for and subject matter of art.

#### Web Links:

<http://www.artlex.com/ArtLex/r/rococo.html>

This site provides historical background information, a description of the rococo style of art, and sample painters and paintings.

<http://www.discoverfrance.net/France/Art/rococo.shtml>

This site presents a thorough explanation of the historical background of rococo art.

#### Neoclassical

The *neoclassical style* also became popular in art and architecture in the late 18<sup>th</sup> century. The Roman ruins at Pompeii were excavated during this period, and the discoveries there influenced European styles in both art and architecture. Buildings became lighter and more elegant. In painting, neoclassical artists were interested in expressing themes such as nobility and virtue. Neoclassicists also painted heroic scenes from the French Revolution.

#### Web Links:

<http://www.artcyclopedia.com/history/neoclassicism.html>

This site provides historical background information, a description of the neoclassical style of art, and sample painters and paintings.

<http://academic.brooklyn.cuny.edu/english/melani/cs6/neocl.html>

This site contains a thorough discussion of neoclassical art with an emphasis on its connection the Age of Reason.

#### Music of the French Revolution

Revolutionary leaders in France saw the power of music to change how people think and feel. A law was passed requiring audiences to sing republican hymns in theatres before operas were performed. Composers were encouraged to write revolutionary songs – and between 1789 and 1800 more than 1300 were written.

#### Web Links:

<http://www.soundjunction.org/themusicofthefrenchrevolution.aspx?NodeID=1>

A Summary and two sample audio files are available on this site.

<http://chnm.gmu.edu/revolution/browse/songs/>

This site includes background information, French and English lyrics, and audio files of thirteen songs of the French Revolution.

**Humanities · Reading Study Guide**  
**James I, The Divine Right of Kings**  
*The Western World, pp. 26-31*

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**Key Vocabulary**

tyrannous –

**Questions for Review and Discussion**

1. Why does James I compare the king's rule to the head of a body? What roles do they have in common?
2. How does James I believe "the children" (subjects) should act toward the "father" (the king)? Does he believe that resistance ever justified?
3. How does James I respond to those who argue that people have a right to overthrow a tyrannical king?
4. Explain the statement "Evil should not be done that good may come of it." How does James I apply this concept to the relationship between the King and the people?





**Humanities · Reading Study Guide**  
**Thomas Hobbes, The Forms of Government**  
*The Western World, pp. 32-37*

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**Key Vocabulary**

sovereignty -

democracy -

monarchy -

**Questions for Review and Discussion**

1. Hobbes defines three forms of government according to sovereignty. Who holds the power in each form of government?
2. According to Hobbes, some are inclined to see more than three forms of governments, based on the mingling of the three. What other forms to some believe to exist?

**Humanities · Reading Study Guide**  
**Thomas Hobbes, The Forms of Government**  
*The Western World, pp. 32-37*

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3. How does Hobbes respond to the claims that there are other forms of governments that are based on the mingling of the three?
  - a. What does Hobbes say about Elective Kings and their sovereignty?
  - b. If the king is limited in power, what form of government actually exists according to Hobbes?
  - c. Why does Hobbes claim that Roman rule in Judea was a monarchy even though the Romans were governed by a democracy?
4. What does Hobbes believe is the only proper way to determine a king's successor?
5. With regard to choosing a successor, how can the king's will be determined? What if the king has not explicitly stated his will?

**Humanities · Reading Study Guide**  
**John Locke, The State of Nature**  
*The Western World, pp. 38-44*

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**Key Vocabulary**

subordination –

retribute –

reparation –

**Questions for Review and Discussion**

1. How does Locke describe life in the state of nature?
2. What is the “law of nature” that governs the state of nature?
3. What does Locke believe is the basis of equality?



**Humanities · Reading Study Guide**  
**Voltaire, The Adventures of Candide**  
*The Western World, pp. 45-59*

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**Key Vocabulary**

satire –

auto-da-fé –

**Questions for Review and Discussion**

1. Why was Candide given that name?
2. Why was Pangloss's philosophy? What is the point of it and Voltaire's satirizing of it? How does this belief relate to the Enlightenment?
3. Why was Candide thrown out of the Castle?
4. Explain Pangloss's statement: "it impossible that things should not be where they are; for all is well." (p. 50)
5. Why Pangloss and Candide flogged? What is Voltaire's message in this section?

**Humanities · Reading Study Guide**  
**Voltaire, The Adventures of Candide**  
*The Western World, pp. 45-59*

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6. The old woman tells Candide: “Imagine my situation, the daughter of a pope, only fifteen years old, who in the space of three months had been exposed to poverty and slavery, had been raped almost daily, had seen her mother torn to pieces, had endured war and famine, and was now dying of the plague in Algiers.” What does this passage suggest about the reality of women’s lives during the Enlightenment?
  
7. At the end of the novel, Martin says, “Let us set to work and stop proving things, for that is the only way to make life bearable” echoing the Turkish farmer who says, “our work keeps at bay the three great evils: boredom, vice, and necessity.” Do you think Voltaire is endorsing this view? Why would doing physical work be preferable to the life of a philosopher?
  
8. The 18<sup>th</sup> century is known as the “Age of Reason.” What are the major contradictions between human beliefs and human behavior that Voltaire reveals? What behaviors most weaken the argument that reason had finally triumphed over the superstition and savagery of previous eras?
  
9. In the first chapter Candide is literally kicked out of the “most beautiful and delightful of possible castles,” expelled from an “earthly paradise.” At the end of the novel, he says “we must cultivate our garden.” What is Voltaire suggesting by framing his story in this way and by echoing the Biblical story of the Fall?

**Humanities · Reading Study Guide**  
**Declaration of the Rights of Man and the Citizen**  
*The Western World, pp. 60-62*

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**Questions for Review and Discussion**

1. What is the purpose of this document?
2. What are the natural rights of man?
3. How does this document provide for freedom of expression?
4. How does this document protect property rights?
5. What is liberty? Under what circumstances can liberty be restricted?
6. What rights do people have when accused of a crime?
7. How is this document similar to the Declaration of Independence and the U.S. Constitution?

**Humanities · Reading Study Guide**

**Bolívar, The Jamaican Letter**

*The Western World, pp. 63-70*

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**Key Vocabulary**

irrevocably –

conjecture –

proprietors –

usurpers –

**Questions for Review and Discussion**

1. Why was Bolívar outraged at Spanish rule in the Americas?

2. Why were Americans not prepared to govern themselves?



**Humanities · Reading Study Guide**

**Bolívar, The Jamaican Letter**

*The Western World*, pp. 63-70

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3. What were the *juntas* and why were they important to the movement for independence?

4. Why does Bolívar not favor monarchy as the appropriate form of government in South America?

5. Why does Bolívar prefer small republics to larger ones?

6. Why was it likely that Bolívar's dream of a single South American nation would not succeed?





## Humanities · Reading Study Guide

### Olympe de Gouges, Reflections on Negroes

*The Western World*, pp. 91-94

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#### Questions for Review and Discussion

1. After encountering a “negress” for the first time, de Gouges inquires about her color. What explanation is she given for the status of slaves? Does de Gouges accept this explanation? What does she believe is the true cause of this oppression?
  
  
  
  
  
  
  
  
  
  
2. What argument does de Gouges present against the idea that whites are *naturally* superior to Blacks? What specific analogies from nature does she use to prove her point?
  
  
  
  
  
  
  
  
  
  
3. What does de Gouges say would be the impact of granting freedom to Blacks?
  
  
  
  
  
  
  
  
  
  
4. What impact does de Gouges hope her play will have?

Name \_\_\_\_\_ Date \_\_\_\_\_ Period \_\_\_\_\_

## Humanities · Reading Study Guide

### Olaudah Equiano, Enslaved

*The Western World*, pp. 95-111

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#### Questions for Review and Discussion

1. How did Equiano become enslaved?
2. How does Equiano describe his experiences in Timnah?
3. After leaving Timnah, Equiano arrives in another part of Africa? What is different about this part of Africa? What point is Equiano making by contrasting these two areas?
4. What was Equiano's reaction to the slave ship when he first encountered it?

**Humanities · Reading Study Guide**

**Olaudah Equiano, Enslaved**

*The Western World*, pp. 95-111

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5. How does Equiano describe the conditions on the ship?

6. Why do some of the enslaved Africans on the ship jump overboard? Why aren't more able to do so?

7. Many abolitionists argued that the slave trade brutalized the enslavers as well as the enslaved. How is this argument evident in Equiano's description of his white captors? How do the whites treat each other?

**Humanities · Reading Study Guide**

**Olaudah Equiano, The Slaveship**

*The Western World*, pp. 95-111

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**Questions for Review and Discussion**

1. Equiano had encountered slavery in Africa, and he contrasts it to the slavery he experienced at the hands of the English. What contrasts does he draw?
  
  
  
  
  
  
  
  
  
  
2. What kind of language does Equiano use to describe his captors? What does he think of their behavior, not only to himself and other Africans, but to one another as well?
  
  
  
  
  
  
  
  
  
  
3. What account does Equiano give of slave sales?
  
  
  
  
  
  
  
  
  
  
4. How does Equiano use ideas—religious, social, and moral—embraced by the English to chastise them for the practice of slavery?

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### Jean Domat, On Social Order and Absolute Monarchy

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*Jean Domat (1625-1696) was a renowned French jurist in the reign of Louis XIV, the king who perfected the practice of royal absolutism. Domat made it his life's task to explain the theory behind this absolutism by setting French law and social structure into the wider context of the law of nature and the law of God. Louis XIV regarded Domat's work so highly that he assigned him a pension, and in effect the royal government sponsored his publications. Public Law, the treatise that dealt most directly with the origin of social order and government, and with the rights and duties of kings, appeared in 1697, the year after Domat's death.*

There is no one who is not convinced of the importance of good order in the state and who does not sincerely wish to see that state well ordered in which he has to live. For everyone understands, and feels in himself by experience and by reason, that this order concerns and touches him in a number of ways ....

Everyone knows that human society forms a body of which each person is a member; and this truth, which Scripture teaches us and which the light of reason makes plain, is the foundation of all the duties that relate to the conduct of each person toward others and toward the body as a whole. For these sorts of duties are nothing else but the functions appropriate to the place each person holds according to his rank in society.

It is in this principle that we must seek the origin of the rules that determine the duties, both of those who govern and of those who are subject to government. For it is through the place God has assigned each person in the body of society, that He, by calling him to it, prescribes all his functions and duties. And just as He commands everyone to obey faithfully the precepts of His law that make up the duties of all people in general, so He prescribes for each one in particular the duties proper to his condition and status, according to his rank in the body of which he is a member. This includes the functions and duties of each member with respect to other individuals and with respect to the body as a whole.

[Necessity and the Origin of Government]

Because all men are equal by nature, that is to say, by their basic humanity, nature does not make anyone subject to others .... But within this natural equality, people are differentiated by factors that make their status unequal, and forge between them relationships and dependencies that determine the various duties of each toward the others, and make government necessary ....

The first distinction that subjects people to others is the one created by birth between parents and children. And this distinction leads to a first kind of government in families, where children owe obedience to their parents, who head the family.

The second distinction among persons arises from the diversity of employments required by society, and which unite them all into a body of which each is a member. For just as God has made each person depend on the help of others for various needs, He has differentiated their status and their employments for the sake of all these needs, assigning to people the place in which they should function. And it is through these interdependent employments and conditions that the ties binding human society are formed, as well as the ties among its individual members. This also makes it necessary to have a head to unite and rule the body of the society created by these various employments, and to maintain the order of the relationships that give the public the benefit of the different functions corresponding to each person's station in life.

It is a further consequence of these principles that, since all people do not do their duty and some, on the contrary, commit injustices, for the sake of keeping order in society, injustices and all enterprises against this order must be repressed: which was possible only through authority given to some over others, and which made government necessary.



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### Jean Domat, On Social Order and Absolute Monarchy

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This necessity of government over people equal by their nature, distinguished from each other only by the differences that God established among them according to their stations and professions, makes it clear that government arises from His will; and because only He is the natural sovereign of men, it is from Him that all those who govern derive their power and all their authority, and it is God Himself Whom they represent in their functions.

#### *[The Duties of the Governed]*

Since government is necessary for the public good, and God Himself has established it, it is consequently also necessary for those who are subject to government, to be submissive and obedient. For otherwise they would resist God Himself, and government, which should be the bond of peace and unity that brings about the public good, would become an occasion for divisions and disturbances that would cause its downfall.

The first duty of obedience to government is the duty to obey those who hold the first place in it, monarchs or others who are the heads of the body that makes up society, and to obey them as the limbs of the human body obey the head to which they are united.

This obedience to him who governs should be considered as obedience to the power of God Himself, Who has instituted [the prince] as His lieutenant ....

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Obedience to government includes the duties of keeping the laws, not undertaking anything contrary to them, performing what is ordered, abstaining from what is forbidden, shouldering public burdens, whether offices or taxes; and in general everyone is obliged not only not to contravene public order in any way, but to contribute to it [positively] according to his circumstances.

Since this obedience is necessary to maintain the order and peace that should unite the head and members composing the body of the state, it constitutes a universal duty for all subjects in all cases to obey the orders of the prince, without taking the liberty of passing judgment on the orders they should obey. For otherwise, the right to inquire what is just or not would make everyone a master, and this liberty would encourage seditions. Thus each individual owes obedience to the laws themselves and [even] to unjust orders, provided he can obey and follow them without injustice on his own part. And the only exception that can qualify this obedience is limited to cases in which one could not obey without disobeying the divine law.

#### *[The Power, Rights, and Duties of Sovereigns]*

The sovereign power of government should be proportionate to its mandate, and in the station he occupies in the body of human society that makes up the state, he who is the head should hold the place of God. For since God is the only natural sovereign of men, their judge, their lawgiver, their king, no man can have lawful authority over others unless he holds it from the hand of God .... The power of sovereigns being thus derived from the authority of God, it acts as the arm and force of the justice that should be the soul of government; and that justice alone has the natural claim to rule the minds and hearts of men, for it is over these two faculties of men that justice should reign.

According to these principles, which are the natural foundations of the authority of those who govern, their power must have two essential attributes: one, to make that justice rule from which their power is entirely derived, and the other, to be as absolute as the rule of that justice itself, which is to say, the rule of God Himself Who is justice and Who wishes to reign through [princes] as He wishes them to reign through Him. For this reason Scripture gives the name of gods to those to whom God has entrusted the right of judging, which is the first and most essential of all the functions of government....

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### Jean Domat, On Social Order and Absolute Monarchy

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Since the power of princes thus comes to them from God, and since He gives it to them only as an instrument of His providence and His rule over the states whose government He delegates to them, it is clear that they should use this power in accordance with the aims that divine providence and rule have established for them; and that the material and visible manifestations of their authority should reflect the operation of the will of God.... [The will of God, Whose rule they ought to make visible through their power, should be the governing principle for the way they use that power, since their power is the instrument [of the divine will] and is entrusted to them only for that purpose.

This, without a doubt, is the foundation and first principle of all the duties of sovereigns, namely to let God Himself rule; that is, to govern according to His will which is nothing other than justice. Thus it is the rule of justice which should be the glory [of the rule] of princes.

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Among the rights of the sovereign, the first is the right to administer justice, the foundation of public order, whether he exercises it himself as occasions arise or whether he lets it be exercised by others whom he delegates for the purpose ....

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This same right to enforce the laws, and to maintain order in general by the administration of justice and the deployment of sovereign power, gives the prince the right to use his authority to enforce the laws of the Church, whose *protector, conservator, and defender [sic]* he should be; so that by the aid of his authority, religion rules all his subjects....

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Among the rights that the laws give the sovereign should be included [the right] to display all the signs of grandeur and majesty necessary to make manifest the authority and dignity of such wide-ranging and lofty power, and to impress veneration for it upon the minds of all subjects. For although they should see in it the power of God Who has established it and should revere it apart from any visible signs of grandeur, nevertheless since God accompanies His own power with visible splendor on earth and in the heavens as in a throne and a palace...

He permits that the power He shares with sovereigns be proportionately enhanced by them in ways suitable for arousing respect in the people. This can only be done by the splendor that radiates from the magnificence of their palaces and the other visible signs of grandeur that surround them, and whose use He Himself has given to the princes who have ruled according to His spirit.

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The first and most essential of all the duties of those whom God raises to sovereign government is to acknowledge this truth: that *it is from God that they hold all their power [sic]*, that it is His place they take, that it is through Him they should reign, and that it is to Him they should look for the knowledge and wisdom needed to master the art of governing. And it is these truths they should make the principle of all their conduct and the foundation of all their duties.

The first result of these principles is that sovereigns should know what God requires of them in their station and how they should use the power He has given them. And it is from Him they should learn it, by reading His law, whose study He has explicitly prescribed for them, including what they should know in order to govern well.

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These general obligations ... encompass all the specific duties of those who hold sovereign power. For [these obligations] cover everything that concerns the administration of justice, the general policing of the state, public

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### Jean Domat, On Social Order and Absolute Monarchy

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order, the repose of subjects, peace of mind in families, vigilance over everything that can contribute to the common good, *the choice of able ministers who love justice and truth [sic]*, the appointment of good men to the dignities and offices that the sovereign himself needs to fill with persons known to him, the observance of regulations for filling other offices with people not subject to his personal choice, discretion in the use of severity or mercy in those cases where the rigor of justice may be tempered, a wise distribution of benefices, rewards, exemptions, privileges, and other favors; good administration of the public finances, prudence in conducting relations with foreign states, and lastly everything that can make government pleasing to good people, terrible to the wicked, and worthy in all respects of the divine mandate to govern men, and of the use of a power which, coming only from God, shares in His own Authority.

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We may add as a last duty of the sovereign, which follows from the first and includes all the others, that although his power seems to place him above the law, no one having the right to call him to account, nevertheless he should observe the laws as they may apply to him. And he is obliged to do this not only in order to set a good example to his subjects and make them love their duty, but because his sovereign power does not exempt him from his own duty, and his station requires him to prefer the general good of the state to his personal interests, and it is a glory for him to look upon the general good as his own.

#### Reading Guide

1. Who was Jean Domat? What were his qualifications for writing? Who was he writing for? What kind (genre) of literature is this?
2. What imagery provides the basis for Domat's theorizing?
3. How does Domat prove that government is necessary?
4. Who does Domat mean by the 'sovereign'? What is the basis of his/her power?
5. Are there any indications in the text that world might be less perfectly ordered than Domat indicates?

Jean Domat: *Le droit public, suite des lois civiles dans leur ordre naturel*, vol. 3, Œuvres complètes, nouvelle édition revue corrigée, ed. Joseph Remy (Paris: Firmin-Didot, 1829), pp. 1-2, 15-21, 26-27, 35, 39, 40, 44-45. Translated by Ruth Kleinman in Core Four Sourcebook

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1687domat.html>>

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### Frederick II: Essay on Forms of Government

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*The King of Prussia, Frederick II (1740-1786), was a model of and Enlightened despot. He took very seriously his duties as king.*

#### **From Frederick II. *Essay on the Forms of Government***

A sovereign must possess an exact and detailed knowledge of the strong and of the weak points of his country. He must be thoroughly acquainted with its resources, the character of the people, and the national commerce....

Rulers should always remind themselves that they are men like the least of their subjects. The sovereign is the foremost judge, general, financier, and minister of his country, not merely for the sake of his prestige. Therefore, he should perform with care the duties connected with these offices. He is merely the principal servant of the State. Hence, he must act with honesty, wisdom, and complete disinterestedness in such a way that he can render an account of his stewardship to the citizens at any moment. Consequently, he is guilty if he wastes the money of the people, the taxes which they have paid, in luxury, pomp and debauchery. He who should improve the morals of the people, be the guardian of the law, and improve their education should not pervert them by his bad example.

Princes, sovereigns, and king have not been given supreme authority in order to live in luxurious self-indulgence and debauchery. They have not been elevated by their fellow-men to enable them to strut about and to insult with their pride the simple-mannered, the poor and the suffering. They have not been placed at the head of the State to keep around themselves a crowd of idle loafers whose uselessness drives them towards vice. The bad administration which may be found in monarchies springs from many different causes, but their principal cause lies in the character of the sovereign. A ruler addicted to women will become a tool of his mistresses and favourites, and these will abuse their power and commit wrongs of every kind, will protect vice, sell offices, and perpetrate every infamy....

The sovereign is the representative of his State. He and his people form a single body. Ruler and ruled can be happy only if they are firmly united. The sovereign stands to his people in the same relation in which the head stands to the body. He must use his eyes and his brain for the whole community, and act on its behalf to the common advantage. If we wish to elevate monarchical above republican government, the duty of sovereigns is clear. They must be active, hard-working, upright and honest, and concentrate all their strength upon filling their office worthily. That is my idea of the duties of sovereigns.

From *The Foundations of Germany*, J. Ellis Barker, trans. (New York: E. P. Dutton, 1916), pp. 22-23.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/18fred2.html>>

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### Jean Jacques Rousseau, *The Social Contract*, 1763

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*Jean-Jacques Rousseau stresses, like John Locke, the idea of a social contract as the basis of society. Locke's version emphasized a contract between the governors and the governed: Rousseau's was in a way much more profound - the social contract was between all members of society, and essentially replaced "natural" rights as the basis for human claims.*

#### **Origin and Terms of the Social Contract**

Man was born free, but everywhere he is in chains. This man believes that he is the master of others, and still he is more of a slave than they are. How did that transformation take place? I don't know. How may the restraints on man become legitimate? I do believe I can answer that question....

At a point in the state of nature when the obstacles to human preservation have become greater than each individual with his own strength can cope with . . . , an adequate combination of forces must be the result of men coming together. Still, each man's power and freedom are his main means of self preservation. How is he to put them under the control of others without damaging himself . . . ?

This question might be rephrased: "How is a method of associating to be found which will defend and protect-using the power of all-the person and property of each member and still enable each member of the group to obey only himself and to remain as free as before?" This is the fundamental problem; the social contract offers a solution to it.

The very scope of the action dictates the terms of this contract and renders the least modification of them inadmissible, something making them null and void. Thus, although perhaps they have never been stated in so many words, they are the same everywhere and tacitly conceded and recognized everywhere. And so it follows that each individual immediately recovers his primitive rights and natural liberties whenever any violation of the social contract occurs and thereby loses the contractual freedom for which he renounced them.

The social contract's terms, when they are well understood, can be reduced to a single stipulation: the individual member alienates himself totally to the whole community together with all his rights. This is first because conditions will be the same for everyone when each individual gives himself totally, and secondly, because no one will be tempted to make that condition of shared equality worse for other men....

Once this multitude is united this way into a body, an offense against one of its members is an offense against the body politic. It would be even less possible to injure the body without its members feeling it. Duty and interest thus equally require the two contracting parties to aid each other mutually. The individual people should be motivated from their double roles as individuals and members of the body, to combine all the advantages which mutual aid offers them....

#### **Individual Wills and the General Will**

In reality, each individual may have one particular will as a man that is different from-or contrary to-the general will which he has as a citizen. His own particular interest may suggest other things to him than the common interest does. His separate, naturally independent existence may make him imagine that what he owes to the common cause is an incidental contribution - a contribution which will cost him more to give than their failure to receive it would harm the others. He may also regard the moral person of the State as an imaginary being since it is not a man, and wish to enjoy the rights of a citizen without performing the duties of a subject. This unjust attitude could cause the ruin of the body politic if it became widespread enough.

So that the social pact will not become meaningless words, it tacitly includes this commitment, which alone gives power to the others: Whoever refuses to obey the general will shall be forced to obey it by the whole body politic, which means nothing else but that he will be forced to be free. This condition is indeed the one which by dedicating each citizen to the fatherland gives him a guarantee against being personally dependent on other

**Humanities · Primary Source****Jean Jacques Rousseau, The Social Contract, 1763**

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individuals. It is the condition which all political machinery depends on and which alone makes political undertakings legitimate. Without it, political actions become absurd, tyrannical, and subject to the most outrageous abuses.

Whatever benefits he had in the state of nature but lost in the civil state, a man gains more than enough new ones to make up for them. His capabilities are put to good use and developed; his ideas are enriched, his sentiments made more noble, and his soul elevated to the extent that-if the abuses in this new condition did not often degrade him to a condition lower than the one he left behind-he would have to keep blessing this happy moment which snatched him away from his previous state and which made an intelligent being and a man out of a stupid and very limited animal....

**Property Rights**

In dealing with its members, the State controls all their goods under the social contract, which serves as the basis for all rights within the State, but it controls them only through the right of first holder which individuals convey to the State....

A strange aspect of this act of alienating property rights to the state is that when the community takes on the goods of its members, it does not take these goods away from them. The community does nothing but assure its members of legitimate possession of goods, changing mere claims of possession into real rights and customary use into property.... Through an act of transfer having advantages for the public but far more for themselves they have, so to speak, really acquired everything they gave up....

**Indivisible, Inalienable Sovereignty**

The first and most important conclusion from the principles we have established thus far is that the general will alone may direct the forces of the State to achieve the goal for which it was founded, the common good... Sovereignty is indivisible ... and is inalienable.... A will is general or it is not: it is that of the whole body of the people or only of one faction. In the first instance, putting the will into words and force is an act of sovereignty: the will becomes law. In the second instance, it is only a particular will or an administrative action; at the very most it is a decree.

Our political theorists, however, unable to divide the source of sovereignty, divide sovereignty into the ways it is applied. They divide it into force and will; into legislative power and executive power; into the power to tax, the judicial power, and the power to wage war; into internal administration and the power to negotiate with foreign countries. Now we see them running these powers together. Now they will proceed to separate them. They make the sovereign a being of fantasy, composed of separate pieces, which would be like putting a man together from several bodies, one having eyes, another arms, another feet-nothing more. Japanese magicians are said to cut up a child before the eyes of spectators, then throw the pieces into the air one after the other, and then cause the child to drop down reassembled and alive again. That is the sort of magic trick our political theorists perform. After having dismembered the social body with a trick worthy of a travelling show, they reassemble the pieces without anybody knowing how....

If we follow up in the same way on the other divisions mentioned, we find that we are deceived every time we believe we see sovereignty divided. We find that the jurisdictions we have thought to be exercised as parts of sovereignty in reality are subordinate to the [one] sovereign power. They presuppose supreme wills, which they merely carry out in their jurisdictions . . . .

**Need for Citizen Participation, Not Representation**

It follows from the above that the general will is always in the right and inclines toward the public good, but it does not follow that the deliberations of the people always have the same rectitude. People always desire what is good,

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### Jean Jacques Rousseau, *The Social Contract*, 1763

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but they do not always see what is good. You can never corrupt the people, but you can often fool them, and that is the only time that the people appear to will something bad....

If, assuming that the people were sufficiently informed as they made decisions and that the citizens did not communicate with each other, the general will would always be resolved from a great number of small differences, and the deliberation would always be good. But when blocs are formed, associations of parts at the expense of the whole, the will of each of these associations will be general as far as its members are concerned but particular as far as the State is concerned. Then we may say that there are no longer so many voters as there are men present but as many as there are associations. The differences will become less numerous and will yield less general results. Finally, when one of these associations becomes so strong that it dominates the others, you no longer have the sum of minor differences as a result but rather one single [unresolved] difference, with the result that there no longer is a general will, and the view that prevails is nothing but one particular view....

But we must also consider the private persons who make up the public, apart from the public personified, who each have a life and liberty independent of it. It is very necessary for us to distinguish between the respective rights of the citizens and the sovereign and between the duties which men must fulfill in their role as subjects from the natural rights they should enjoy in their role as men.

It is agreed that everything which each individual gives up of his power, his goods, and his liberty under the social contract is only that part of all those things which is of use to the community, but it is also necessary to agree that the sovereign alone is the judge of what that useful part is.

All the obligations which a citizen owes to the State he must fulfill as soon as the sovereign asks for them, but the sovereign in turn cannot impose any obligation on subjects which is not of use to the community. If fact, the sovereign cannot even wish to do so, for nothing can take place without a cause according to the laws of reason, any more than according to the laws of nature [and the sovereign community will have no cause to require anything beyond what is of communal use]....

Government . . . is wrongly confused with the sovereign, whose agent it is. What then is government? It is an intermediary body established between the subjects and the sovereign to keep them in touch with each other. It is charged with executing the laws and maintaining both civil and political liberty.... The only will dominating government ... should be the general will or the law. The government's power is only the public power vested in it. As soon as [government] attempts to let any act come from itself completely independently, it starts to lose its intermediary role. If the time should ever come when the [government] has a particular will of its own stronger than that of the sovereign and makes use of the public power which is in its hands to carry out its own particular will-when there are thus two sovereigns, one in law and one in fact-at that moment the social union will disappear and the body politic will be dissolved.

Once the public interest has ceased to be the principal concern of citizens, once they prefer to serve State with money rather than with their persons, the State will be approaching ruin. Is it necessary to march into combat? They will pay some troops and stay at home. Is it necessary to go to meetings? They will name some deputies and stay at home. Laziness and money finally leave them with soldiers to enslave their fatherland and representatives to sell it....

Sovereignty cannot be represented.... Essentially, it consists of the general will, and a will is not represented: either we have it itself, or it is something else; there is no other possibility. The deputies of the people thus are not and cannot be its representatives. They are only the people's agents and are not able to come to final decisions at all. Any law that the people have not ratified in person is void, it is not a law at all.

## Humanities · Primary Source

### Jean Jacques Rousseau, *The Social Contract*, 1763

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#### **Sovereignty and Civil Religion**

Now then, it is of importance to the State that each citizen should have a religion requiring his devotion to duty; however, the dogmas of that religion are of no interest to the State except as they relate to morality and to the duties which each believer is required to perform for others. For the rest of it, each person may have whatever opinions he pleases....

It follows that it is up to the sovereign to establish the articles of a purely civil faith, not exactly as dogmas of religion but as sentiments of social commitment without which it would be impossible to be either a good citizen or a faithful subject.... While the State has no power to oblige anyone to believe these articles, it may banish anyone who does not believe them. This banishment is not for impiety but for lack of social commitment, that is, for being incapable of sincerely loving the laws and justice or of sacrificing his life to duty in time of need. As for the person who conducts himself as if he does not believe them after having publicly stated his belief in these same dogmas, he deserves the death penalty. He has lied in the presence of the laws.

The dogmas of civil religion should be simple, few in number, and stated in precise words without interpretations or commentaries. These are the required dogmas: the existence of a powerful, intelligent Divinity, who does good, has foreknowledge of all, and provides for all; the life to come; the happy rewards of the just; the punishment of the wicked; and the sanctity of the social contract and the laws. As for prohibited articles of faith, I limit myself to one: intolerance. Intolerance characterizes the religious persuasions we have excluded.

From JeanJacques Rousseau, *Contrat social ou Principes du droit politique* (Paris: Garnier Frères 1800), pp. 240332, passim. Translated by Henry A. Myers.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/Rousseau-soccon.html>>



## Humanities • Primary Source

### Montesquieu, *The Spirit of the Laws*, 1748

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*Charles de Secondat, Baron de Montesquieu (1689-1755), was a nobleman, a judge in a French court, and one of the most influential political thinkers. Based on his research he developed a number of political theories presented in The Spirit of the Laws (1748). This treatise presented numerous theories - among the most important was respect for the role of history and climate in shaping a nation's political structure. It was for his views on the English Constitution, which he saw in an overly idealized way, that he is perhaps most renowned.*

In every government there are three sorts of power; the legislative; the executive, in respect to things dependent on the law of nations; and the executive, in regard to things that depend on the civil law.

By virtue of the first, the prince or magistrate enacts temporary or perpetual laws, and amends or abrogates those that have been already enacted. By the second, he makes peace or war, sends or receives embassies; establishes the public security, and provides against invasions. By the third, he punishes criminals, or determines the disputes that arise between individuals. The latter we shall call the judiciary power, and the other simply the executive power of the state.

The political liberty of the subject is a tranquillity of mind, arising from the opinion each person has of his safety. In order to have this liberty, it is requisite the government be so constituted as one man need not be afraid of another.

When the legislative and executive powers are united in the same person, or in the same body of magistrates, there can be no liberty; because apprehensions may arise, lest the same monarch or senate should enact tyrannical laws, to execute them in a tyrannical manner.

Again, there is no liberty, if the power of judging be not separated from the legislative and executive powers. Were it joined with the legislative, the life and liberty of the subject would be exposed to arbitrary control, for the judge would then be the legislator. Were it joined to the executive power, the judge might behave with all the violence of an oppressor.

There would be an end of every thing were the same man, or the same body, whether of the nobles or of the people to exercise those three powers that of enacting laws, that of executing the public resolutions, and that of judging the crimes or differences of individuals.

Most kingdoms in Europe enjoy a moderate government, because the prince, who is invested with the two first powers, leaves the third to his subjects. In Turkey, where these three powers are united in the sultan's person the subjects groan under the weight of a most frightful oppression.

In the republics of Italy, where these three powers are united, there is less liberty than in our monarchies. Hence their government is obliged to have recourse to as violent methods for its support, as even that of the Turks witness the state inquisitors, and the lion's mouth into which every informer may at all hours throw his written accusations.

What a situation must the poor subject be in, under those republics! The same body of magistrates are possessed, as executors of the laws, of the whole power they have given themselves in quality of legislators. They may plunder the state by their general determinations; and as they have likewise the judiciary power in their hands, every private citizen may be ruined by their particular decisions.

The whole power is here united in one body; and though there is no external pomp that indicates a despotic sway, yet the people feel the effects of it every moment.

Hence it is that many of the princes of Europe, whose aim has been levelled at arbitrary power, have constantly set out with uniting in their own persons, all the branches of magistracy, and all the great offices of state.

**Humanities • Primary Source****Montesquieu, *The Spirit of the Laws*, 1748**

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The executive power ought to be in the hands of a monarch; because this branch of government, which has always need of expedition, is better administered by one than by many: Whereas, whatever depends on the legislative power, is oftentimes better regulated by many than by a single person.

But if there was no monarch, and the executive power was committed to a certain number of persons selected from the legislative body, there would be an end then of liberty; by reason the two powers would be united, as the same persons would actually sometimes have, and would moreover be always able to have, a share in both.

Were the legislative body to be a considerable time without meeting, this would likewise put an end to liberty. For one of these two things would naturally follow; either that there would be no longer any legislative resolutions, and then the state would fall into anarchy; or that these resolutions would be taken by the executive power, which would render it absolute.

It would be needless for the legislative body to continue always assembled. This would be troublesome to the representatives, and moreover would cut out too much work for the executive power, so as to take off its attention from executing, and oblige it to think only of defending its own prerogatives, and the right it has to execute.

Again, were the legislative body to be always assembled, it might happen to be kept up only by filling the places of the deceased members with new representatives; and in that case, if the legislative body was once corrupted, the evil would be past all remedy. When different legislative bodies succeed one another, the people who have a bad opinion of that which is actually sitting, may reasonably entertain some hopes of the next: But were it to be always the same body, the people, upon seeing it once corrupted, would no longer expect any good from its laws; and of course they would either become desperate, or fall into a state of indolence.

The legislative body should not assemble of itself. For a body is supposed to have no will but when it is assembled; and besides, were it not to assemble unanimously, it would be impossible to determine which was really the legislative body, the part assembled, or the other. And if it had a right to prorogue itself, it might happen never to be prorogued; which would be extremely dangerous, in case it should ever attempt to encroach on the executive power.

Besides, there are seasons, some of which are more proper than others, for assembling the legislative body: It is fit therefore that the executive power should regulate the time of convening, as well as the duration of those assemblies, according to the circumstances and exigencies of state known to itself.

Were the executive power not to have a right of putting a stop to the encroachments of the legislative body, the latter would become despotic; for as it might arrogate to itself what authority it pleased, it would soon destroy all the other powers.

But it is not proper, on the other hand, that the legislative power should have a right to stop the executive. For as the execution has its natural limits, it is useless to confine it; besides, the executive power is generally employed in momentary operations. The power therefore of the Roman tribunes was faulty, as it put a stop not only to the legislation, but likewise to the execution itself; which was attended with infinite mischiefs.

But if the legislative power in a free government ought to have no right to stop the executive, it has a right, and ought to have the means of examining in what manner its laws have been executed; an advantage which this government has over that of Crete and Sparta, where the Cosmi and the Ephori gave no account of their administration.

But whatever may be the issue of that examination, the legislative body ought not to have a power of judging the person, nor of course the conduct of him who is intrusted with the executive power. His person should be sacred,

## Humanities • Primary Source

### Montesquieu, *The Spirit of the Laws*, 1748

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because as it is necessary for the good of the state to prevent the legislative body from rendering themselves arbitrary, the moment he is accused or tried, there is an end of liberty.

To prevent the executive power from being able to oppress, it is requisite, that the armies, with which it is intrusted, should consist of the people, and have the same spirit as the people, as was the case at Rome, till the time of Marius. To obtain this end, there are only two ways, either that the persons employed in the army, should have sufficient property to answer for their conduct to their fellow subjects, and be enlisted only for a year, as customary at Rome: Or if there should be a standing army, composed chiefly of the most despicable part of the nation, the legislative power should have a right to disband them as soon as it pleased; the soldiers should live in common with the rest of the people; and no separate camp, barracks, or fortress, should be suffered .

When once an army is established, it ought not to depend immediately on the legislative, but on the executive power, and this from the very nature of the thing; its business consisting more in action than in deliberation.

From a manner of thinking that prevails amongst mankind, they set a higher value upon courage than timorousness, on activity than prudence, on strength than counsel. Hence, the army will ever despise a senate, and respect their own officers. They will naturally slight the orders sent them by a body of men, whom they look upon as cowards, and therefore unworthy to command them. So that as soon as the army depends on the legislative body, the government becomes a military one; and if the contrary has ever happened, it has been owing to some extraordinary circumstances. It is because the army was always kept divided; it is because it was composed of several bodies, that depended each on their particular province; it is because the capital towns were strong places, defended by their natural situation, and not garrisoned with regular troops. Holland, for instance, is still safer than Venice; she might drown, or starve the revolted troops; for as they are not quartered in towns capable of furnishing them with necessary subsistence, this subsistence is of course precarious.

Whoever shall read the admirable treatise of Tacitus on the manners of the Germans, will find that it is from them the English have borrowed the idea of their political government. This beautiful system was invented first in the woods.

As all human things have an end, the state we are speaking of will lose its liberty, it will perish. Have not Rome, Sparta, and Carthage perished? It will perish when the legislative power shall be more corrupted than the executive.

It is not my business to examine whether the English actually enjoy this liberty, or not. It is sufficient for my purpose to observe, that it is established by their laws; and I inquire no further.

Neither do I pretend by this to undervalue other governments, not to say that this extreme political liberty ought to give uneasiness to those who have only a moderate share of it. How should I have any such design, I who think that even the excess of reason is not always desirable, and that mankind generally find their account better in mediums than in extremes?

From Montesquieu, *The Spirit of the Laws*, vol. 1, trans. Thomas Nugent (London: J. Nourse, 1777), pp. 221-237, passim.

Source : Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/montesquieu-spirit.html>>

**Humanities • Primary Source****Daniel Defoe, On The Education of Women, 1719**

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**Introductory Note**

*Daniel Defoe (c. 1661-1731) was the son of a London butcher called Foe, a name which Daniel bore for more than forty years. He early gave up the idea of becoming a dissenting minister, and went into business. One of his earlier writings was an "Essay upon Projects," remarkable for the number of schemes suggested in it which have since been carried into practice. He won the approval of King William by his "True-born Englishman," a rough verse satire repelling the attacks on William as a foreigner. His "Shortest-Way with Dissenters," on the other hand, brought down on him the wrath of the Tories; he was fined, imprisoned, and exposed in the pillory, with the result that he became for the time a popular hero. While in prison he started a newspaper, the "Review" (1704-1713), which may in certain respects, be regarded as a forerunner of the "Tatler" and "Spectator." From this time for about fourteen years he was chiefly engaged in political journalism, not always of the most reputable kind; and in 1719 he published the first volume of "Robinson Crusoe," his greatest triumph in a kind of realistic fiction in which he had already made several short essays. This was followed by a number of novels, dealing for the most part with the lives of rogues and criminals, and including "Moll Flanders," "Colonel Jack," "Roxana," and "Captain Singleton." Notable as a specially effective example of fiction disguised as truth was his "Journal of the Plague Year."*

*In the latter part of his career Defoe became thoroughly discredited as a politician, and was regarded as a mere hireling journalist. He wrote with almost unparalleled fluency, and a complete list of his hundreds of publications will never be made out. The specimen of his work given here show him writing vigorously and sincerely, and belong to a period when he had not yet become a government tool.*

**The Education Of Women**

I have often thought of it as one of the most barbarous customs in the world, considering us as a civilized and a Christian country, that we deny the advantages of learning to women. We reproach the sex every day with folly and impertinence; while I am confident, had they the advantages of education equal to us, they would be guilty of less than ourselves.

One would wonder, indeed, how it should happen that women are conversible at all; since they are only beholden to natural parts, for all their knowledge. Their youth is spent to teach them to stitch and sew or make baubles. They are taught to read, indeed, and perhaps to write their names, or so; and that is the height of a woman's education. And I would but ask any who slight the sex for their understanding, what is a man (a gentleman, I mean) good for, that is taught no more? I need not give instances, or examine the character of a gentleman, with a good estate, or a good family, and with tolerable parts; and examine what figure he makes for want of education.

The soul is placed in the body like a rough diamond; and must be polished, or the lustre of it will never appear. And 'tis manifest, that as the rational soul distinguishes us from brutes; so education carries on the distinction, and makes some less brutish than others. This is too evident to need any demonstration. But why then should women be denied the benefit of instruction? If knowledge and understanding had been useless additions to the sex, God Almighty would never have given them capacities; for he made nothing needless. Besides, I would ask such, What they can see in ignorance, that they should think it a necessary ornament to a woman? or how much worse is a wise woman than a fool? or what has the woman done to forfeit the privilege of being taught? Does she plague us with her pride and impertinence? Why did we not let her learn, that she might have had more wit? Shall we upbraid women with folly, when 'tis only the error of this inhuman custom, that hindered them from being made wiser?

The capacities of women are supposed to be greater, and their senses quicker than those of the men; and what they might be capable of being bred to, is plain from some instances of female wit, which this age is not without. Which upbraids us with Injustice, and looks as if we denied women the advantages of education, for fear they should vie with the men in their improvements. . . .

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### Daniel Defoe, *On The Education of Women, 1719*

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[They] should be taught all sorts of breeding suitable both to their genius and quality. And in particular, Music and Dancing; which it would be cruelty to bar the sex of, because they are their darlings. But besides this, they should be taught languages, as particularly French and Italian: and I would venture the injury of giving a woman more tongues than one. They should, as a particular study, be taught all the graces of speech, and all the necessary air of conversation; which our common education is so defective in, that I need not expose it. They should be brought to read books, and especially history; and so to read as to make them understand the world, and be able to know and judge of things when they hear of them.

To such whose genius would lead them to it, I would deny no sort of learning; but the chief thing, in general, is to cultivate the understandings of the sex, that they may be capable of all sorts of conversation; that their parts and judgments being improved, they may be as profitable in their conversation as they are pleasant.

Women, in my observation, have little or no difference in them, but as they are or are not distinguished by education. Tempers, indeed, may in some degree influence them, but the main distinguishing part is their Breeding.

The whole sex are generally quick and sharp. I believe, I may be allowed to say, generally so: for you rarely see them lumpish and heavy, when they are children; as boys will often be. If a woman be well bred, and taught the proper management of her natural wit, she proves generally very sensible and retentive.

And, without partiality, a woman of sense and manners is the finest and most delicate part of God's Creation, the glory of Her Maker, and the great instance of His singular regard to man, His darling creature: to whom He gave the best gift either God could bestow or man receive. And 'tis the sordidest piece of folly and ingratitude in the world, to withhold from the sex the due lustre which the advantages of education gives to the natural beauty of their minds.

A woman well bred and well taught, furnished with the additional accomplishments of knowledge and behaviour, is a creature without comparison. Her society is the emblem of sublimer enjoyments, her person is angelic, and her conversation heavenly. She is all softness and sweetness, peace, love, wit, and delight. She is every way suitable to the sublimest wish, and the man that has such a one to his portion, has nothing to do but to rejoice in her, and be thankful.

On the other hand, Suppose her to be the very same woman, and rob her of the benefit of education, and it follows If her temper be good, want of education makes her soft and easy.

Her wit, for want of teaching, makes her impertinent and talkative.

Her knowledge, for want of judgment and experience, makes her fanciful and whimsical.

If her temper be bad, want of breeding makes her worse; and she grows haughty, insolent, and loud.

If she be passionate, want of manners makes her a termagant and a scold, which is much at one with Lunatic.

If she be proud, want of discretion (which still is breeding) makes her conceited, fantastic, and ridiculous.

And from these she degenerates to be turbulent, clamorous, noisy, nasty, the devil! . . .

The great distinguishing difference, which is seen in the world between men and women, is in their education; and this is manifested by comparing it with the difference between one man or woman, and another.

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### Daniel Defoe, *On The Education of Women*, 1719

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And herein it is that I take upon me to make such a bold assertion, That all the world are mistaken in their practice about women. For I cannot think that God Almighty ever made them so delicate, so glorious creatures; and furnished them with such charms, so agreeable and so delightful to mankind; with souls capable of the same accomplishments with men: and all, to be only Stewards of our Houses, Cooks, and Slaves.

Not that I am for exalting the female government in the least: but, in short, I would have men take women for companions, and educate them to be fit for it. A woman of sense and breeding will scorn as much to encroach upon the prerogative of man, as a man of sense will scorn to oppress the weakness of the woman. But if the women's souls were refined and improved by teaching, that word would be lost. To say, the weakness of the sex, as to judgment, would be nonsense; for ignorance and folly would be no more to be found among women than men.

I remember a passage, which I heard from a very fine woman. She had wit and capacity enough, an extraordinary shape and face, and a great fortune: but had been cloistered up all her time; and for fear of being stolen, had not had the liberty of being taught the common necessary knowledge of women's affairs. And when she came to converse in the world, her natural wit made her so sensible of the want of education, that she gave this short reflection on herself: "I am ashamed to talk with my very maids," says she, "for I don't know when they do right or wrong. I had more need go to school, than be married."

I need not enlarge on the loss the defect of education is to the sex; nor argue the benefit of the contrary practice. 'Tis a thing will be more easily granted than remedied. This chapter is but an Essay at the thing: and I refer the Practice to those Happy Days (if ever they shall be) when men shall be wise enough to mend it.

#### Source:

*English essays from Sir Philip Sidney to Macaulay. With introductions and notes.* New York, Collier [c1910], The Harvard classics v. 27.

## Humanities • Primary Source

### Cesare Beccaria, Essay on Crimes and Punishments

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*Cesare Beccaria applied the an Enlightenment analysis to crime and punishment, and to the ugliness of the traditional legal and penal system.*

If we look into history we shall find that laws, which are, or ought to be, conventions between men in a state of freedom, have been, for the most part the work of the passions of a few, or the consequences of a fortuitous or temporary necessity; not dictated by a cool examiner of human nature, who knew how to collect in one point the actions of a multitude, and had this only end in view, *the greatest happiness of the greatest number.*

Observe that by *justice* I understand nothing more than that bond which is necessary to keep the interest of individuals united, without which men would return to their original state of barbarity. All punishments which exceed the necessity of preserving this bond are in their nature unjust.

The end of punishment, therefore, is no other than to prevent the criminal from doing further injury to society, and to prevent others from committing the like offence. Such punishments, therefore, and such a mode of inflicting them, ought to be chosen, as will make the strongest and most lasting impressions on the minds of others, with the least torment to the body of the criminal.

The torture of a criminal during the course of his trial is a cruelty consecrated by custom in most nations. It is used with an intent either to make him confess his crime, or to explain some contradiction into which he had been led during his examination, or discover his accomplices, or for some kind of metaphysical and incomprehensible purgation of infamy, or, finally, in order to discover other crimes of which he is not accused, but of which he may be guilty.

No man can be judged a criminal until he be found guilty; nor can society take from him the public protection until it have been proved that he has violated the conditions on which it was granted. What right, then, but that of power, can authorize the punishment of a citizen so long as there remains any doubt of his guilt? This dilemma is frequent. Either he is guilty, or not guilty. If guilty, he should only suffer the punishment ordained by the laws, and torture becomes useless, as his confession is unnecessary. If he be not guilty, you torture the innocent; for, in the eye of the law, every man is innocent whose crime has not been proved.

Crimes are more effectually prevented by the *certainty* than the *severity* of punishment.

In proportion as punishments become more cruel, the minds of men, as a fluid rises to the same height with that which surrounds it, grow hardened and insensible; and the force of the passions still continuing in the space of an hundred years the *wheel* terrifies no more than formerly the *prison*. That a punishment may produce the effect required, it is sufficient that the evil it occasions should exceed the *good* expected from the crime, including in the calculation the certainty of the punishment, and the privation of the expected advantage. All severity beyond this is superfluous, and therefore tyrannical.

The punishment of death is pernicious to society, from the example of barbarity it affords. If the passions, or the necessity of war, have taught men to shed the blood of their fellow creatures, the laws, which are intended to moderate the ferocity of mankind, should not increase it by examples of barbarity, the more horrible as this punishment is usually attended with formal pageantry. Is it not absurd, that the laws, which detest and punish homicide, should, in order to prevent murder, publicly commit murder themselves?

It is better to prevent crimes than to punish them. This is the fundamental principle of good legislation, which is the art of conducting men to the *maximum* of happiness, and to the *minimum* of misery, if we may apply this mathematical expression to the good and evil of life....

Name \_\_\_\_\_ Date \_\_\_\_\_ Period \_\_\_\_\_

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### Cesare Beccaria, *Essay on Crimes and Punishments*

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Would you prevent crimes? Let the laws be clear and simple, let the entire force of the nation be united in their defense, let them be intended rather to favor every individual than any particular classes of men; let the laws be feared, and the laws only. The fear of the laws is salutary, but the fear of men is a fruitful and fatal source of crimes.

From Cesare Beccaria, *An Essay on Crimes and Punishments*, E. D. Ingraham, trans. (Philadelphia: H. Nicklin, 1819), pp. xii, 1819, 47, 5960, 9394, 104-105, 148149.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/18beccaria.html>>



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### Abbé Sieyès, What is the Third Estate (Excerpts)

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What is necessary that a nation should subsist and prosper?  
Individual effort and public functions.

#### **[Individual Efforts]**

All individual efforts may be included in for classes:

1. Since the earth and the waters furnish crude products for the needs of man, the first class, in logical sequence, will be that of all families which devote themselves to agricultural labor.
2. Between the first sale of products and their consumption or use, a new manipulation, more or less repeated, adds to these products a second value more or less composite. In this manner human industry succeeds in perfecting the gifts of nature, and the crude product increases two-fold, ten-fold, one hundred-fold in value. Such are the efforts of the second class.
3. Between production and consumption, as well as between the various stages of production, a group of intermediary agents establish themselves, useful both to producers and consumer; these are the merchants and brokers: the brokers who, comparing incessantly the demands of time and place, speculate upon the profit of retention and transportation; merchants who are charged with distribution, in the last analysis, either at wholesale or at retail. This species of utility characterizes the third class.
4. Outside of these three classes of productive and useful citizens, who are occupied with real objects of consumption and use, there is also need in a society of a series of efforts and pains, whose objects are directly useful or agreeable to the individual. This fourth class embraces all those who stand between the most distinguished and liberal professions and the less esteemed services of domestics.

Such are the efforts which sustain society. Who puts them forth? The Third Estate.

#### **[Public Functions]**

Public functions may be classified equally well, in the present state of affairs, under four recognized heads; the sword, the robe, the church and the administration. It would be superfluous to take them up one by one, for the purpose of showing that everywhere the Third Estate attends to nineteen-twentieths of them, with this distinction; that it is laden with all that which is really painful, with all the burdens which the privileged classes refuse to carry. Do we give the Third Estate credit for this? That this might come about, it would be necessary that the Third Estate should refuse to fill these places, or that it should be less ready to exercise their functions. The facts are well known. Meanwhile they have dared to impose a prohibition upon the order of the Third Estate. They have said to it: "Whatever may be your services, whatever may be your abilities, you shall go thus far; you may not pass beyond!" Certain rare exceptions, properly regarded, are but a mockery, and the terms which are indulged in on such occasions, one insult the more.

If this exclusion is a social crime against the Third Estate; if it is a veritable act of hostility, could it perhaps be said that it is useful to the public weal? Alas! who is ignorant of the effects of monopoly? If it discourages those whom it rejects, is it not well known that it tends to render less able those whom it favors? Is it not understood that every employment from which free competition is removed, becomes dear and less effective?

In setting aside any function whatsoever to serve as an appanage for a distinct class among citizens, is it not to be observed that it is no longer the man alone who does the work that it is necessary to reward, but all the unemployed members of that same caste, and also the entire families of those who are employed as well as those who are not? Its it not to be remarked that since the government has become the patrimony of a particular class, it has been distended beyond all measure; places have been created not on account of the necessities of the governed, but in the interests of the governing, etc., etc.? Has not attention been called to the fact that this order of things, which is basely and--I even presume to say--bestly respectable with us, when we find it in reading the History of Ancient Egypt or the accounts of Voyages to the Indies, is despicable, monstrous, destructive of all

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### Abbé Sieyès, What is the Third Estate (Excerpts)

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industry, the enemy of social progress; above all degrading to the human race in general, and particularly intolerable to Europeans, etc., etc? But I must leave these considerations, which, if they increase the importance of the subject and throw light upon it, perhaps, along with the new light, slacken our progress.

It suffices here to have made it clear that the pretended utility of a privileged order for the public service is nothing more than a chimera; that with it all that which is burdensome in this service is performed by the Third Estate; that without it the superior places would be infinitely better filled; that they naturally ought to be the lot and the recompense of ability and recognized services, and that if privileged persons have come to usurp all the lucrative and honorable posts, it is a hateful injustice to the rank and file of citizens and at the same a treason to the public.

Who then shall dare to say that the Third Estate has not within itself all that is necessary for the formation of a complete nation? It is the strong and robust man who has one arm still shackled. If the privileged order should be abolished, the nation would be nothing less, but something more. Therefore, what is the Third Estate? Everything; but an everything shackled and oppressed. What would it be without the privileged order? Everything, but an everything free and flourishing. Nothing can succeed without it, everything would be infinitely better without the others.

It is not sufficient to show that privileged persons, far from being useful to the nation, cannot but enfeeble and injure it; it is necessary to prove further that the noble order does not enter at all into the social organization; that it may indeed be a burden upon the nation, but that it cannot of itself constitute a nation.

In the first place, it is not possible in the number of all the elementary parts of a nation to find a place for the caste of nobles. I know that there are individuals in great number whom infirmities, incapacity, incurable laziness, or the weight of bad habits render strangers to the labors of society. The exception and the abuse are everywhere found beside the rule. But it will be admitted that the less there are of these abuses, the better it will be for the State. The worst possible arrangement of all would be where not alone isolated individuals, but a whole class of citizens should take pride in remaining motionless in the midst of the general movement, and should consume the best part of the product without bearing any part in its production. Such a class is surely estranged to the nation by its indolence.

The noble order is not less estranged from the generality of us by its civil and political prerogatives.

What is a nation? A body of associates, living under a common law, and represented by the same legislature, etc.

Is it not evident that the noble order has privileges and expenditures which it dares to call its rights, but which are apart from the rights of the great body of citizens? It departs there from the common law. So its civil rights make of it an isolated people in the midst of the great nation. This is truly *imperium in imperia*.

In regard to its political rights, these also it exercises apart. It has its special representatives, which are not charged with securing the interests of the people. The body of its deputies sit apart; and when it is assembled in the same hall with the deputies of simple citizens, it is none the less true that its representation is essentially distinct and separate: it is a stranger to the nation, in the first place, by its origin, since its commission is not derived from the people; then by its object, which consists of defending not the general, but the particular interest.

The Third Estate embraces then all that which belongs to the nation; and all that which is not the Third Estate, cannot be regarded as being of the nation.

What is the Third Estate?

It is the whole.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/sieyes.html>>

**Humanities • Primary Source****La Marseillaise**

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La Marseillaise, the French national anthem, was composed in one night during the French Revolution (April 24, 1792) by Claude-Joseph Rouget de Lisle, a captain of the engineers and amateur musician stationed in Strasbourg in 1792. It was played at a patriotic banquet at Marseilles, and printed copies were given to the revolutionary forces then marching on Paris. They entered Paris singing this song, and to it they marched to the Tuileries on August 10th. Ironically, Rouget de Lisle was himself a royalist and refused to take the oath of allegiance to the new constitution. He was imprisoned and barely escaped the guillotine.. Originally entitled Chant de guerre de l'arméé du Rhin (War Song of the Army of the Rhine), the anthem became called La Marseillaise because of its popularity with volunteer army units from Marseilles.

The Convention accepted it as the French national anthem in a decree passed July 14, 1795. La Marseillaise was banned by Napoleon during the Empire, and by Louis XVIII on the Second Restoration (1815), because of its revolutionary associations. Authorized after the July Revolution of 1830, it was again banned by Napoleon III and not reinstated until 1879.

The text here consists of only the first two verses [out of seven].

Allons enfants de la Patrie  
Le jour de gloire est arrivé.  
Contre nous, de la tyrannie,  
L'étandard sanglant est levé,  
l'étandard sanglant est levé,  
Entendez-vous, dans la compagnes.  
Mugir ces farouches soldats  
Ils viennent jusque dans nos bras  
Egorger vos fils,  
vos compagnes.

*Aux armes citoyens!  
Formez vos bataillons,  
Marchons, marchons!  
Qu'un sang impur  
Abreuve nos sillons.*

Amour sacré de la Patrie,  
Conduis, soutiens nos bras vengeurs,  
Liberté, liberté chérie,  
Combats avec tes défenseurs;  
Combats avec tes défenseurs.  
Sous drapeaux, que la victoire  
Acoure à tes mâles accents;  
Que tes ennemis expirants  
Voient ton triomphe et notre gloire!

*Aux armes citoyens!  
Formez vos bataillons,  
Marchons, marchons!  
Qu'un sang impur  
Abreuve nos sillons.*

Let us go, children of the fatherland  
Our day of Glory has arrived.  
Against us stands tyranny,  
The bloody flag is raised,  
The bloody flag is raised.  
Do you hear in the countryside  
The roar of these savage soldiers  
They come right into our arms  
To cut the throats of your sons,  
your country.

*To arms, citizens!  
Form up your battalions  
Let us march, Let us march!  
That their impure blood  
Should water our fields*

Sacred love of the fatherland  
Guide and support our vengeful arms.  
Liberty, beloved liberty,  
Fight with your defenders;  
Fight with your defenders.  
Under our flags, so that victory  
Will rush to your manly strains;  
That your dying enemies  
Should see your triumph and glory

*To arms, citizens!  
Form up your battalions  
Let us march, Let us march!  
That their impure blood  
Should water our fields*

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/marseill.html>>  
Real Audio file: <<http://acc6.its.brooklyn.cuny.edu/~phalsall/sounds/marseille.ra>>

**Humanities • Primary Source**  
**Thomas Paine, *Common Sense***

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*Published in 1776, Common Sense challenged the authority of the British government and the royal monarchy. The plain language that Paine used spoke to the common people of America and was the first work to openly ask for independence from Great Britain.*

**Introduction to the Third Edition**

Perhaps the sentiments contained in the following pages, are not YET sufficiently fashionable to procure them general favour; a long habit of not thinking a thing WRONG, gives it a superficial appearance of being RIGHT, and raises at first a formidable outcry in defense of custom. But the tumult soon subsides. Time makes more converts than reason. As a long and violent abuse of power, is generally the Means of calling the right of it in question (and in Matters too which might never have been thought of, had not the Sufferers been aggravated into the inquiry) and as the King of England hath undertaken in his OWN RIGHT, to support the Parliament in what he calls THEIRS, and as the good people of this country are grievously oppressed by the combination, they have an undoubted privilege to inquire into the pretensions of both, and equally to reject the usurpation of either. In the following sheets, the author hath studiously avoided every thing which is personal among ourselves. Compliments as well as censure to individuals make no part thereof. The wise, and the worthy, need not the triumph of a pamphlet; and those whose sentiments are injudicious, or unfriendly, will cease of themselves unless too much pains are bestowed upon their conversion. The cause of America is in a great measure the cause of all mankind. Many circumstances hath, and will arise, which are not local, but universal, and through which the principles of all Lovers of Mankind are affected, and in the Event of which, their Affections are interested. The laying a Country desolate with Fire and Sword, declaring War against the natural rights of all Mankind, and extirpating the Defenders thereof from the Face of the Earth, is the Concern of every Man to whom Nature hath given the Power of feeling; of which Class, regardless of Party Censure, is the AUTHOR.

P. S. The Publication of this new Edition hath been delayed, with a View of taking notice (had it been necessary) of any Attempt to refute the Doctrine of Independence: As no Answer hath yet appeared, it is now presumed that none will, the Time needful for getting such a Performance ready for the Public being considerably past. Who the Author of this Production is, is wholly unnecessary to the Public, as the Object for Attention is the DOCTRINE ITSELF, not the MAN. Yet it may not be unnecessary to say, That he is unconnected with any Party, and under no sort of Influence public or private, but the influence of reason and principle.

Philadelphia, February 14, 1776

**Of the Origin and Design of Government in General, with Concise Remarks on the English Constitution**

SOME writers have so confounded society with government, as to leave little or no distinction between them; whereas they are not only different, but have different origins. Society is produced by our wants, and government by our wickedness; the former promotes our happiness POSITIVELY by uniting our affections, the latter NEGATIVELY by restraining our vices. The one encourages intercourse, the other creates distinctions. The first is a patron, the last a punisher.

Society in every state is a blessing, but Government, even in its best state, is but a necessary evil; in its worst state an intolerable one: for when we suffer, or are exposed to the same miseries BY A GOVERNMENT, which we might expect in a country WITHOUT GOVERNMENT, our calamity is heightened by reflecting that we furnish the means by which we suffer. Government, like dress, is the badge of lost innocence; the palaces of kings are built upon the ruins of the bowers of paradise. For were the impulses of conscience clear, uniform and irresistibly obeyed, man would need no other lawgiver; but that not being the case, he finds it necessary to surrender up a part of his property to furnish means for the protection of the rest; and this he is induced to do by the same prudence which

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in every other case advises him, out of two evils to choose the least. Wherefore, security being the true design and end of government, it unanswerably follows that whatever form thereof appears most likely to ensure it to us, with the least expense and greatest benefit, is preferable to all others.

In order to gain a clear and just idea of the design and end of government, let us suppose a small number of persons settled in some sequestered part of the earth, unconnected with the rest; they will then represent the first peopling of any country, or of the world. In this state of natural liberty, society will be their first thought. A thousand motives will excite them thereto; the strength of one man is so unequal to his wants, and his mind so unfitted for perpetual solitude, that he is soon obliged to seek assistance and relief of another, who in his turn requires the same. Four or five united would be able to raise a tolerable dwelling in the midst of a wilderness, but one man might labour out the common period of life without accomplishing any thing; when he had felled his timber he could not remove it, nor erect it after it was removed; hunger in the mean time would urge him to quit his work, and every different want would call him a different way. Disease, nay even misfortune, would be death; for, though neither might be mortal, yet either would disable him from living, and reduce him to a state in which he might rather be said to perish than to die.

Thus necessity, like a gravitating power, would soon form our newly arrived emigrants into society, the reciprocal blessings of which would supersede, and render the obligations of law and government unnecessary while they remained perfectly just to each other; but as nothing but Heaven is impregnable to vice, it will unavoidably happen that in proportion as they surmount the first difficulties of emigration, which bound them together in a common cause, they will begin to relax in their duty and attachment to each other: and this remissness will point out the necessity of establishing some form of government to supply the defect of moral virtue.

Some convenient tree will afford them a State House, under the branches of which the whole Colony may assemble to deliberate on public matters. It is more than probable that their first laws will have the title only of Regulations and be enforced by no other penalty than public disesteem. In this first parliament every man by natural right will have a seat.

But as the Colony encreases, the public concerns will encrease likewise, and the distance at which the members may be separated, will render it too inconvenient for all of them to meet on every occasion as at first, when their number was small, their habitations near, and the public concerns few and trifling. This will point out the convenience of their consenting to leave the legislative part to be managed by a select number chosen from the whole body, who are supposed to have the same concerns at stake which those have who appointed them, and who will act in the same manner as the whole body would act were they present. If the colony continue encreasing, it will become necessary to augment the number of representatives, and that the interest of every part of the colony may be attended to, it will be found best to divide the whole into convenient parts, each part sending its proper number: and that the ELECTED might never form to themselves an interest separate from the ELECTORS, prudence will point out the propriety of having elections often: because as the ELECTED might by that means return and mix again with the general body of the ELECTORS in a few months, their fidelity to the public will be secured by the prudent reflection of not making a rod for themselves. And as this frequent interchange will establish a common interest with every part of the community, they will mutually and naturally support each other, and on this, (not on the unmeaning name of king,) depends the STRENGTH OF GOVERNMENT, AND THE HAPPINESS OF THE GOVERNED.

Here then is the origin and rise of government; namely, a mode rendered necessary by the inability of moral virtue to govern the world; here too is the design and end of government, viz. Freedom and security. And however our eyes may be dazzled with show, or our ears deceived by sound; however prejudice may warp our wills, or interest darken our understanding, the simple voice of nature and reason will say, 'tis right.

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I draw my idea of the form of government from a principle in nature which no art can overturn, viz. that the more simple any thing is, the less liable it is to be disordered, and the easier repaired when disordered; and with this maxim in view I offer a few remarks on the so much boasted constitution of England. That it was noble for the dark and slavish times in which it was erected, is granted. When the world was overrun with tyranny the least remove therefrom was a glorious rescue. But that it is imperfect, subject to convulsions, and incapable of producing what it seems to promise is easily demonstrated.

Absolute governments, (tho' the disgrace of human nature) have this advantage with them, they are simple; if the people suffer, they know the head from which their suffering springs; know likewise the remedy; and are not bewildered by a variety of causes and cures. But the constitution of England is so exceedingly complex, that the nation may suffer for years together without being able to discover in which part the fault lies; some will say in one and some in another, and every political physician will advise a different medicine.

I know it is difficult to get over local or long standing prejudices, yet if we will suffer ourselves to examine the component parts of the English Constitution, we shall find them to be the base remains of two ancient tyrannies, compounded with some new Republican materials.

First. — The remains of Monarchical tyranny in the person of the King.

Secondly. — The remains of Aristocratical tyranny in the persons of the Peers.

Thirdly. — The new Republican materials, in the persons of the Commons, on whose virtue depends the freedom of England.

The two first, by being hereditary, are independent of the People; wherefore in a CONSTITUTIONAL SENSE they contribute nothing towards the freedom of the State.

To say that the constitution of England is an UNION of three powers, reciprocally CHECKING each other, is farcical; either the words have no meaning, or they are flat contradictions.

First. — That the King it not to be trusted without being looked after; or in other words, that a thirst for absolute power is the natural disease of monarchy.

Secondly. — That the Commons, by being appointed for that purpose, are either wiser or more worthy of confidence than the Crown.

But as the same constitution which gives the Commons a power to check the King by withholding the supplies, gives afterwards the King a power to check the Commons, by empowering him to reject their other bills; it again supposes that the King is wiser than those whom it has already supposed to be wiser than him. A mere absurdity!

There is something exceedingly ridiculous in the composition of Monarchy; it first excludes a man from the means of information, yet empowers him to act in cases where the highest judgment is required. The state of a king shuts him from the World, yet the business of a king requires him to know it thoroughly; wherefore the different parts, by unnaturally opposing and destroying each other, prove the whole character to be absurd and useless.

Some writers have explained the English constitution thus: the King, say they, is one, the people another; the Peers are a house in behalf of the King, the commons in behalf of the people; but this hath all the distinctions of a house divided against itself; and though the expressions be pleasantly arranged, yet when examined they appear idle and

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ambiguous; and it will always happen, that the nicest construction that words are capable of, when applied to the description of something which either cannot exist, or is too incomprehensible to be within the compass of description, will be words of sound only, and though they may amuse the ear, they cannot inform the mind: for this explanation includes a previous question, viz. HOW CAME THE KING BY A POWER WHICH THE PEOPLE ARE AFRAID TO TRUST, AND ALWAYS OBLIGED TO CHECK? Such a power could not be the gift of a wise people, neither can any power, WHICH NEEDS CHECKING, be from God; yet the provision which the constitution makes supposes such a power to exist.

But the provision is unequal to the task; the means either cannot or will not accomplish the end, and the whole affair is a Felo de se: for as the greater weight will always carry up the less, and as all the wheels of a machine are put in motion by one, it only remains to know which power in the constitution has the most weight, for that will govern: and tho' the others, or a part of them, may clog, or, as the phrase is, check the rapidity of its motion, yet so long as they cannot stop it, their endeavours will be ineffectual: The first moving power will at last have its way, and what it wants in speed is supplied by time.

That the crown is this overbearing part in the English constitution needs not be mentioned, and that it derives its whole consequence merely from being the giver of places and pensions is self-evident; wherefore, though we have been wise enough to shut and lock a door against absolute Monarchy, we at the same time have been foolish enough to put the Crown in possession of the key.

The prejudice of Englishmen, in favour of their own government, by King, Lords and Commons, arises as much or more from national pride than reason. Individuals are undoubtedly safer in England than in some other countries: but the will of the king is as much the law of the land in Britain as in France, with this difference, that instead of proceeding directly from his mouth, it is handed to the people under the formidable shape of an act of parliament. For the fate of Charles the First hath only made kings more subtle — not more just.

Wherefore, laying aside all national pride and prejudice in favour of modes and forms, the plain truth is that IT IS WHOLLY OWING TO THE CONSTITUTION OF THE PEOPLE, AND NOT TO THE CONSTITUTION OF THE GOVERNMENT that the crown is not as oppressive in England as in Turkey.

An inquiry into the CONSTITUTIONAL ERRORS in the English form of government, is at this time highly necessary; for as we are never in a proper condition of doing justice to others, while we continue under the influence of some leading partiality, so neither are we capable of doing it to ourselves while we remain fettered by any obstinate prejudice. And as a man who is attached to a prostitute is unfitted to choose or judge of a wife, so any prepossession in favour of a rotten constitution of government will disable us from discerning a good one.

**Of Monarchy and Hereditary Succession**

MANKIND being originally equals in the order of creation, the equality could only be destroyed by some subsequent circumstance: the distinctions of rich and poor may in a great measure be accounted for, and that without having recourse to the harsh ill-sounding names of oppression and avarice. Oppression is often the CONSEQUENCE, but seldom or never the MEANS of riches; and tho' avarice will preserve a man from being necessitously poor, it generally makes him too timorous to be wealthy.

But there is another and great distinction for which no truly natural or religious reason can be assigned, and that is the distinction of men into KINGS and SUBJECTS. Male and female are the distinctions of nature, good and bad the distinctions of Heaven; but how a race of men came into the world so exalted above the rest, and distinguished like some new species, is worth inquiring into, and whether they are the means of happiness or of misery to mankind.

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In the early ages of the world, according to the scripture chronology there were no kings; the consequence of which was, there were no wars; it is the pride of kings which throws mankind into confusion. Holland, without a king hath enjoyed more peace for this last century than any of the monarchical governments in Europe. Antiquity favours the same remark; for the quiet and rural lives of the first Patriarchs have a snappy something in them, which vanishes when we come to the history of Jewish royalty.

Government by kings was first introduced into the world by the Heathens, from whom the children of Israel copied the custom. It was the most prosperous invention the Devil ever set on foot for the promotion of idolatry. The Heathens paid divine honours to their deceased kings, and the Christian World hath improved on the plan by doing the same to their living ones. How impious is the title of sacred Majesty applied to a worm, who in the midst of his splendor is crumbling into dust!

As the exalting one man so greatly above the rest cannot be justified on the equal rights of nature, so neither can it be defended on the authority of scripture; for the will of the Almighty as declared by Gideon, and the prophet Samuel, expressly disapproves of government by Kings.

All anti-monarchical parts of scripture have been very smoothly glossed over in monarchical governments, but they undoubtedly merit the attention of countries which have their governments yet to form. "Render unto Cesar the things which are Cesar's" is the scripture doctrine of courts, yet it is no support of monarchical government, for the Jews at that time were without a king, and in a state of vassalage to the Romans.

Near three thousand years passed away, from the Mosaic account of the creation, till the Jews under a national delusion requested a king. Till then their form of government (except in extraordinary cases where the Almighty interposed) was a kind of Republic, administered by a judge and the elders of the tribes. Kings they had none, and it was held sinful to acknowledge any being under that title but the Lord of Hosts. And when a man seriously reflects on the idolatrous homage which is paid to the persons of kings, he need not wonder that the Almighty, ever jealous of his honour, should disapprove a form of government which so impiously invades the prerogative of Heaven.

Monarchy is ranked in scripture as one of the sins of the Jews, for which a curse in reserve is denounced against them. The history of that transaction is worth attending to.

The children of Israel being oppressed by the Midianites, Gideon marched against them with a small army, and victory thro' the divine interposition decided in his favour. The Jews, elate with success, and attributing it to the generalship of Gideon, proposed making him a king, saying, "Rule thou over us, thou and thy son, and thy son's son." Here was temptation in its fullest extent; not a kingdom only, but an hereditary one; but Gideon in the piety of his soul replied, "I will not rule over you, neither shall my son rule over you. THE LORD SHALL RULE OVER YOU." Words need not be more explicit: Gideon doth not decline the honour, but denieth their right to give it; neither doth he compliment them with invented declarations of his thanks, but in the positive style of a prophet charges them with disaffection to their proper Sovereign, the King of Heaven.

About one hundred and thirty years after this, they fell again into the same error. The hankering which the Jews had for the idolatrous customs of the Heathens, is something exceedingly unaccountable; but so it was, that laying hold of the misconduct of Samuel's two sons, who were intrusted with some secular concerns, they came in an abrupt and clamorous manner to Samuel, saying, "Behold thou art old, and they sons walk not in thy ways, now make us a king to judge us like all the other nations." And here we cannot observe but that their motives were bad, viz. that they might be LIKE unto other nations, i. e. the Heathens, whereas their true glory lay in being as much UNLIKE them as possible. "But the thing displeased Samuel when they said, give us a King to judge us; and Samuel prayed unto the Lord, and the Lord said unto Samuel, hearken unto the voice of the people in all that they say unto



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thee, for they have not rejected thee, but they have rejected me, THAT I SHOULD NOT REIGN OVER THEM. According to all the works which they have done since the day that I brought them up out of Egypt even unto this day, wherewith they have forsaken me, and served other Gods: so do they also unto thee. Now therefore hearken unto their voice, howbeit, protest solemnly unto them and show them the manner of the King that shall reign over them," i.e. not of any particular King, but the general manner of the Kings of the earth whom Israel was so eagerly copying after. And notwithstanding the great distance of time and difference of manners, the character is still in fashion. "And Samuel told all the words of the Lord unto the people, that asked of him a King. And he said, This shall be the manner of the King that shall reign over you. He will take your sons and appoint them for himself for his chariots and to be his horsemen, and some shall run before his chariots" (this description agrees with the present mode of impressing men) "and he will appoint him captains over thousands and captains over fifties, will set them to clear his ground and to reap his harvest, and to make his instruments of war, and instruments of his chariots, And he will take your daughters to be confectionaries, and to be cooks, and to be bakers" (this describes the expense and luxury as well as the oppression of Kings) "and he will take your fields and your vineyards, and your olive yards, even the best of them, and give them to his servants. And he will take the tenth of your seed, and of your vineyards, and give them to his officers and to his servants" (by which we see that bribery, corruption, and favouritism, are the standing vices of Kings) "and he will take the tenth of your men servants, and your maid servants, and your goodliest young men, and your asses, and put them to his work: and he will take the tenth of your sheep, and ye shall be his servants, and ye shall cry out in that day because of your king which ye shall have chosen, AND THE LORD WILL NOT HEAR YOU IN THAT DAY." This accounts for the continuation of Monarchy; neither do the characters of the few good kings which have lived since, either sanctify the title, or blot out the sinfulness of the origin; the high encomium of David takes no notice of him OFFICIALLY AS A KING, but only as a MAN after God's own heart. "Nevertheless the people refused to obey the voice of Samuel, and they said, Nay, but we will have a king over us, that we may be like all the nations, and that our king may judge us, and go out before us and fight our battles." Samuel continued to reason with them but to no purpose; he set before them their ingratitude, but all would not avail; and seeing them fully bent on their folly, he cried out, "I will call unto the Lord, and he shall send thunder and rain" (which was then a punishment, being in the time of wheat harvest) "that ye may perceive and see that your wickedness is great which ye have done in the sight of the Lord, IN ASKING YOU A KING. So Samuel called unto the Lord, and the Lord sent thunder and rain that day, and all the people greatly feared the Lord and Samuel. And all the people said unto Samuel, Pray for thy servants unto the Lord thy God that we die not, for WE HAVE ADDED UNTO OUR SINS THIS EVIL, TO ASK A KING." These portions of scripture are direct and positive. They admit of no equivocal construction. That the Almighty hath here entered his protest against monarchical government is true, or the scripture is false. And a man hath good reason to believe that there is as much of kingcraft as priestcraft in withholding the scripture from the public in popish countries. For monarchy in every instance is the popery of government.

To the evil of monarchy we have added that of hereditary succession; and as the first is a degradation and lessening of ourselves, so the second, claimed as a matter of right, is an insult and imposition on posterity. For all men being originally equals, no one by birth could have a right to set up his own family in perpetual preference to all others for ever, and tho' himself might deserve some decent degree of honours of his contemporaries, yet his descendants might be far too unworthy to inherit them. One of the strongest natural proofs of the folly of hereditary right in Kings, is that nature disapproves it, otherwise she would not so frequently turn it into ridicule, by giving mankind an ASS FOR A LION.

Secondly, as no man at first could possess any other public honors than were bestowed upon him, so the givers of those honors could have no power to give away the right of posterity, and though they might say "We choose you for our head," they could not without manifest injustice to their children say "that your children and your children's children shall reign over ours forever." Because such an unwise, unjust, unnatural compact might (perhaps) in the next succession put them under the government of a rogue or a fool. Most wise men in their private sentiments have ever treated hereditary right with contempt; yet it is one of those evils which when once

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established is not easily removed: many submit from fear, others from superstition, and the more powerful part shares with the king the plunder of the rest.

This is supposing the present race of kings in the world to have had an honorable origin: whereas it is more than probable, that, could we take off the dark covering of antiquity and trace them to their first rise, we should find the first of them nothing better than the principal ruffian of some restless gang, whose savage manners of pre-eminence in subtilty obtained him the title of chief among plunderers; and who by increasing in power and extending his depredations, overawed the quiet and defenseless to purchase their safety by frequent contributions. Yet his electors could have no idea of giving hereditary right to his descendants, because such a perpetual exclusion of themselves was incompatible with the free and restrained principles they professed to live by. Wherefore, hereditary succession in the early ages of monarchy could not take place as a matter of claim, but as something casual or complemental; but as few or no records were extant in those days, the traditionary history stuff'd with fables, it was very easy, after the lapse of a few generations, to trump up some superstitious tale conveniently timed, Mahomet-like, to cram hereditary right down the throats of the vulgar. Perhaps the disorders which threatened, or seemed to threaten, on the decease of a leader and the choice of a new one (for elections among ruffians could not be very orderly) induced many at first to favour hereditary pretensions; by which means it happened, as it hath happened since, that what at first was submitted to as a convenience was afterwards claimed as a right.

England since the conquest hath known some few good monarchs, but groaned beneath a much larger number of bad ones: yet no man in his senses can say that their claim under William the Conqueror is a very honourable one. A French bastard landing with an armed Banditti and establishing himself king of England against the consent of the natives, is in plain terms a very paltry rascally original. It certainly hath no divinity in it. However it is needless to spend much time in exposing the folly of hereditary right; if there are any so weak as to believe it, let them promiscuously worship the Ass and the Lion, and welcome. I shall neither copy their humility, nor disturb their devotion.

Yet I should be glad to ask how they suppose kings came at first? The question admits but of three answers, viz. either by lot, by election, or by usurpation. If the first king was taken by lot, it establishes a precedent for the next, which excludes hereditary succession. Saul was by lot, yet the succession was not hereditary, neither does it appear from that transaction that there was any intention it ever should. If the first king of any country was by election, that likewise establishes a precedent for the next; for to say, that the right of all future generations is taken away, by the act of the first electors, in their choice not only of a king but of a family of kings for ever, hath no parallel in or out of scripture but the doctrine of original sin, which supposes the free will of all men lost in Adam; and from such comparison, and it will admit of no other, hereditary succession can derive no glory. for as in Adam all sinned, and as in the first electors all men obeyed; as in the one all mankind were subjected to Satan, and in the other to sovereignty; as our innocence was lost in the first, and our authority in the last; and as both disable us from re-assuming some former state and privilege, it unanswerably follows that original sin and hereditary succession are parallels. Dishonourable rank! inglorious connection! yet the most subtle sophist cannot produce a juster simile.

As to usurpation, no man will be so hardy as to defend it; and that William the Conqueror was an usurper is a fact not to be contradicted. The plain truth is, that the antiquity of English monarchy will not bear looking into.

But it is not so much the absurdity as the evil of hereditary succession which concerns mankind. Did it ensure a race of good and wise men it would have the seal of divine authority, but as it opens a door to the FOOLISH, the WICKED, and the IMPROPER, it hath in it the nature of oppression. Men who look upon themselves born to reign, and others to obey, soon grow insolent. Selected from the rest of mankind, their minds are early poisoned by importance; and the world they act in differs so materially from the world at large, that they have but little

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opportunity of knowing its true interests, and when they succeed in the government are frequently the most ignorant and unfit of any throughout the dominions.

Another evil which attends hereditary succession is, that the throne is subject to be possessed by a minor at any age; all which time the regency acting under the cover of a king have every opportunity and inducement to betray their trust. The same national misfortune happens when a king worn out with age and infirmity enters the last stage of human weakness. In both these cases the public becomes a prey to every miscreant who can tamper successfully with the follies either of age or infancy.

The most plausible plea which hath ever been offered in favor of hereditary succession is, that it preserves a nation from civil wars; and were this true, it would be weighty; whereas it is the most bare-faced falsity ever imposed upon mankind. The whole history of England disowns the fact. Thirty kings and two minors have reigned in that distracted kingdom since the conquest, in which time there has been (including the revolution) no less than eight civil wars and nineteen Rebellions. Wherefore instead of making for peace, it makes against it, and destroys the very foundation it seems to stand upon.

The contest for monarchy and succession, between the houses of York and Lancaster, laid England in a scene of blood for many years. Twelve pitched battles besides skirmishes and sieges were fought between Henry and Edward. Twice was Henry prisoner to Edward, who in his turn was prisoner to Henry. And so uncertain is the fate of war and the temper of a nation, when nothing but personal matters are the ground of a quarrel, that Henry was taken in triumph from a prison to a palace, and Edward obliged to fly from a palace to a foreign land; yet, as sudden transitions of temper are seldom lasting, Henry in his turn was driven from the throne, and Edward recalled to succeed him. The parliament always following the strongest side.

This contest began in the reign of Henry the Sixth, and was not entirely extinguished till Henry the Seventh, in whom the families were united. Including a period of 67 years, viz. from 1422 to 1489.

In short, monarchy and succession have laid (not this or that kingdom only) but the world in blood and ashes. 'Tis a form of government which the word of God bears testimony against, and blood will attend it.

If we enquire into the business of a King, we shall find that in some countries they may have none; and after sauntering away their lives without pleasure to themselves or advantage to the nation, withdraw from the scene, and leave their successors to tread the same idle round. In absolute monarchies the whole weight of business civil and military lies on the King; the children of Israel in their request for a king urged this plea, "that he may judge us, and go out before us and fight our battles." But in countries where he is neither a Judge nor a General, as in England, a man would be puzzled to know what IS his business.

The nearer any government approaches to a Republic, the less business there is for a King. It is somewhat difficult to find a proper name for the government of England. Sir William Meredith calls it a Republic; but in its present state it is unworthy of the name, because the corrupt influence of the Crown, by having all the places in its disposal, hath so effectually swallowed up the power, and eaten out the virtue of the House of Commons (the Republican part in the constitution) that the government of England is nearly as monarchical as that of France or Spain. Men fall out with names without understanding them. For 'tis the Republican and not the Monarchical part of the Constitution of England which Englishmen glory in, viz. the liberty of choosing an House of Commons from out of their own body — and it is easy to see that when Republican virtues fail, slavery ensues. Why is the constitution of England sickly, but because monarchy hath poisoned the Republic; the Crown hath engrossed the Commons.

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In England a King hath little more to do than to make war and give away places; which, in plain terms, is to empoverish the nation and set it together by the ears. A pretty business indeed for a man to be allowed eight hundred thousand sterling a year for, and worshipped into the bargain! Of more worth is one honest man to society, and in the sight of God, than all the crowned ruffians that ever lived.

**Thoughts on the Present State of American Affairs**

IN the following pages I offer nothing more than simple facts, plain arguments, and common sense: and have no other preliminaries to settle with the reader, than that he will divest himself of prejudice and prepossession, and suffer his reason and his feelings to determine for themselves that he will put on, or rather that he will not put off, the true character of a man, and generously enlarge his views beyond the present day.

Volumes have been written on the subject of the struggle between England and America. Men of all ranks have embarked in the controversy, from different motives, and with various designs; but all have been ineffectual, and the period of debate is closed. Arms as the last resource decide the contest; the appeal was the choice of the King, and the Continent has accepted the challenge.

It hath been reported of the late Mr. Pelham (who tho' an able minister was not without his faults) that on his being attacked in the House of Commons on the score that his measures were only of a temporary kind, replied, "THEY WILL LAST MY TIME." Should a thought so fatal and unmanly possess the Colonies in the present contest, the name of ancestors will be remembered by future generations with detestation.

The Sun never shined on a cause of greater worth. 'Tis not the affair of a City, a County, a Province, or a Kingdom; but of a Continent — of at least one-eighth part of the habitable Globe. 'Tis not the concern of a day, a year, or an age; posterity are virtually involved in the contest, and will be more or less affected even to the end of time, by the proceedings now. Now is the seed-time of Continental union, faith and honour. The least fracture now will be like a name engraved with the point of a pin on the tender rind of a young oak; the wound would enlarge with the tree, and posterity read in it full grown characters.

By referring the matter from argument to arms, a new era for politics is struck — a new method of thinking hath arisen. All plans, proposals, &c. prior to the nineteenth of April, i.e. to the commencement of hostilities, are like the almanacks of the last year; which tho' proper then, are superseded and useless now. Whatever was advanced by the advocates on either side of the question then, terminated in one and the same point, viz. a union with Great Britain; the only difference between the parties was the method of effecting it; the one proposing force, the other friendship; but it hath so far happened that the first hath failed, and the second hath withdrawn her influence.

As much hath been said of the advantages of reconciliation, which, like an agreeable dream, hath passed away and left us as we were, it is but right that we should examine the contrary side of the argument, and enquire into some of the many material injuries which these Colonies sustain, and always will sustain, by being connected with and dependent on Great Britain. To examine that connection and dependence, on the principles of nature and common sense, to see what we have to trust to, if separated, and what we are to expect, if dependent.

I have heard it asserted by some, that as America has flourished under her former connection with Great Britain, the same connection is necessary towards her future happiness, and will always have the same effect. Nothing can be more fallacious than this kind of argument. We may as well assert that because a child has thrived upon milk, that it is never to have meat, or that the first twenty years of our lives is to become a precedent for the next twenty. But even this is admitting more than is true; for I answer roundly that America would have flourished as much, and probably much more, had no European power taken any notice of her. The commerce by which she

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hath enriched herself are the necessaries of life, and will always have a market while eating is the custom of Europe.

But she has protected us, say some. That she hath engrossed us is true, and defended the Continent at our expense as well as her own, is admitted; and she would have defended Turkey from the same motive, viz. — for the sake of trade and dominion.

Alas! we have been long led away by ancient prejudices and made large sacrifices to superstition. We have boasted the protection of Great Britain, without considering, that her motive was INTEREST not ATTACHMENT; and that she did not protect us from OUR ENEMIES on OUR ACCOUNT; but from HER ENEMIES on HER OWN ACCOUNT, from those who had no quarrel with us on any OTHER ACCOUNT, and who will always be our enemies on the SAME ACCOUNT. Let Britain waive her pretensions to the Continent, or the Continent throw off the dependence, and we should be at peace with France and Spain, were they at war with Britain. The miseries of Hanover last war ought to warn us against connections.

It hath lately been asserted in parliament, that the Colonies have no relation to each other but through the Parent Country, i.e. that Pennsylvania and the Jerseys and so on for the rest, are sister Colonies by the way of England; this is certainly a very roundabout way of proving relationship, but it is the nearest and only true way of proving enmity (or enemyship, if I may so call it.) France and Spain never were, nor perhaps ever will be, our enemies as AMERICANS, but as our being the SUBJECTS OF GREAT BRITAIN.

But Britain is the parent country, say some. Then the more shame upon her conduct. Even brutes do not devour their young, nor savages make war upon their families. Wherefore, the assertion, if true, turns to her reproach; but it happens not to be true, or only partly so, and the phrase PARENT OR MOTHER COUNTRY hath been jesuitically adopted by the King and his parasites, with a low papistical design of gaining an unfair bias on the credulous weakness of our minds. Europe, and not England, is the parent country of America. This new World hath been the asylum for the persecuted lovers of civil and religious liberty from EVERY PART of Europe. Hither have they fled, not from the tender embraces of the mother, but from the cruelty of the monster; and it is so far true of England, that the same tyranny which drove the first emigrants from home, pursues their descendants still.

In this extensive quarter of the globe, we forget the narrow limits of three hundred and sixty miles (the extent of England) and carry our friendship on a larger scale; we claim brotherhood with every European Christian, and triumph in the generosity of the sentiment.

It is pleasant to observe by what regular gradations we surmount the force of local prejudices, as we enlarge our acquaintance with the World. A man born in any town in England divided into parishes, will naturally associate most with his fellow parishioners (because their interests in many cases will be common) and distinguish him by the name of NEIGHBOR; if he meet him but a few miles from home, he drops the narrow idea of a street, and salutes him by the name of TOWNSMAN; if he travel out of the county and meet him in any other, he forgets the minor divisions of street and town, and calls him COUNTRYMAN, i.e. COUNTYMAN; but if in their foreign excursions they should associate in France, or any other part of EUROPE, their local remembrance would be enlarged into that of ENGLISHMEN. And by a just parity of reasoning, all Europeans meeting in America, or any other quarter of the globe, are COUNTRYMEN; for England, Holland, Germany, or Sweden, when compared with the whole, stand in the same places on the larger scale, which the divisions of street, town, and county do on the smaller ones; Distinctions too limited for Continental minds. Not one third of the inhabitants, even of this province, [Pennsylvania], are of English descent. Wherefore, I reprobate the phrase of Parent or Mother Country applied to England only, as being false, selfish, narrow and ungenerous.

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But, admitting that we were all of English descent, what does it amount to? Nothing. Britain, being now an open enemy, extinguishes every other name and title: and to say that reconciliation is our duty, is truly farcical. The first king of England, of the present line (William the Conqueror) was a Frenchman, and half the peers of England are descendants from the same country; wherefore, by the same method of reasoning, England ought to be governed by France.

Much hath been said of the united strength of Britain and the Colonies, that in conjunction they might bid defiance to the world. But this is mere presumption; the fate of war is uncertain, neither do the expressions mean anything; for this continent would never suffer itself to be drained of inhabitants, to support the British arms in either Asia, Africa, or Europe.

Besides, what have we to do with setting the world at defiance? Our plan is commerce, and that, well attended to, will secure us the peace and friendship of all Europe; because it is the interest of all Europe to have America a free port. Her trade will always be a protection, and her barrenness of gold and silver secure her from invaders.

I challenge the warmest advocate for reconciliation to show a single advantage that this continent can reap by being connected with Great Britain. I repeat the challenge; not a single advantage is derived. Our corn will fetch its price in any market in Europe, and our imported goods must be paid for buy them where we will.

But the injuries and disadvantages which we sustain by that connection, are without number; and our duty to mankind at large, as well as to ourselves, instruct us to renounce the alliance: because, any submission to, or dependence on, Great Britain, tends directly to involve this Continent in European wars and quarrels, and set us at variance with nations who would otherwise seek our friendship, and against whom we have neither anger nor complaint. As Europe is our market for trade, we ought to form no partial connection with any part of it. It is the true interest of America to steer clear of European contentions, which she never can do, while, by her dependence on Britain, she is made the makeweight in the scale of British politics.

Europe is too thickly planted with Kingdoms to be long at peace, and whenever a war breaks out between England and any foreign power, the trade of America goes to ruin, BECAUSE OF HER CONNECTION WITH BRITAIN. The next war may not turn out like the last, and should it not, the advocates for reconciliation now will be wishing for separation then, because neutrality in that case would be a safer convoy than a man of war. Every thing that is right or reasonable pleads for separation. The blood of the slain, the weeping voice of nature cries, 'TIS TIME TO PART. Even the distance at which the Almighty hath placed England and America is a strong and natural proof that the authority of the one over the other, was never the design of Heaven. The time likewise at which the Continent was discovered, adds weight to the argument, and the manner in which it was peopled, encreases the force of it. The Reformation was preceded by the discovery of America: As if the Almighty graciously meant to open a sanctuary to the persecuted in future years, when home should afford neither friendship nor safety.

The authority of Great Britain over this continent, is a form of government, which sooner or later must have an end: And a serious mind can draw no true pleasure by looking forward, under the painful and positive conviction that what he calls "the present constitution" is merely temporary. As parents, we can have no joy, knowing that this government is not sufficiently lasting to ensure any thing which we may bequeath to posterity: And by a plain method of argument, as we are running the next generation into debt, we ought to do the work of it, otherwise we use them meanly and pitifully. In order to discover the line of our duty rightly, we should take our children in our hand, and fix our station a few years farther into life; that eminence will present a prospect which a few present fears and prejudices conceal from our sight.

Though I would carefully avoid giving unnecessary offence, yet I am inclined to believe, that all those who espouse the doctrine of reconciliation, may be included within the following descriptions. Interested men, who are not to

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be trusted, weak men who CANNOT see, prejudiced men who will not see, and a certain set of moderate men who think better of the European world than it deserves; and this last class, by an ill-judged deliberation, will be the cause of more calamities to this Continent than all the other three.

It is the good fortune of many to live distant from the scene of present sorrow; the evil is not sufficiently brought to their doors to make them feel the precariousness with which all American property is possessed. But let our imaginations transport us a few moments to Boston; that seat of wretchedness will teach us wisdom, and instruct us for ever to renounce a power in whom we can have no trust. The inhabitants of that unfortunate city who but a few months ago were in ease and affluence, have now no other alternative than to stay and starve, or turn out to beg. Endangered by the fire of their friends if they continue within the city and plundered by the soldiery if they leave it, in their present situation they are prisoners without the hope of redemption, and in a general attack for their relief they would be exposed to the fury of both armies.

Men of passive tempers look somewhat lightly over the offences of Great Britain, and, still hoping for the best, are apt to call out, "Come, come, we shall be friends again for all this." But examine the passions and feelings of mankind: bring the doctrine of reconciliation to the touchstone of nature, and then tell me whether you can hereafter love, honour, and faithfully serve the power that hath carried fire and sword into your land? If you cannot do all these, then are you only deceiving yourselves, and by your delay bringing ruin upon posterity. Your future connection with Britain, whom you can neither love nor honour, will be forced and unnatural, and being formed only on the plan of present convenience, will in a little time fall into a relapse more wretched than the first. But if you say, you can still pass the violations over, then I ask, hath your house been burnt? Hath your property been destroyed before your face? Are your wife and children destitute of a bed to lie on, or bread to live on? Have you lost a parent or a child by their hands, and yourself the ruined and wretched survivor? If you have not, then are you not a judge of those who have. But if you have, and can still shake hands with the murderers, then are you unworthy the name of husband, father, friend or lover, and whatever may be your rank or title in life, you have the heart of a coward, and the spirit of a sycophant.

This is not inflaming or exaggerating matters, but trying them by those feelings and affections which nature justifies, and without which, we should be incapable of discharging the social duties of life, or enjoying the felicities of it. I mean not to exhibit horror for the purpose of provoking revenge, but to awaken us from fatal and unmanly slumbers, that we may pursue determinately some fixed object. It is not in the power of Britain or of Europe to conquer America, if she do not conquer herself by *delay* and *timidity*. The present winter is worth an age if rightly employed, but if lost or neglected, the whole continent will partake of the misfortune; and there is no punishment which that man will not deserve, be he who, or what, or where he will, that may be the means of sacrificing a season so precious and useful.

It is repugnant to reason, to the universal order of things to all examples from former ages, to suppose, that this continent can longer remain subject to any external power. The most sanguine in Britain does not think so. The utmost stretch of human wisdom cannot, at this time, compass a plan short of separation, which can promise the continent even a year's security. Reconciliation is *now* a falacious dream. Nature hath deserted the connexion, and Art cannot supply her place. For, as Milton wisely expresses, "never can true reconciliation grow where wounds of deadly hate have pierced so deep."

Every quiet method for peace hath been ineffectual. Our prayers have been rejected with disdain; and only tended to convince us, that nothing flatters vanity, or confirms obstinacy in Kings more than repeated petitioning — and nothing hath contributed more than that very measure to make the Kings of Europe absolute: Witness Denmark and Sweden. Wherefore, since nothing but blows will do, for God's sake, let us come to a final separation, and not leave the next generation to be cutting throats, under the violated unmeaning names of parent and child.

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To say, they will never attempt it again is idle and visionary, we thought so at the repeal of the stamp act, yet a year or two undeceived us; as well may we suppose that nations, which have been once defeated, will never renew the quarrel.

As to government matters, it is not in the power of Britain to do this continent justice: The business of it will soon be too weighty, and intricate, to be managed with any tolerable degree of convenience, by a power, so distant from us, and so very ignorant of us; for if they cannot conquer us, they cannot govern us. To be always running three or four thousand miles with a tale or a petition, waiting four or five months for an answer, which when obtained requires five or six more to explain it in, will in a few years be looked upon as folly and childishness — There was a time when it was proper, and there is a proper time for it to cease.

Small islands not capable of protecting themselves, are the proper objects for kingdoms to take under their care; but there is something very absurd, in supposing a continent to be perpetually governed by an island. In no instance hath nature made the satellite larger than its primary planet, and as England and America, with respect to each other, reverses the common order of nature, it is evident they belong to different systems: England to Europe, America to itself.

I am not induced by motives of pride, party, or resentment to espouse the doctrine of separation and independence; I am clearly, positively, and conscientiously persuaded that it is the true interest of this continent to be so; that every thing short of *that* is mere patchwork, that it can afford no lasting felicity, — that it is leaving the sword to our children, and shrinking back at a time, when, a little more, a little farther, would have rendered this continent the glory of the earth.

As Britain hath not manifested the least inclination towards a compromise, we may be assured that no terms can be obtained worthy the acceptance of the continent, or any ways equal to the expense of blood and treasure we have been already put to.

The object, contended for, ought always to bear some just proportion to the expense. The removal of North, or the whole detestable junto, is a matter unworthy the millions we have expended. A temporary stoppage of trade, was an inconvenience, which would have sufficiently balanced the repeal of all the acts complained of, had such repeals been obtained; but if the whole continent must take up arms, if every man must be a soldier, it is scarcely worth our while to fight against a contemptible ministry only. Dearly, dearly, do we pay for the repeal of the acts, if that is all we fight for; for in a just estimation, it is as great a folly to pay a Bunker-hill price for law, as for land. As I have always considered the independency of this continent, as an event, which sooner or later must arrive, so from the late rapid progress of the continent to maturity, the event could not be far off. Wherefore, on the breaking out of hostilities, it was not worth the while to have disputed a matter, which time would have finally redressed, unless we meant to be in earnest; otherwise, it is like wasting an estate on a suit at law, to regulate the trespasses of a tenant, whose lease is just expiring. No man was a warmer wisher for reconciliation than myself, before the fatal nineteenth of April 1775, but the moment the event of that day was made known, I rejected the hardened, sullen tempered Pharaoh of England for ever; and disdain the wretch, that with the pretended title of FATHER OF HIS PEOPLE, can unfeelingly hear of their slaughter, and composedly sleep with their blood upon his soul.

But admitting that matters were now made up, what would be the event? I answer, the ruin of the continent. And that for several reasons.

*First.* The powers of governing still remaining in the hands of the king, he will have a negative over the whole legislation of this continent. And as he hath shewn himself such an inveterate enemy to liberty, and discovered such a thirst for arbitrary power; is he, or is he not, a proper man to say to these colonies, "*You shall make no laws*



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*but what I please.*" And is there any inhabitant in America so ignorant, as not to know, that according to what is called the *present constitution*, that this continent can make no laws but what the king gives it leave to; and is there any man so unwise, as not to see, that (considering what has happened) he will suffer no law to be made here, but such as suit *his* purpose. We may be as effectually enslaved by the want of laws in America, as by submitting to laws made for us in England. After matters are made up (as it is called) can there be any doubt, but the whole power of the crown will be exerted, to keep this continent as low and humble as possible? Instead of going forward we shall go backward, or be perpetually quarrelling or ridiculously petitioning. — We are already greater than the king wishes us to be, and will he not hereafter endeavour to make us less? To bring the matter to one point. Is the power who is jealous of our prosperity, a proper power to govern us? Whoever says *No* to this question is an *independent*, for independency means no more, than, whether we shall make our own laws, or, whether the king, the greatest enemy this continent hath, or can have, shall tell us, "*there shall be no laws but such as I like.*"

But the king you will say has a negative in England; the people there can make no laws without his consent. In point of right and good order, there is something very ridiculous, that a youth of twenty-one (which hath often happened) shall say to several millions of people, older and wiser than himself, I forbid this or that act of yours to be law. But in this place I decline this sort of reply, though I will never cease to expose the absurdity of it, and only answer, that England being the King's residence, and America not so, make quite another case. The king's negative *here* is ten times more dangerous and fatal than it can be in England, for *there* he will scarcely refuse his consent to a bill for putting England into as strong a state of defence as possible, and in America he would never suffer such a bill to be passed.

America is only a secondary object in the system of British politics, England consults the good of *this* country, no farther than it answers her *own* purpose. Wherefore, her own interest leads her to suppress the growth of *ours* in every case which doth not promote her advantage, or in the least interferes with it. A pretty state we should soon be in under such a second-hand government, considering what has happened! Men do not change from enemies to friends by the alteration of a name: And in order to shew that reconciliation *now* is a dangerous doctrine, I affirm, *that it would be policy in the king at this time, to repeal the acts for the sake of reinstating himself in the government of the provinces;* in order that HE MAY ACCOMPLISH BY CRAFT AND SUBTILITY, IN THE LONG RUN, WHAT HE CANNOT DO BY FORCE AND VIOLENCE IN THE SHORT ONE. Reconciliation and ruin are nearly related.

*Secondly.* That as even the best terms, which we can expect to obtain, can amount to no more than a temporary expedient, or a kind of government by guardianship, which can last no longer than till the colonies come of age, so the general face and state of things, in the interim, will be unsettled and unpromising. Emigrants of property will not choose to come to a country whose form of government hangs but by a thread, and who is every day tottering on the brink of commotion and disturbance; and numbers of the present inhabitants would lay hold of the interval, to dispose of their effects, and quit the continent.

But the most powerful of all arguments, is, that nothing but independence, i. e. a continental form of government, can keep the peace of the continent and preserve it inviolate from civil wars. I dread the event of a reconciliation with Britain now, as it is more than probable, that it will followed by a revolt somewhere or other, the consequences of which may be far more fatal than all the malice of Britain.

Thousands are already ruined by British barbarity; (thousands more will probably suffer the same fate.) Those men have other feelings than us who have nothing suffered. All they *now* possess is liberty, what they before enjoyed is sacrificed to its service, and having nothing more to lose, they disdain submission. Besides, the general temper of the colonies, towards a British government, will be like that of a youth, who is nearly out of his time; they will care very little about her. And a government which cannot preserve the peace, is no government at all, and in that case we pay our money for nothing; and pray what is it that Britain can do, whose power will be wholly on paper,

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should a civil tumult break out the very day after reconciliation? I have heard some men say, many of whom I believe spoke without thinking, that they dreaded an independence, fearing that it would produce civil wars. It is but seldom that our first thoughts are truly correct, and that is the case here; for there are ten times more to dread from a patched up connexion than from independence. I make the sufferers case my own, and I protest, that were I driven from house and home, my property destroyed, and my circumstances ruined, that as a man, sensible of injuries, I could never relish the doctrine of reconciliation, or consider myself bound thereby.

The colonies have manifested such a spirit of good order and obedience to continental government, as is sufficient to make every reasonable person easy and happy on that head. No man can assign the least pretence for his fears, on any other grounds, that such as are truly childish and ridiculous, viz. that one colony will be striving for superiority over another.

Where there are no distinctions there can be no superiority, perfect equality affords no temptation. The republics of Europe are all (and we may say always) in peace. Holland and Swisserland are without wars, foreign or domestic: Monarchical governments, it is true, are never long at rest; the crown itself is a temptation to enterprizing ruffians at *home*; and that degree of pride and insolence ever attendant on regal authority, swells into a rupture with foreign powers, in instances, where a republican government, by being formed on more natural principles, would negotiate the mistake.

If there is any true cause of fear respecting independence, it is because no plan is yet laid down. Men do not see their way out — Wherefore, as an opening into that business, I offer the following hints; at the same time modestly affirming, that I have no other opinion of them myself, than that they may be the means of giving rise to something better. Could the stragglings thoughts of individuals be collected, they would frequently form materials for wise and able men to improve into useful matter.

Let the assemblies be annual, with a President only. The representation more equal. Their business wholly domestic, and subject to the authority of a Continental Congress.

Let each colony be divided into six, eight, or ten, convenient districts, each district to send a proper number of delegates to Congress, so that each colony send at least thirty. The whole number in Congress will be least 390. Each Congress to sit and to choose a president by the following method. When the delegates are met, let a colony be taken from the whole thirteen colonies by lot, after which, let the whole Congress choose (by ballot) a president from out of the delegates of *that* province. In the next Congress, let a colony be taken by lot from twelve only, omitting that colony from which the president was taken in the former Congress, and so proceeding on till the whole thirteen shall have had their proper rotation. And in order that nothing may pass into a law but what is satisfactorily just, not less than three fifths of the Congress to be called a majority. — He that will promote discord, under a government so equally formed as this, would have joined Lucifer in his revolt.

But as there is a peculiar delicacy, from whom, or in what manner, this business must first arise, and as it seems most agreeable and consistent that it should come from some intermediate body between the governed and the governors, that is, between the Congress and the people, let a CONTINENTAL CONFERENCE be held, in the following manner, and for the following purpose.

A committee of twenty-six members of Congress, viz. two for each colony. Two members for each House of Assembly, or Provincial Convention; and five representatives of the people at large, to be chosen in the capital city or town of each province, for, and in behalf of the whole province, by as many qualified voters as shall think proper to attend from all parts of the province for that purpose; or, if more convenient, the representatives may be chosen in two or three of the most populous parts thereof. In this conference, thus assembled, will be united, the two grand principles of business, *knowledge* and *power*. The members of Congress, Assemblies, or Conventions, by

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having had experience in national concerns, will be able and useful counsellors, and the whole, being empowered by the people, will have a truly legal authority.

The conferring members being met, let their business be to frame a CONTINENTAL CHARTER, or Charter of the United Colonies; (answering to what is called the Magna Charta of England) fixing the number and manner of choosing members of Congress, members of Assembly, with their date of sitting, and drawing the line of business and jurisdiction between them: (Always remembering, that our strength is continental, not provincial:) Securing freedom and property to all men, and above all things, the free exercise of religion, according to the dictates of conscience; with such other matter as is necessary for a charter to contain. Immediately after which, the said Conference to dissolve, and the bodies which shall be chosen conformable to the said charter, to be the legislators and governors of this continent for the time being: Whose peace and happiness, may God preserve, Amen.

Should any body of men be hereafter delegated for this or some similar purpose, I offer them the following extracts from that wise observer on governments *Dragonetti*. "The science" says he "of the politician consists in fixing the true point of happiness and freedom. Those men would deserve the gratitude of ages, who should discover a mode of government that contained the greatest sum of individual happiness, with the least national expense."

*"Dragonetti on virtue and rewards."*

But where says some is the King of America? I'll tell you Friend, he reigns above, and doth not make havoc of mankind like the Royal Brute of Britain. Yet that we may not appear to be defective even in earthly honors, let a day be solemnly set apart for proclaiming the charter; let it be brought forth placed on the divine law, the word of God; let a crown be placed thereon, by which the world may know, that so far as we approve as monarchy, that in America THE LAW IS KING. For as in absolute governments the King is law, so in free countries the law *ought* to be King; and there ought to be no other. But lest any ill use should afterwards arise, let the crown at the conclusion of the ceremony be demolished, and scattered among the people whose right it is.

A government of our own is our natural right: And when a man seriously reflects on the precariousness of human affairs, he will become convinced, that it is infinitely wiser and safer, to form a constitution of our own in a cool deliberate manner, while we have it in our power, than to trust such an interesting event to time and chance. If we omit it now, some, Massanello may hereafter arise, who laying hold of popular disquietudes, may collect together the desperate and discontented, and by assuming to themselves the powers of government, may sweep away the liberties of the continent like a deluge. Should the government of America return again into the hands of Britain, the tottering situation of things, will be a temptation for some desperate adventurer to try his fortune; and in such a case, what relief can Britain give? Ere she could hear the news, the fatal business might be done; and ourselves suffering like the wretched Britons under the oppression of the Conqueror. Ye that oppose independence now, ye know not what ye do; ye are opening a door to eternal tyranny, by keeping vacant the seat of government. There are thousands, and tens of thousands, who would think it glorious to expel from the continent, that barbarous and hellish power, which hath stirred up the Indians and Negroes to destroy us, the cruelty hath a double guilt, it is dealing brutally by us, and treacherously by them.

To talk of friendship with those in whom our reason forbids us to have faith, and our affections wounded through a thousand pores instruct us to detest, is madness and folly. Every day wears out the little remains of kindred between us and them, and can there be any reason to hope, that as the relationship expires, the affection will increase, or that we shall agree better, when we have ten times more and greater concerns to quarrel over than ever?

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Ye that tell us of harmony and reconciliation, can ye restore to us the time that is past? Can ye give to prostitution its former innocence? Neither can ye reconcile Britain and America. The last cord now is broken, the people of England are presenting addresses against us. There are injuries which nature cannot forgive; she would cease to be nature if she did. As well can the lover forgive the ravisher of his mistress, as the continent forgive the murders of Britain. The Almighty hath implanted in us these unextinguishable feelings for good and wise purposes. They are the guardians of his image in our hearts. They distinguish us from the herd of common animals. The social compact would dissolve, and justice be extirpated from the earth, or have only a casual existence were we callous to the touches of affection. The robber, and the murderer, would often escape unpunished, did not the injuries which our tempers sustain, provoke us into justice.

O ye that love mankind! Ye that dare oppose, not only the tyranny, but the tyrant, stand forth! Every spot of the old world is overrun with oppression. Freedom hath been hunted round the globe. Asia, and Africa, have long expelled her. — Europe regards her like a stranger, and England hath given her warning to depart. O! receive the fugitive, and prepare in time an asylum for mankind.

**Of the Present Ability of America: with some Miscellaneous Reflections**

I HAVE never met with a man, either in England or America, who hath not confessed his opinion, that a separation between the countries would take place one time or other: And there is no instance in which we have shown less judgment, than in endeavoring to describe, what we call, the ripeness or fitness of the continent for independence.

As all men allow the measure, and vary only in their opinion of the time, let us, in order to remove mistakes, take a general survey of things, and endeavor if possible to find out the VERY time. But I need not go far, the inquiry ceases at once, for the TIME HATH FOUND US. The general concurrence, the glorious union of all things, proves the fact.

'Tis not in numbers but in unity that our great strength lies: yet our present numbers are sufficient to repel the force of all the world. The Continent hath at this time the largest body of armed and disciplined men of any power under Heaven: and is just arrived at that pitch of strength, in which no single colony is able to support itself, and the whole, when united, is able to do any thing. Our land force is more than sufficient, and as to Naval affairs, we cannot be insensible that Britain would never suffer an American man of war to be built, while the Continent remained in her hands. Wherefore, we should be no forwarder an hundred years hence in that branch than we are now; but the truth is, we should be less so, because the timber of the Country is every day diminishing, and that which will remain at last, will be far off or difficult to procure.

Were the Continent crowded with inhabitants, her sufferings under the present circumstances would be intolerable. The more seaport-towns we had, the more should we have both to defend and to lose. Our present numbers are so happily proportioned to our wants, that no man need be idle. The diminution of trade affords an army, and the necessities of an army create a new trade.

Debts we have none: and whatever we may contract on this account will serve as a glorious memento of our virtue. Can we but leave posterity with a settled form of government, an independent constitution of its own, the purchase at any price will be cheap. But to expend millions for the sake of getting a few vile acts repealed, and routing the present ministry only, is unworthy the charge, and is using posterity with the utmost cruelty; because it is leaving them the great work to do, and a debt upon their backs from which they derive no advantage. Such a thought's unworthy a man of honour, and is the true characteristic of a narrow heart and a piddling politician.

The debt we may contract doth not deserve our regard if the work be but accomplished. No nation ought to be without a debt. A national debt is a national bond; and when it bears no interest, is in no case a grievance. Britain

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is oppressed with a debt of upwards of one hundred and forty millions sterling, for which she pays upwards of four millions interest. And as a compensation for her debt, she has a large navy; America is without a debt, and without a navy; yet for the twentieth part of the English national debt, could have a navy as large again. The navy of England is not worth at this time more than three millions and a half sterling.

The first and second editions of this pamphlet were published without the following calculations, which are now given as a proof that the above estimation of the navy is a just one. See Entic's "Naval History," Intro., p. 56.

The charge of building a ship of each rate, and furnishing her with masts, yards, sails, and rigging, together with a proportion of eight months boatswain's and carpenter's sea-stores, as calculated by Mr. Burchett, Secretary to the navy.

For a ship of 100 guns, .....	35,553 £
90 " .....	29,886
80 " .....	23,638
70 " .....	17,785
60 " .....	14,197
50 " .....	10,606
40 " .....	7,558
30 " .....	5,846
20 " .....	3,710

And hence it is easy to sum up the value, or cost, rather, of the whole British navy, which, in the year 1757, when it was at its greatest glory, consisted of the following ships and guns.

Ships	Guns	Cost of One	Cost of All
6 ...	100 ....	35,553 £ ....	213,318 £
12 ...	90 .....	29,886 .....	358,632
12 ...	80 .....	23,638 .....	283,656
43 ...	70 .....	17,785 .....	764,755
35 ...	60 .....	14,197 .....	496,895
40 ...	50 .....	10,605 .....	424,240
45 ...	40 .....	7,558 .....	340,110
58 ...	20 .....	3,710 .....	215,180

85 sloops, bombs, and fireships,  
 one with another at 2,000 ... 170,000  
 Cost, ..... 3,266,786 £  
 Remains for guns, ..... 233,214  
 Total, ..... 3,500,000 £

No country on the globe is so happily situated, or so internally capable of raising a fleet as America. Tar, timber, iron, and cordage are her natural produce. We need go abroad for nothing. Whereas the Dutch, who make large profits by hiring out their ships of war to the Spaniards and Portuguese, are obliged to import most of the materials they use. We ought to view the building a fleet as an article of commerce, it being the natural manufactory of this country. 'Tis the best money we can lay out. A navy when finished is worth more than it cost: And is that nice point in national policy, in which commerce and protection are united. Let us build; if we want them not, we can sell; and by that means replace our paper currency with ready gold and silver.

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In point of manning a fleet, people in general run into great errors; it is not necessary that one-fourth part should be sailors. The Terrible privateer, captain Death, stood the hottest engagement of any ship last war, yet had not twenty sailors on board, though her complement of men was upwards of two hundred. A few able and social sailors will soon instruct a sufficient number of active landsmen in the common work of a ship. Wherefore we never can be more capable of beginning on maritime matters than now, while our timber is standing, our fisheries blocked up, and our sailors and shipwrights out of employ. Men of war, of seventy and eighty guns, were built forty years ago in New England, and why not the same now? Ship building is America's greatest pride, and in which she will, in time, excel the whole world. The great empires of the east are mainly inland, and consequently excluded from the possibility of rivalling her. Africa is in a state of barbarism; and no power in Europe hath either such an extent of coast, or such an internal supply of materials. Where nature hath given the one, she hath withheld the other; to America only hath she been liberal to both. The vast empire of Russia is almost shut out from the sea; wherefore her boundless forests, her tar, iron and cordage are only articles of commerce.

In point of safety, ought we to be without a fleet? We are not the little people now which we were sixty years ago; at that time we might have trusted our property in the streets, or fields rather, and slept securely without locks or bolts to our doors and windows. The case is now altered, and our methods of defence ought to improve with our increase of property. A common pirate, twelve months ago, might have come up the Delaware, and laid the city of Philadelphia under contribution for what sum he pleased; and the same might have happened to other places. Nay, any daring fellow, in a brig of fourteen or sixteen guns, might have robbed the whole Continent, and carried off half a million of money. These are circumstances which demand our attention, and point out the necessity of naval protection.

Some perhaps will say, that after we have made it up with Britain, she will protect us. Can they be so unwise as to mean that she will keep a navy in our harbors for that purpose? Common sense will tell us that the power which hath endeavoured to subdue us, is of all others the most improper to defend us. Conquest may be effected under the pretence of friendship; and ourselves, after a long and brave resistance, be at last cheated into slavery. And if her ships are not to be admitted into our harbours, I would ask, how is she going to protect us? A navy three or four thousand miles off can be of little use, and on sudden emergencies, none at all. Wherefore if we must hereafter protect ourselves, why not do it for ourselves? Why do it for another?

The English list of ships of war is long and formidable, but not a tenth part of them are at any time fit for service, numbers of them are not in being; yet their names are pompously continued in the list; if only a plank be left of the ship; and not a fifth part of such as are fit for service can be spared on any one station at one time. The East and West Indies, Mediterranean, Africa, and other parts, over which Britain extends her claim, make large demands upon her navy. From a mixture of prejudice and inattention we have contracted a false notion respecting the navy of England, and have talked as if we should have the whole of it to encounter at once, and for that reason supposed that we must have one as large; which not being instantly practicable, has been made use of by a set of disguised Tories to discourage our beginning thereon. Nothing can be further from truth than this; for if America had only a twentieth part of the naval force of Britain, she would be by far an over-match for her; because, as we neither have, nor claim any foreign dominion, our whole force would be employed on our own coast, where we should, in the long run, have two to one the advantage of those who had three or four thousand miles to sail over before they could attack us, and the same distance to return in order to refit and recruit. And although Britain, by her fleet, hath a check over our trade to Europe, we have as large a one over her trade to the West Indies, which, by laying in the neighborhood of the Continent, lies entirely at its mercy.

Some method might be fallen on to keep up a naval force in time of peace, if we should judge it necessary to support a constant navy. If premiums were to be given to merchants to build and employ in their service ships mounted with twenty, thirty, forty, or fifty guns (the premiums to be in proportion to the loss of bulk to the merchant), fifty or sixty of those ships, with a few guardships on constant duty, would keep up a sufficient navy, and that without burdening ourselves with the evil so loudly complained of in England, of suffering their fleet in

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time of peace to lie rotting in the docks. To unite the sinews of commerce and defence is sound policy; for when our strength and our riches play into each other's hand, we need fear no external enemy.

In almost every article of defence we abound. Hemp flourishes even to rankness so that we need not want cordage. Our iron is superior to that of other countries. Our small arms equal to any in the world. Cannon we can cast at pleasure. Saltpetre and gunpowder we are every day producing. Our knowledge is hourly improving. Resolution is our inherent character, and courage hath never yet forsaken us. Wherefore, what is it that we want? Why is it that we hesitate? From Britain we can expect nothing but ruin. If she is once admitted to the government of America again, this Continent will not be worth living in. Jealousies will be always arising; insurrections will be constantly happening; and who will go forth to quell them? Who will venture his life to reduce his own countrymen to a foreign obedience? The difference between Pennsylvania and Connecticut, respecting some unlocated lands, shows the insignificance of a British government, and fully proves that nothing but Continental authority can regulate Continental matters.

Another reason why the present time is preferable to all others is, that the fewer our numbers are, the more land there is yet unoccupied, which, instead of being lavished by the king on his worthless dependents, may be hereafter applied, not only to the discharge of the present debt, but to the constant support of government. No nation under Heaven hath such an advantage as this.

The infant state of the Colonies, as it is called, so far from being against, is an argument in favour of independence. We are sufficiently numerous, and were we more so we might be less united. 'Tis a matter worthy of observation that the more a country is peopled, the smaller their armies are. In military numbers, the ancients far exceeded the moderns; and the reason is evident, for trade being the consequence of population, men became too much absorbed thereby to attend to anything else. Commerce diminishes the spirit both of patriotism and military defence. And history sufficiently informs us that the bravest achievements were always accomplished in the non-age of a nation. With the increase of commerce England hath lost its spirit. The city of London, notwithstanding its numbers, submits to continued insults with the patience of a coward. The more men have to lose, the less willing are they to venture. The rich are in general slaves to fear, and submit to courtly power with the trembling duplicity of a spaniel.

Youth is the seed-time of good habits as well in nations as in individuals. It might be difficult, if not impossible, to form the Continent into one government half a century hence. The vast variety of interests, occasioned by an increase of trade and population, would create confusion. Colony would be against colony. Each being able would scorn each other's assistance; and while the proud and foolish gloried in their little distinctions the wise would lament that the union had not been formed before. Wherefore the present time is the true time for establishing it. The intimacy which is contracted in infancy, and the friendship which is formed in misfortune, are of all others the most lasting and unalterable. Our present union is marked with both these characters; we are young, and we have been distressed; but our concord hath withstood our troubles, and fixes a memorable era for posterity to glory in.

The present time, likewise, is that peculiar time which never happens to a nation but once, viz., the time of forming itself into a government. Most nations have let slip the opportunity, and by that means have been compelled to receive laws from their conquerors, instead of making laws for themselves. First, they had a king, and then a form of government; whereas the articles or charter of government should be formed first, and men delegated to execute them afterwards; but from the errors of other nations let us learn wisdom, and lay hold of the present opportunity — TO BEGIN GOVERNMENT AT THE RIGHT END.

When William the Conqueror subdued England, he gave them law at the point of the sword; and, until we consent that the seat of government in America be legally and authoritatively occupied, we shall be in danger of having it

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filled by some fortunate ruffian, who may treat us in the same manner, and then, where will be our freedom? Where our property?

As to religion, I hold it to be the indispensable duty of government to protect all conscientious professors thereof, and I know of no other business which government hath to do therewith. Let a man throw aside that narrowness of soul, that selfishness of principle, which the niggards of all professions are so unwilling to part with, and he will be at once delivered of his fears on that head. Suspicion is the companion of mean souls, and the bane of all good society. For myself, I fully and conscientiously believe that it is the will of the Almighty that there should be a diversity of religious opinions among us. It affords a larger field for our Christian kindness; were we all of one way of thinking, our religious dispositions would want matter for probation; and on this liberal principle I look on the various denominations among us to be like children of the same family, differing only in what is called their Christian names.

In page [97] I threw out a few thoughts on the propriety of a Continental Charter (for I only presume to offer hints, not plans) and in this place I take the liberty of re-mentioning the subject, by observing that a charter is to be understood as a bond of solemn obligation, which the whole enters into, to support the right of every separate part, whether of religion, professional freedom, or property. A firm bargain and a right reckoning make long friends.

I have heretofore likewise mentioned the necessity of a large and equal representation; and there is no political matter which more deserves our attention. A small number of electors, or a small number of representatives, are equally dangerous. But if the number of the representatives be not only small, but unequal, the danger is increased. As an instance of this, I mention the following: when the petition of the associators was before the House of Assembly of Pennsylvania, twenty-eight members only were present; all the Bucks county members, being eight, voted against it, and had seven of the Chester members done the same, this whole province had been governed by two counties only; and this danger it is always exposed to. The unwarrantable stretch likewise, which that house made in their last sitting, to gain an undue authority over the delegates of that province, ought to warn the people at large how they trust power out of their own hands. A set of instructions for their delegates were put together, which in point of sense and business would have dishonoured a school-boy, and after being approved by a few, a very few, without doors, were carried into the house, and there passed IN BEHALF OF THE WHOLE COLONY; whereas, did the whole colony know with what ill will that house had entered on some necessary public measures, they would not hesitate a moment to think them unworthy of such a trust.

Immediate necessity makes many things convenient, which if continued would grow into oppressions. Expedience and right are different things. When the calamities of America required a consultation, there was no method so ready, or at that time so proper, as to appoint persons from the several houses of assembly for that purpose; and the wisdom with which they have proceeded hath preserved this Continent from ruin. But as it is more than probable that we shall never be without a CONGRESS, every well wisher to good order must own that the mode for choosing members of that body deserves consideration. And I put it as a question to those who make a study of mankind, whether representation and election is not too great a power for one and the same body of men to possess? When we are planning for posterity, we ought to remember that virtue is not hereditary.

It is from our enemies that we often gain excellent maxims, and are frequently surprised into reason by their mistakes. Mr. Cornwall (one of the Lords of the Treasury) treated the petition of the New York Assembly with contempt, because THAT house, he said, consisted but of twenty-six members, which trifling number, he argued, could not with decency be put for the whole. We thank him for his involuntary honesty.



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To CONCLUDE, however strange it may appear to some, or however unwilling they may be to think so, matters not, but many strong and striking reasons may be given to show that nothing can settle our affairs so expeditiously as an open and determined declaration for independence. Some of which are,

First. — It is the custom of Nations, when any two are at war, for some other powers, not engaged in the quarrel, to step in as mediators, and bring about the preliminaries of a peace; But while America calls herself the subject of Great Britain, no power, however well disposed she may be, can offer her mediation. Wherefore, in our present state we may quarrel on for ever.

Secondly. — It is unreasonable to suppose that France or Spain will give us any kind of assistance, if we mean only to make use of that assistance for the purpose of repairing the breach, and strengthening the connection between Britain and America; because, those powers would be sufferers by the consequences.

Thirdly. — While we profess ourselves the subjects of Britain, we must, in the eyes of foreign nations, be considered as Rebels. The precedent is somewhat dangerous to their peace, for men to be in arms under the name of subjects; we, on the spot, can solve the paradox; but to unite resistance and subjection requires an idea much too refined for common understanding.

Fourthly. — Were a manifesto to be published, and despatched to foreign Courts, setting forth the miseries we have endured, and the peaceful methods which we have ineffectually used for redress; declaring at the same time that not being able longer to live happily or safely under the cruel disposition of the British Court, we had been driven to the necessity of breaking off all connections with her; at the same time, assuring all such Courts of our peaceable disposition towards them, and of our desire of entering into trade with them; such a memorial would produce more good effects to this Continent than if a ship were freighted with petitions to Britain.

Under our present denomination of British subjects, we can neither be received nor heard abroad; the custom of all Courts is against us, and will be so, until by an independence we take rank with other nations.

These proceedings may at first seem strange and difficult, but like all other steps which we have already passed over, will in a little time become familiar and agreeable; and until an independence is declared, the Continent will feel itself like a man who continues putting off some unpleasant business from day to day, yet knows it must be done, hates to set about it, wishes it over, and is continually haunted with the thoughts of its necessity.

**Appendix to the Third Edition**

SINCE the publication of the first edition of this pamphlet, or rather, on the same day on which it came out, the king's speech made its appearance in this city. Had the spirit of prophecy directed the birth of this production, it could not have brought it forth at a more seasonable juncture, or at a more necessary time. The bloody-mindedness of the one, shows the necessity of pursuing the doctrine of the other. Men read by way of revenge. And the speech, instead of terrifying, prepared a way for the manly principles of independence.

Ceremony, and even silence, from whatever motives they may arise, have a hurtful tendency when they give the least degree of countenance to base and wicked performances, wherefore, if this maxim be admitted, it naturally follows, that the king's speech, IS being a piece of finished villainy, deserved and still deserves, a general execration, both by the Congress and the people.

Yet, as the domestic tranquillity of a nation, depends greatly on the chastity of what might properly be called NATIONAL MANNERS, it is often better to pass some things over in silent disdain, than to make use of such new methods of dislike, as might introduce the least innovation on that guardian of our peace and safety. And, perhaps,

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it is chiefly owing to this prudent delicacy, that the king's speech hath not before now suffered a public execution. The speech, if it may be called one, is nothing better than a wilful audacious libel against the truth, the common good, and the existence of mankind; and is a formal and pompous method of offering up human sacrifices to the pride of tyrants.

But this general massacre of mankind, is one of the privileges and the certain consequences of kings, for as nature knows them not, they know not her, and although they are beings of our own creating, they know not us, and are become the gods of their creators. The speech hath one good quality, which is, that it is not calculated to deceive, neither can we, even if we would, be deceived by it. Brutality and tyranny appear on the face of it. It leaves us at no loss: And every line convinces, even in the moment of reading, that he who hunts the woods for prey, the naked and untutored Indian, is less savage than the king of Britain. Sir John Dalrymple, the putative father of a whining jesuitical piece, fallaciously called, "The address of the people of England to the inhabitants of America," hath perhaps from a vain supposition that the people here were to be frightened at the pomp and description of a king, given (though very unwisely on his part) the real character of the present one: "But," says this writer, "if you are inclined to pay compliments to an administration, which we do not complain of (meaning the Marquis of Rockingham's at the repeal of the Stamp Act) it is very unfair in you to withhold them from that prince, by whose NOD ALONE they were permitted to do any thing." This is toriyism with a witness! Here is idolatry even without a mask: And he who can calmly hear and digest such doctrine, hath forfeited his claim to rationality an apostate from the order of manhood and ought to be considered as one who hath not only given up the proper dignity of man, but sunk himself beneath the rank of animals, and contemptibly crawls through the world like a worm.

However, it matters very little now what the king of England either says or does; he hath wickedly broken through every moral and human obligation, trampled nature and conscience beneath his feet, and by a steady and constitutional spirit of insolence and cruelty procured for himself an universal hatred. It is now the interest of America to provide for herself. She hath already a large and young family, whom it is more her duty to take care of, than to be granting away her property to support a power who is become a reproach to the names of men and christians, whose office it is to watch the morals of a nation, of whatsoever sect or denomination ye are of, as well as ye who are more immediately the guardians of the public liberty, if ye wish to preserve your native country uncontaminated by European corruption, ye must in secret wish a separation. But leaving the moral part to private reflection, I shall chiefly confine my further remarks to the following heads:

First, That it is the interest of America to be separated from Britain.

Secondly, Which is the easiest and most practicable plan, RECONCILIATION or INDEPENDENCE? with some occasional remarks.

In support of the first, I could, if I judged it proper, produce the opinion of some of the ablest and most experienced men on this continent: and whose sentiments on that head, are not yet publicly known. It is in reality a self-evident position: for no nation in a state of foreign dependence, limited in its commerce, and cramped and fettered in its legislative powers, can ever arrive at any material eminence. America doth not yet know what opulence is; and although the progress which she hath made stands unparalleled in the history of other nations, it is but childhood compared with what she would be capable of arriving at, had she, as she ought to have, the legislative powers in her own hands. England is at this time proudly coveting what would do her no good were she to accomplish it; and the continent hesitating on a matter which will be her final ruin if neglected. It is the commerce and not the conquest of America by which England is to be benefited, and that would in a great measure continue, were the countries as independent of each other as France and Spain; because the specious errors of those who speak without reflecting. And among the many which I have heard, the following seems the most general, viz. that had this rupture happened forty or fifty years hence, instead of now, the continent would have been more able to have shaken off the dependence. To which I reply, that our military ability, at this time,

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arises from the experience gained in the last war, and which in forty or fifty years' time, would be totally extinct. The continent would not, by that time, have a quitrent reserved thereon will always lessen, and in time will wholly support, the yearly expense of government. It matters not how long the debt is in paying, so that the lands when sold be applied to the discharge of it, and for the execution of which the Congress for the time being will be the continental trustees.

I proceed now to the second head, viz. Which is the easiest and most practicable plan, reconciliation or independence; with some occasional remarks.

He who takes nature for his guide, is not easily beaten out of his argument, and on that ground, I answer generally that independence being a single simple line, contained within ourselves; and reconciliation, a matter exceedingly perplexed and complicated, and in which a treacherous capricious court is to interfere, gives the answer without a doubt.

The present state of America is truly alarming to every man who is capable of reflection. Without law, without government, without any other mode of power than what is founded on, and granted by, courtesy. Held together by an unexampled occurrence of sentiment, which is nevertheless subject to change, and which every secret enemy is endeavoring to dissolve. Our present condition is, Legislation without law; wisdom without a plan; a constitution without a name; and, what is strangely astonishing, perfect independence contending for dependence. The instance is without a precedent, the case never existed before, and who can tell what may be the event? The property of no man is secure in the present un-braced system of things. The mind of the multitude is left at random, and seeing no fixed object before them, they pursue such as fancy or opinion presents. Nothing is criminal; there is no such thing as treason, wherefore, every one thinks himself at liberty to act as he pleases. The Tories would not have dared to assemble offensively, had they known that their lives, by that act, were forfeited to the laws of the state. A line of distinction should be drawn between English soldiers taken in battle, and inhabitants of America taken in arms. The first are prisoners, but the latter traitors. The one forfeits his liberty, the other his head.

Notwithstanding our wisdom, there is a visible feebleness in some of our proceedings which gives encouragement to dissensions. The continental belt is too loosely buckled: And if something is not done in time, it will be too late to do any thing, and we shall fall into a state, in which neither reconciliation nor independence will be practicable. The king and his worthless adherents are got at their old game of dividing the continent, and there are not wanting among us printers who will be busy in spreading specious falsehoods. The artful and hypocritical letter which appeared a few months ago in two of the New York papers, and likewise in two others, is an evidence that there are men who want both judgment and honesty.

It is easy getting into holes and corners, and talking of reconciliation: But do such men seriously consider how difficult the task is, and how dangerous it may prove, should the continent divide thereon? Do they take within their view all the various orders of men whose situation and circumstances, as well as their own, are to be considered therein? Do they put themselves in the place of the sufferer whose all is already gone, and of the soldier, who hath quitted all for the defence of his country? If their ill-judged moderation be suited to their own private situations only, regardless of others, the event will convince them that "they are reckoning without their host."

Put us, say some, on the footing we were in the year 1763: To which I answer, the request is not now in the power of Britain to comply with, neither will she propose it; but if it were, and even should be granted, I ask, as a reasonable question, By what means is such a corrupt and faithless court to be kept to its engagements? Another parliament, nay, even the present, may hereafter repeal the obligation, on the pretence of its being violently obtained, or not wisely granted; and, in that case, Where is our redress? No going to law with nations; cannon are

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the barristers of crowns; and the sword, not of justice, but of war, decides the suit. To be on the footing of 1763, it is not sufficient, that the laws only be put in the same state, but, that our circumstances likewise be put in the same state; our burnt and destroyed towns repaired or built up, our private losses made good, our public debts (contracted for defence) discharged; otherwise we shall be millions worse than we were at that enviable period. Such a request, had it been complied with a year ago, would have won the heart and soul of the continent, but now it is too late. "The Rubicon is passed." Besides, the taking up arms, merely to enforce the repeal of a pecuniary law, seems as unwarrantable by the divine law, and as repugnant to human feelings, as the taking up arms to enforce obedience thereto. The object, on either side, doth not justify the means; for the lives of men are too valuable to be cast away on such trifles. It is the violence which is done and threatened to our persons; the destruction of our property by an armed force; the invasion of our country by fire and sword, which conscientiously qualifies the use of arms: and the instant in which such mode of defence became necessary, all subjection to Britain ought to have ceased; and the independence of America should have been considered as dating its era from, and published by, the first musket that was fired against her. This line is a line of consistency; neither drawn by caprice, nor extended by ambition; but produced by a chain of events, of which the colonies were not the authors.

I shall conclude these remarks, with the following timely and well-intended hints. We ought to reflect, that there are three different ways by which an independency may hereafter be effected, and that one of those three, will, one day or other, be the fate of America, viz. By the legal voice of the people in Congress; by a military power, or by a mob: It may not always happen that our soldiers are citizens, and the multitude a body of reasonable men; virtue, as I have already remarked, is not hereditary, neither is it perpetual. Should an independency be brought about by the first of those means, we have every opportunity and every encouragement before us, to form the noblest, purest constitution on the face of the earth. We have it in our power to begin the world over again. A situation, similar to the present, hath not happened since the days of Noah until now.

The birthday of a new world is at hand, and a race of men, perhaps as numerous as all Europe contains, are to receive their portion of freedom from the events of a few months. The reflection is awful, and in this point of view, how trifling, how ridiculous, do the little paltry cavilings of a few weak or interested men appear, when weighed against the business of a world.

Should we neglect the present favorable and inviting period, and independence be hereafter effected by any other means, we must charge the consequence to ourselves, or to those rather whose narrow and prejudiced souls are habitually opposing the measure, without either inquiring or reflecting. There are reasons to be given in support of independence which men should rather privately think of, than be publicly told of. We ought not now to be debating whether we shall be independent or not, but anxious to accomplish it on a firm, secure, and honorable basis, and uneasy rather that it is not yet began upon. Every day convinces us of its necessity. Even the Tories (if such beings yet remain among us) should, of all men, be the most solicitous to promote it; for as the appointment of committees at first protected them from popular rage, so, a wise and well established form of government will be the only certain means of continuing it securely to them. Wherefore, if they have not virtue enough to be WHIGS, they ought to have prudence enough to wish for independence.

In short, independence is the only bond that tie and keep us together. We shall then see our object, and our ears will be legally shut against the schemes of an intriguing, as well as cruel, enemy. We shall then, too, be on a proper footing to treat with Britain; for there is reason to conclude, that the pride of that court will be less hurt by treating with the American States for terms of peace, than with those, whom she denominates "rebellious subjects," for terms of accommodation. It is our delaying in that, encourages her to hope for conquest, and our backwardness tends only to prolong the war. As we have, without any good effect therefrom, withheld our trade to obtain a redress of our grievances, let us now try the alternative, by independently redressing them ourselves, and then offering to open the trade. The mercantile and reasonable part of England, will be still with us; because, peace, with trade, is preferable to war without it. And if this offer be not accepted, other courts may be applied to.

**Humanities · Primary Source**  
**Thomas Paine, *Common Sense***

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On these grounds I rest the matter. And as no offer hath yet been made to refute the doctrine contained in the former editions of this pamphlet, it is a negative proof, that either the doctrine cannot be refuted, or, that the party in favor of it are too numerous to be opposed. WHEREFORE, instead of gazing at each other with suspicious or doubtful curiosity, let each of us hold out to his neighbor the hearty hand of friendship, and unite in drawing a line, which, like an act of oblivion, shall bury in forgetfulness every former dissension. Let the names of Whig and Tory be extinct; and let none other be heard among us, than those of a good citizen, an open and resolute friend, and a virtuous supporter of the RIGHTS of MANKIND, and of the FREE AND INDEPENDENT STATES OF AMERICA.

Source: <[www.ushistory.org/paine/commonsense/singlehtml.htm](http://www.ushistory.org/paine/commonsense/singlehtml.htm)>

**Humanities · Secondary Source****Crane Brinton, from *The Anatomy of a Revolution***

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Revolution is one of the looser words. The great French Revolution, the American Revolution, the Industrial Revolution, a revolution in Haiti, a social revolution, the American Negro revolution, a revolution in our thinking, or in the ladies' garment trade, or in the automotive industry—the list could be almost endless. Indeed, at one end of its spectrum of meanings revolution has come in common usage to be hardly more than a synonym for "*change*," perhaps with a suggestion of sudden or striking change.

For though we use the noun "revolution," and still more perhaps its adjective "*revolutionary*," to indicate a most varied set of *changes*, we keep in the corners of our mind a much more definite meaning... **Our focus is on drastic, sudden substitution of one group in charge of the running of a territorial political entity by another group hitherto not running that government.** There is one further implication: the revolutionary substitution of one group for another, if not made by actual violent uprising, is made by coup d'état, *Putsch*, or some other kind of skullduggery. If the change is made without violence in a free election, as in the British election of 1945 which gave socialism power (to most of us Americans a revolutionary thing), then the strongest expression the commentators can allow themselves is the "British revolution by consent." But is a revolution by consent really a revolution?

**Revolution as a Fever: A Conceptual Scheme**

Though it has one very grave defect, the best conceptual scheme for our purposes would seem to be one borrowed from pathology. We shall regard revolutions as a kind of fever. The outlines of our fever chart work out readily enough. In the society during the generation or so before the outbreak of revolution, in the old regime, there will be found signs of the coming disturbance. Rigorously, these signs are not quite symptoms, since when the symptoms are fully enough developed the disease is already present. They are perhaps better described as prodromal signs, indications to the very keen diagnostician that a disease is on its way, but not yet sufficiently developed to be the disease. Then comes a time when the full symptoms disclose themselves, and when we can say the fever of revolution has begun. This works up, not regularly but with advances and retreats, to a crisis, frequently accompanied by delirium, the rule of the most violent revolutionists, the Reign of Terror. After the crisis comes a period of convalescence, usually marked by a relapse or two. Finally the fever is over, and the patient is himself again, perhaps in some respects actually strengthened by the experience, immunized at least for a while from a similar attack, but certainly not wholly made over into a new man. The parallel goes through to the end, for societies which undergo the full cycle of revolution are perhaps in some respects the stronger for it; but they by no means emerge entirely remade.

Now nobody wants to have a fever. The very word is full of unpleasant suggestions. Our use of terms borrowed from pathology is likely, at the very least, to arouse in many readers sentiments which bar further understanding. We seem to be damning revolutions by comparing them with a disease...Protestations of good intent are probably useless, but we may nonetheless record that consciously at least we are aware of no feelings of dislike for revolutions in general. We do indeed dislike cruelty, whether in revolutions or in stable societies. But the thought of revolution sets up in us no train of unhappy associations. Of more persuasive force with the distrustful is perhaps the fact that, biologically, fever in itself is a good thing rather than a bad thing for the organism that survives it. To develop the metaphor, the fever bums up the wicked germs, as the revolution destroys wicked people and harmful and useless institutions. On close and fair inspection our conceptual scheme may even seem to have overtones of implication too favorable, rather than too unfavorable, to revolutions in general.

## Humanities · Supplemental Activities

### Unit 2: Citizens and their Governments

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#### Types of Government

#### Bell Ringer Activity

Respond to the following:

**Describe in a paragraph what you consider to be the best kind of government.**

#### Island Game

You have been deserted on an island and there is no hope of rescue. None! No hope...Really, no one is coming for you. Give up! Don't think about rescue. Don't build a raft...You can never leave the island. ☹

You and the rest of the deserted (your classmates) must decide who will (1) search for food; (2) take care of the sick; (3) build shelter; (4) make rules for everyone to follow, etc.

The entire class must participate. You all have ten minutes to complete the assignment.

#### Island Game: Questions

1. Who is going to be responsible for gathering food?
2. Who is going to be responsible for making shelter?
3. Who is going to take care of the sick?
4. Who will make rules?
5. What rules will you make?
6. How will the rules be enforced?

#### Debrief Questions:

1. How difficult was it to agree on things on the island?
2. Did anyone take a leadership role?
3. Was the activity chaos or was there order?
4. If someone took the leadership role, did everyone in the group agree or disagree with his/her leadership?
5. Did everyone in the group agree with their assigned task?
6. Did everyone in the group agree with the rules and their enforcement?
7. What kind of government do you think you formed?

## Humanities · Supplemental Activities

### Unit 2: Citizens and their Governments

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#### Enlightenment Notes

“It is God who establishes kings...the royal throne is not that of a man, but the throne of God.”

-Jacques Benigne Bossuet

“Every man, by consenting with others to make one body politic under one government, puts himself under an obligation to everyone of that society to submit to the determination of the majority and to be concluded by it; or else this original compact, whereby he with other incorporates into one society, would signify nothing.”

-John Locke

#### Absolutism (17<sup>th</sup> Century)

- ✓ Monarchs in Europe attempted to exercise total control over their states (countries) and claimed to rule by divine right.
  - Divine Right
    - Belief that a king/queen (monarch) ruled because God gave them the right to rule.
- ✓ In order to concentrate their power, monarchs insisted on greater centralization of the institutions governing finance, the military, and religion.
  - Monarchs relied on the nobility in outlying provinces to implement their policies.
- ✓ Europe continued to experience religious turmoil that resulted from the Protestant Reformation and the Counter Reformation.
  - Protestant Reformation
    - Breaking with the Roman Catholic Church because of corruption of the clergy and disagreements with Church doctrine.
  - Counter Reformation
    - Internal reform by the Roman Catholic Church to root out corruption among the clergy and to reassert its authority in matters of doctrine, science, literature and the arts.
- ✓ The 17<sup>th</sup> century was an age of dissent. Scientific discoveries contradicted entrenched beliefs and new philosophical ideas advocating tolerance challenged the idea of divine right.
- ✓ The arts reflected the turbulence and uncertainty of the period. The conflict between maintaining Classical models and newer forms was known as the quarrel between the Ancients (traditional ideas) and the Moderns (new challenges from philosophy and science)

#### Philosophy: Absolutism

17<sup>th</sup> century philosophers began to question the existence of God. Reflecting on the working of the human mind, they concluded that empirical observation cannot always account for truth. Philosophers also questioned the nature of government and raised such questions as:

- Who should rule?
- By what right, human or divine?

#### Vocabulary

Empirical



## Humanities · Supplemental Activities

### Unit 2: Citizens and their Governments

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#### Thomas Hobbes

- English Philosopher
- Applied empirical observation to society.
- Author of Leviathan
- Believed that monarchy was the best form of government
  - Powerful government capable of maintain social order
- He concluded that left to our own human devices, we would produce a lawless, disordered society driven by basic instincts.
  - Believed that people should renounce certain rights in exchange for peace and social order (Social Contract)

#### John Locke

- English Philosopher
- People could rule themselves
- Author: Second Treatise on Government
- The environment is more defining than heredity and that faith and reason are linked
- People are naturally free with natural rights
  - Life
  - Liberty
  - Property (Thomas Jefferson—Pursuit of Happiness)
- People accept a government because it is practical, not because they wish to be subjected to a higher authority
  - Right of the citizen to overthrow (coup d'état) their government if the government abuses their natural rights

## Humanities · Supplemental Activities

### Unit 2: Citizens and their Governments

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#### Processing Activities

1. Book Cover
  - a. Design a cover for a book that includes the works of the Enlightenment Thinkers.
    - i. Include a two sentence summary of the importance of the Enlightenment philosophers.
    - ii. A quote from one of the philosophers who seek to change government and an explanation of the quote.
    - iii. Four comments about four of the most important thinkers of the period.
    - iv. A visual that represents the Enlightenment period.
2. Draw a caricature of an Enlightenment Thinker. Label aspects of the caricature to show his views on these topics: nature of human beings, best type of government, major idea.
3. Reading Notes. For each historical figure during the Enlightenment era answer the following questions: What was wrong with government? What reforms were needed? What is the ideal form of government?
4. For the sensory figure (Enlightened Despot), finish the statements to describe four important things a leader would have seen, heard and felt during the Enlightenment.
5. Eulogy. The End of the Old and the Movement towards Secularism. Write a eulogy for the end of old thinking and movement towards more modern, scientific thinking. (Three paragraphs)
6. Pretend you are woman during the Enlightenment period, journal how you feel about the lack of rights given to women during that period. How do you feel about the Enlightenment thinkers forwarding the cause of natural rights and not addressing or disagreeing with women's rights?
7. Create a poster that focuses on the enlightened despots during the Enlightenment period.
8. Create a visual that represents this quote below. Use a minimum of three colors. "Man is born free and everywhere he is in Chains."

## Humanities · Supplemental Activities

### Revolutionary Leaders

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**George Washington**



George Washington was born on February 22, 1732, in Virginia to an aristocratic Virginia plantation family. He was a fair student as a child and eventually learned the trade of being a surveyor, but he longed for adventure as a young man and became a member of the Virginia Militia. Washington eventually rose to the rank of colonel in the militia and was greatly influenced by General Braddock of the British Regular Army. The campaigns that Washington fought in, under General Braddock, during the French and Indian War were to train him well for the future. After the end of this war, Washington retired to his Virginia estate at Mt. Vernon where he ran for, and was elected to, the Virginia House of Burgesses. When the American Revolution started in 1775, Washington was seen as the best choice to lead the American Army. His leadership through victory and defeat made him a greatly loved and admired man both by his troops and the people. Under his leadership the American colonial armies were able to defeat the British and in 1783, the thirteen American colonies gained their freedom. Washington again “retired” from public service, but after the ratification of the United States Constitution at the Constitutional Convention, which he led, he was elected the first President of the United States. Washington has been honored for his efforts by the naming of the U.S. Capitol for him, a state and over 120 cities in his name, making him a truly honored man in the United States.

## Humanities · Supplemental Activities

### Revolutionary Leaders

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**Simon Bolívar**



Simon Bolívar was born in Caracas, Venezuela on July 24, 1783, to aristocratic parents who were wealthy plantation owners by profession. He was a good student as a child and teen but longed for more adventure. In his late teens, he joined the Aragua Militia, a local defense force, and rose to the rank of Lieutenant. He then traveled to Spain for further education and was heavily influenced by the revolutionary/republican ideas, especially those of Napoleon Bonaparte in France. He returned home to South America determined to win its freedom from Spain.

Bolívar, under the leadership of a man named Miranda, fought in the first revolt against Spain in 1811. This revolt failed and Miranda was captured. Bolívar then went home, but under pressure from people in the independence movement and his own strong beliefs, he began to organize a second revolution. During this time, he was elected to the Venezuelan Congress as a Representative and was a driving force behind the writing of the Venezuelan constitution. In late 1812 and early 1813, Bolívar began a series of attacks that would eventually free Venezuela and most of South America from Spanish domination. Because of his leadership, he was seen as a father figure by his soldiers, and was greatly loved by many South Americans. The country of Bolivia is named for him and he is often referred to as “the George Washington of South America.” He was elected the President of the new country of Bolivia and is known throughout South America as the “Liberator.”

## Humanities · Supplemental Activities

### Revolutionary Leaders

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#### Toussaint L'Ouverture



Self educated slave with no military training drove Napoleon out of Haiti and led his country to independence. The remarkable leader of this slave revolt was Toussaint Breda (later called Toussaint L'Ouverture, and sometimes the "black Napoleon"). Slave revolts from this time normally ended in executions and failure – this story is the exception.

It began in 1791 in the French colony of Saint Dominique (later Haiti). Though born a slave in Saint Dominique, Toussaint learned of Africa from his father, who had been born a free man there. He learned that he was more than a slave, that he was a man with brains and dignity. He was fortunate in having a liberal master who had him trained as a house servant and allowed him to learn to read and write. Toussaint took full advantage of this, reading every book he could get his hands on. He particularly admired the writings of the French Enlightenment philosophers, who spoke of individual rights and equality.

In 1789 the French Revolution rocked France. The sugar plantations of Saint Dominique, though far away, would never be the same. Spurred on by such Enlightenment thinkers as Jean-Jacques Rousseau, the early moderate revolutionaries considered seriously the question of slavery. Those moderate revolutionaries were not willing to end slavery but they did apply the "Rights of Man" to all Frenchmen, including free blacks and mulattoes (those of mixed race). Plantation owners in the colonies were furious and fought the measure. Finally the revolutionaries gave in and retracted the measure in 1791.

The news of this betrayal triggered mass slave revolts in Saint Dominique, and Toussaint became the leader of the slave rebellion. He became known as Toussaint L'Ouverture (the one who finds an opening) and brilliantly led his rag-tag slave army. He successfully fought the French (who helped by succumbing to yellow fever in large numbers) as well as invading Spanish and British.

By 1793, the revolution in France was in the hands of the Jacobins, the most radical of the revolutionary groups. This group, led by Maximilian Robespierre, was responsible for the Reign of Terror, a campaign to rid France of "enemies of the revolution." Though the Jacobins brought indiscriminate death to France, they were also idealists who wanted to take the revolution as far as it could go. So they again considered the issue of "equality" and voted to end slavery in the French colonies, including what was now known as Haiti.

## Humanities · Supplemental Activities

### Revolutionary Leaders

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There was jubilation among the blacks in Haiti, and Toussaint agreed to help the French army eject the British and Spanish. Toussaint proved to be a brilliant general, winning 7 battles in 7 days. He became a defacto governor of the colony.

In France the Jacobins lost power. People finally tired of blood flowing in the streets and sent Maximilian Robespierre, the leader of the Jacobins, to the guillotine, ending the Reign of Terror. A reaction set in. The French people wanted to get back to business. More moderate leaders came and went, eventually replaced by Napoleon, who ruled France with dictatorial powers. He responded to the pleas of the plantation owners by reinstating slavery in the French colonies, once again plunging Haiti into war.

By 1803 Napoleon was ready to get Haiti off his back: he and Toussaint agreed to terms of peace. Napoleon agreed to recognize Haitian independence and Toussaint agreed to retire from public life. A few months later, the French invited Toussaint to come to a negotiating meeting with full safe conduct. When he arrived, the French (at Napoleon's orders) betrayed the safe conduct and arrested him, putting him on a ship headed for France. Napoleon ordered that Toussaint be placed in a prison dungeon in the mountains, and murdered by means of cold, starvation, and neglect. Toussaint died in prison, but others carried on the fight for freedom.

Six months later, Napoleon decided to give up his possessions in the New World. He was busy in Europe and these far-away possessions were more trouble than they were worth. He abandoned Haiti to independence and sold the French territory in North America to the United States (the Louisiana Purchase).

Years later, in exile at St. Helena, when asked about his dishonorable treatment of Toussaint, Napoleon merely remarked, "What could the death of one wretched Negro mean to me?"

Write an I Am poem from the perspective of Toussaint L'Ouverture.

**Humanities · Supplemental Activities**  
**Revolutionary Leaders**

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Several students will be required to read their poem out loud.

I Am: Toussaint L'Ouverture

I am (two special characteristics)

I wonder (something he might be curious about)

I hear

I see

I want

I am (repeat the first line of the poem)

I pretend

I feel

I touch

I worry

I cry

I am (repeat the first line of the poem)

I understand

I say

I dream

I try

I hope

I am (repeat the first line of the poem)

**Humanities · Supplemental Activities**  
**Revolutionary Leaders**

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# Character Collage Directions

Title this entry: Simon Bolivar

Using information from your reading create a character collage for Simon Bolivar.

The character collage should include:

- A simple drawing of the figure in the middle of the page
  - It need not look lifelike
  - A simple body and face will do
- List five key words, phrases or statements that describe the person's background and ideas. Place these within or around the figure.
- Three illustrations or visuals symbols that represent the person's background and ideas. Place these within or around the figure.
- At least four colors
- Lots of creativity and imagination to show what you have learned.

Someone who looks at your character collage should be able to understand the key ideas and beliefs.



**Humanities · Supplemental Activities**  
**Revolutionary Leaders**

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# Character Collage Directions

Title this entry: George Washington

Using information from your reading create a character collage for George Washington.

The character collage should include:

- A simple drawing of the figure in the middle of the page
  - It need not look lifelike
  - A simple body and face will do
- List five key words, phrases or statements that describe the person's background and ideas. Place these within or around the figure.
- Three illustrations or visuals symbols that represent the person's background and ideas. Place these within or around the figure.
- At least four colors
- Lots of creativity and imagination to show what you have learned.

Someone who looks at your character collage should be able to understand the key ideas and beliefs



### ***The Tragedy of Julius Caesar, William Shakespeare***

One of the most widely read and often quoted of Shakespeare's plays, *Julius Caesar* relates the story of the murder of an emperor and the intrigues and ambitions of his supporters and his enemies. Amid warnings from soothsayer, family, and friends, Caesar continues to court the admiration of his followers and to ignore the danger inherent in his enormous popularity. It has been said that the drama is more the story of Brutus and Antony than of Caesar, since Caesar is killed early in the play, but Caesar's enduring presence, if not the man himself, is at the center of the conflicts that rise throughout the drama.

#### **Related Readings**

"Caesar" from *Fall of the Roman Empire*—biography by Plutarch

"The Killing of Julius Caesar 'Localized'"—short story by Mark Twain

"On the Death of Martin Luther King"—speech by Robert F. Kennedy

"The Voter"—short story by Chinua Achebe

"Geraldo No Last Name"—short story by Sandra Cisneros

"The Legend"—poem by Garrett Hongo

[\*\*Study Guide \(PDF\)\*\*](#)

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**Study Guide**

for

**The Tragedy of  
Julius Caesar**

by **William Shakespeare**



New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

# Meet William Shakespeare



*Thou art a monument without a tomb,  
And art alive still while thy book doth live,  
And we have wits to read and praise to give.*

—Ben Jonson, “To the Memory of My Beloved  
Master William Shakespeare”

**W**illiam Shakespeare was born in 1564 in Stratford-upon-Avon, a small market town about a hundred miles from London. His father, a glove maker and landowner, rose to the position of bailiff (equivalent to mayor) in 1568. His mother came from a prosperous farming family. Shakespeare probably attended Stratford’s grammar school, where he would have received a solid education in classical literature and Latin. At age eighteen, he married Ann Hathaway, who was eight years older than he. She bore a daughter, Susanna, in 1583, and twins, Judith and Hamnet, in 1585. Hamnet, Shakespeare’s only son, died in 1596.

**“Upstart Crow”** Sometime after 1585, Shakespeare moved to London and began his career as an actor and playwright. By 1592 he was already successful enough to arouse the jealousy of Robert Greene, a writer who denounced him as an “upstart crow.” Greene felt that an actor should not compete with university-trained writers, but

others did not share this prejudice. Shakespeare seemed to have found patrons among the nobility, and in 1594 he joined the theater company the Lord Chamberlain’s Men. With Shakespeare as their principal dramatist, the company (later renamed the King’s Men) became England’s leading theater company.

**Literary Achievements** Shakespeare excelled in all forms of drama. At first, he mainly wrote comedies and English history plays. His early triumphs include *A Midsummer Night’s Dream*, *Henry IV*, and *Romeo and Juliet*, a romantic tragedy that has remained especially popular with young people. Most critics agree that Shakespeare’s creative powers peaked between 1600 and 1607, when he wrote *Hamlet*, *King Lear*, and other tragic masterpieces. During this period, his comedies grew darker and more complex. From 1608 to 1611, Shakespeare concentrated on “romances” such as *A Winter’s Tale* and *The Tempest*. These plays, with their fanciful plots, portray human suffering that leads to forgiveness and renewal. Shakespeare wrote two narrative poems and a book of sonnets in addition to his thirty-seven plays.

**Later Life and Reputation** Shakespeare’s share in his theater company and part-ownership of its theaters brought him wealth. He bought a large house for his family in Stratford, although he still lived in London for much of the year. Around 1610, he began spending more time in Stratford, where he eventually retired. Shakespeare died in 1616. In 1623, two theater colleagues published a collection of his plays. Known as the First Folio, this edition played an important role in preserving his work. The volume includes a commemorative poem by Ben Jonson, who declares that Shakespeare was “not of an age, but for all time.” His plays are performed throughout the world, and they continue to inspire writers, filmmakers, and other artists.

# Introducing the Drama

*Perhaps more powerfully than in any of his previous plays, Shakespeare creates an intense sense of a social universe: we feel and smell this Rome; we understand its values and the power exerted by its social ethos on the main protagonists.*

—Vivian Thomas, *Julius Caesar*

## BACKGROUND

In 1599 the Lord Chamberlain's Men built a new open-air playhouse called the Globe. *Julius Caesar* was one of the first plays performed there. Located south of London, the Globe was a circular building that held about three thousand people. Its large stage jutted out into an open yard, where "groundlings" could stand and watch for only a penny. Better-off theatergoers paid extra to sit in one of the covered galleries that extended around the theater.

The Globe had no lighting, so all performances took place in the afternoon. Shakespeare relied on language to establish the setting of his plays. For example, a character's description of the moon told audiences that a scene was set at night. The only scenery consisted of props such as tables and chairs. Instead of being a handicap, the bare stage gave playwrights greater flexibility. *Julius Caesar*, like many of Shakespeare's plays, shifts rapidly among a variety of locations.

Although theatergoers were willing to imagine the setting, they expected costumes to look realistic. Because women were banned from the public stages, boy actors played the female roles. Their high voices, along with wigs and gowns, helped create the illusion. Actors had to be prepared for many distractions. People commonly ate, drank, and talked during performances. The stage was surrounded by rowdy groundlings, and fights sometimes broke out. Yet audiences at the Globe had to have been fairly sophisticated to appreciate Shakespeare's plays.

## THE TIME AND PLACE

*Julius Caesar* depicts Rome's transition from a republic to an empire. According to ancient historians, the republic dates back to 509 B.C., when the last Roman king was expelled and two consuls shared control of Rome's military. Each year a new pair of consuls had to be elected. The Senate was the republic's most important political institution. It was composed of several hundred members of Rome's leading families, who could serve for life. Two citizen assemblies made laws and elected Rome's magistrates, including consuls. Although the Senate was supposed only to advise the magistrates and the assemblies, it actually held most of the power.

Over several centuries, Rome greatly expanded its territories in a series of foreign wars, but these conquests created internal tensions. Some politicians began to challenge the Senate's authority. Often they gained support from disgruntled veterans and other neglected members of society. Beginning in 133 B.C., Rome was plagued by widespread corruption and civil warfare.

In 60 B.C., Rome came under the control of the wealthy politician Crassus and two military leaders, Julius Caesar and Pompey. This coalition was known as the First Triumvirate. Crassus died in 53, and soon Pompey and Caesar were at odds with each other. After Pompey tried to strip Caesar of his powers in 49, Caesar crossed into Italy, forcing Pompey to flee. Pompey was killed the next year in Egypt. Caesar continued to meet resistance from Pompey's sons. He finally defeated them in 45 and returned to Rome, where he had himself appointed dictator for life. Shakespeare's play opens in 44 B.C., when it appeared that Caesar might topple the republic and reestablish a monarchy.

## Did You Know?

Julius Caesar was born in 100 B.C. He rose to prominence through military success and shrewd political maneuverings. He became wealthy and famous from his conquest of Gaul, a territory in western Europe. His books about the conquest and Rome's civil wars are literary classics.

Caesar gained complete control of Rome by 45 B.C., having defeated Pompey and his

supporters. He quickly introduced new policies, such as reforming the Senate and extending Roman citizenship to residents of the provinces. He also established a new calendar, which is still used today in a revised form. Although these changes benefited many people, they angered members of the nobility, who also resented the loss of their power. A group of conspirators killed Caesar in 44 B.C.

## CRITIC'S CORNER

The critic Ernest Schanzer commented on the paradoxes inherent in the play:

*Julius Caesar is one of Shakespeare's most perplexing plays. Its stylistic simplicity, coupled with an absence of bawdy lines, has made it a favorite school text, and this has led some critics to believe that it ought to be a simple play, a belief which has easily ripened into the conviction that it is a simple play. Others have acknowledged its perplexities. . . . There is widespread disagreement among critics about who is the play's principal character or whether it has a principal character, on whether it is a tragedy and if so whose, on whether Shakespeare wants us to consider the assassination as damnable or praiseworthy, while of all the chief characters in the play violently contradictory interpretations have been offered.*

—Ernest Schanzer, "The Problem of 'Julius Caesar'"

# Before You Read

## *Julius Caesar Act 1*

### FOCUS ACTIVITY

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Think of effective leaders—either public figures or people whom you know. What qualities do they have in common?

#### Share Ideas

With a partner, brainstorm a list of qualities that are often found in successful leaders. Discuss why these qualities might help one become a successful leader.

#### Setting a Purpose

Read to discover different characters' reactions to Julius Caesar's leadership.

### BACKGROUND

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#### Did You Know?

In Act 1, Julius Caesar attends the feast of Lupercal, held yearly to honor a fertility god. It began with the sacrifice of goats and a dog at the Lupercal, a cave where Rome's legendary founders, Romulus and Remus, allegedly were nursed by a she-wolf. Young men called "Luperci" would dress themselves in the goatskins and run around the Palatine Hill, one of the seven hills on which ancient Rome was built. They carried goat thongs that they used to strike people, especially women who could not have children. The ritual was said to help women become fertile. The Romans celebrated dozens of religious festivals, many involving games or spectacles. These events provided amusement for the poor and gave leaders an opportunity to interact with common people.

#### Shakespeare's Soliloquies

In Shakespeare's plays, characters sometimes make speeches when they are alone on stage. These **soliloquies** reveal a character's private thoughts and are a means of providing important information to the audience. In Act 1, Scene 2, Cassius delivers a soliloquy that reveals a plot to influence Brutus to participate in the conspiracy to overthrow Caesar. It involves sending letters to Brutus that express the Romans' high regard for him. Related to soliloquies are **asides**—comments made to the audience that cannot be heard by other characters present on stage. These asides appear in brackets. As you continue to read, look for other soliloquies and asides that impart important information to the audience.

### VOCABULARY PREVIEW

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**amiss** [ə mis'] *adj.* wrong, improper (p. 19)

**battlement** [bat'əl mənt] *n.* a parapet having a series of indentations along its upper edge, used for defense (p. 3)

**countenance** [koun'tə nəns] *n.* face, features (p. 7)

**encompass** [en kum pəs] *v.* to form a circle around (p. 13)

**ere** [ār] *prep.* before (p. 11)

**fawn** [fôn] *v.* to seek notice or favor by acting in a servile manner (p. 9)

**infirmity** [in fur'mə tē] *n.* physical weakness; feebleness (p. 19)

**mettle** [met'əl] *n.* spirit and courage (p. 3)

# Responding

## *Julius Caesar Act 1*

### Personal Response

Which character appeals to you the most so far? Why?

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### Analyzing Literature

#### Recall and Interpret

1. How do Flavius and Murellus respond when they meet commoners who are celebrating Caesar's triumph? What elicits this response?

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2. What is Cassius's impression of Caesar in Scene 2? To what extent does Brutus agree with him?

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3. What happens when Antony offers Caesar a crown? How does the crowd respond to Caesar's actions?

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4. Describe Cassius's and Casca's reactions to the storm. What do their reactions reveal about their characters?

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5. What action does Cassius take to win Brutus over? Why is it important for him to gain Brutus's support?

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# Responding

## *Julius Caesar Act 1*

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. Do you think that Cassius's assessment of Caesar is fair? Why or why not?

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7. Did Caesar really not want to be crowned king, or was his refusal a ploy to win the public's allegiance? Why or why not?

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### Literature and Writing

#### Evaluating Characters

In the **Focus Activity** on page 16, you listed qualities that are often found in successful leaders. In your opinion, which character in *Julius Caesar* is best suited for leadership? Write one or two paragraphs in response to this question. Use the list you created and evidence from the play to support your opinion.

#### Extending Your Response

##### Literature Groups

Are the conspirators motivated by a sense of public duty, or do they care only about themselves? Discuss this question in your group. Afterward, share your conclusions with the class.

##### Learning for Life

Imagine that you are a television reporter in ancient Rome. Present a news report that covers both Julius Caesar's triumphant return to Rome after having defeated Pompey and his refusal to accept the Roman crown. To capture the mood of the people, include eyewitness interviews with Roman citizens in your report.

*Save your work for your portfolio.*

# Before You Read

## *Julius Caesar Act 2*

### FOCUS ACTIVITY

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What was the most difficult decision you have ever had to make in your life? Why was it difficult?

#### Journal

In your journal, describe how you arrived at the decision. Did you discuss it with friends or relatives? Do you feel that you made the right decision, or would you change it if you could?

#### Setting a Purpose

Read to find out how Brutus decides to join the conspiracy against Caesar.

### BACKGROUND

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#### Did You Know?

Marcus Brutus claimed to have descended from the founder of the Roman Republic. In 509 B.C., Lucius Junius Brutus led a revolt against Tarquinius Superbus, Rome's seventh king. Ancient historians describe Tarquinius as a tyrant who killed many senators. Brutus supposedly expelled him and his family after Tarquinius's son took advantage of a noblewoman. Brutus, one of the first consuls elected, made the Roman people swear never to accept another king. Much of the story may be legend, but it does reflect the Romans' long-standing dislike of kings. Even the emperors avoided using the title.

#### Anticipation and Anxiety

**Suspense** is the anticipation of the outcome of events, especially as they affect a character for whom one has sympathy. Suspense produces an uncertainty that causes anxiety. For instance, Act 1 of *Julius Caesar* raises the question of whether Brutus will join Cassius's conspiracy. As you read Act 2 of *Julius Caesar*, take note of the incidents that increase the level of suspense.

### VOCABULARY PREVIEW

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**affability** [af'ə bil'i tē] *n.* easiness to approach and speak to (p. 37)

**appertain** [ap'ər tān'] *v.* to relate to (p. 49)

**augment** [ôg ment'] *adj.* to make greater as in size or amount (p. 35)

**faction** [fak' shən] *n.* a group of people within a larger group, esp. a dissenting one acting to promote its own ends (p. 37)

**hew** [hū] *v.* to make or shape with cutting blows, as from an ax (p. 43)

**interpose** [in' tər pōz'] *v.* to place between; insert (p. 39)

**portent** [pôr' tent] *n.* warning or indication of what is to come; esp. of something momentous or calamitous (p. 57)

**visage** [viz' ij] *n.* face or facial expression of a person (p. 37)

# Active Reading

## *Julius Caesar Act 2*

In Act 2, characters make decisions that affect the play's outcome. Use the boxes below to record four important decisions from Act 2. Briefly explain the reason for each decision and predict its possible consequence.

Decision	Reason	Possible consequence
Brutus decides to join the conspiracy.	He fears that Caesar will become a tyrant.	He could be punished for his actions.

Decision	Reason	Possible consequence

Decision	Reason	Possible consequence

Decision	Reason	Possible consequence

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# Responding

## *Julius Caesar Act 2*

### Personal Response

What are your feelings toward Caesar at this point in the play?

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### Analyzing Literature

#### Recall and Interpret

1. How does Brutus justify the plot against Caesar? What does this justification suggest about Brutus's values?

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2. Why does Brutus want to spare Antony's life? What is his opinion of Antony?

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3. How does Portia convince Brutus to disclose his secret to her? What is your impression of their relationship?

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4. Why is Calphurnia afraid to let Caesar go to the Senate House? Does Caesar seem to share her fear? Explain.

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5. What arguments does Decius make to change Caesar's mind? Which of Caesar's personality traits make him vulnerable to Decius's arguments?

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# Responding

## *Julius Caesar Act 2*

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. Which of the two appears to have the better understanding of human nature, Brutus or Cassius? Explain.

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7. Which three events in Act 2 serve to increase the level of suspense in the play? How?

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### Literature and Writing

#### Behind Every Great Man . . .

Shakespeare introduces Portia and Calphurnia in Act 2. How are these two women alike? How are they different? What do their relationships with their husbands reveal about Brutus and Caesar? Write one or two paragraphs comparing and contrasting these two women's relationships with their husbands.

### Extending Your Response

#### Literature Groups

In the **Focus Activity** on page 20, you recalled the most difficult decision you have had to make. With your group, discuss Brutus's decision to join the conspiracy. Did his decision involve any of the same factors that affected your decision? If so, what factors? Do you think that he made the right choice? In your group, come to a consensus and share your conclusions with the class.

#### Music Connection

Write a rap verse or two based on the three warnings that Caesar receives on the ides of March. Perform the rap for the class. You may wish to have different students perform particular lines and to include a chorus as well as musical accompaniment. You may also wish to write Caesar's response in the form of a rap.



*Save your work for your portfolio.*

# Before You Read

## *Julius Caesar* Act 3

### FOCUS ACTIVITY

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What is the most moving formal speech you have ever heard or read? Why did it make a lasting impression?

#### QuickWrite

Write a brief paragraph describing the speech and explaining why it made such an impression on you.

#### Setting a Purpose

Read to find out how important a speech is in influencing the outcome of *Julius Caesar*.

### BACKGROUND

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#### Did You Know?

Shakespeare based *Julius Caesar* on an English translation of *Parallel Lives* by the Greek writer Plutarch. This work contains paired biographies of Greek and Roman historical figures, including Caesar, Brutus, Antony, and Cicero. Plutarch was especially interested in his subjects' character and motives. In the play, Shakespeare generally followed Plutarch's portrayal of the historical figures, but he did make subtle changes. For example, Plutarch reveals that Cassius enjoyed making jokes and that Brutus hesitated to join the conspiracy because it would put so many lives in danger. In Shakespeare's play, Cassius is always serious; Brutus cares only about whether Caesar deserves to die. Antony's magnificent public speech in Act 3 is mainly Shakespeare's creation. In Plutarch's work, he describes it in a few sentences.

#### Irony in *Julius Caesar*

*Julius Caesar* contains examples of the three types of irony. **Dramatic irony** occurs when the audience or reader knows something that a character does not know. For example, the reader knows that Cassius sent the letters to Brutus anonymously, but Brutus believes that they are from Roman citizens. **Situational irony** occurs when what actually happens is the opposite of what is expected or appropriate. For example, Caesar expects to be crowned king at the Senate, but instead he is assassinated. **Verbal irony** occurs when a writer or speaker says one thing but really means its opposite. For example, Antony says that, compared to Brutus, he is not an orator, but Antony's speech clearly shows that he is. Verbal irony is especially prominent in Antony's public speech in Act 3. Look for examples as you read the speech.

### VOCABULARY PREVIEW

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**bequeath** [bi kwēth'] *v.* to give or leave (property) by a will (p. 89)

**decree** [di krē'] *n.* decision or order issued by a court (p. 67)

**legacy** [leg' ə sē] *n.* property bequeathed by will (p. 89)

**meet** [mēt] *adj.* proper (p. 91)

**prostrate** [pros' trāt] *adj.* face downward on the ground in humility, adoration, or submission (p. 73)

**redress** [ri dres'] *v.* to correct and compensate for (p. 67)

**unassailable** [un' ə sã' lə bəl] *adj.* that cannot be denied, disputed, or questioned (p. 69)

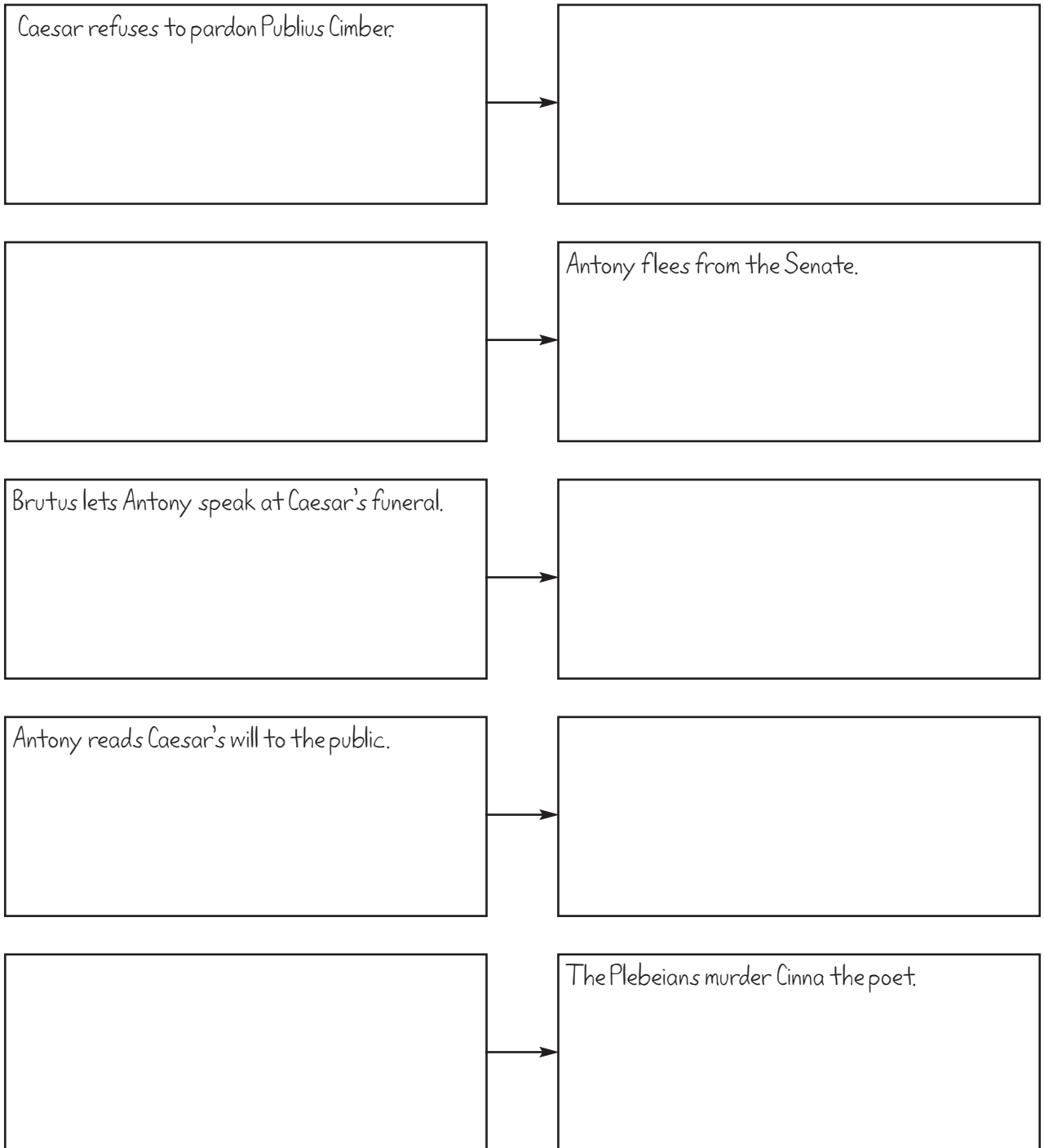
# Active Reading

## *Julius Caesar Act 3*

In a play events are often linked together by cause and effect. These causes and effects move the plot forward. Events can have more than one cause and more than one effect. The following graphic lists events in Act 3 of *Julius Caesar*. As you read, fill in the missing cause or effect of each event.

Causes

Effects



# Responding

## *Julius Caesar Act 3*

### Personal Response

Which incident in Act 3 affected you the most? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. Describe Caesar's response to the request to pardon Publius Cimber. Why did the conspirators make the request at that time?

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2. What surprises Caesar most when he is attacked? Why was it so surprising to him?

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3. How does Antony behave toward the conspirators immediately after Caesar's murder? What motivates his behavior?

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4. Why does Brutus allow Antony to speak at Caesar's funeral? What assumption does he make about Antony?

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5. How does the crowd react to Brutus's and Antony's funeral speeches? What do these reactions suggest about the people in the crowd?

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# Responding

## *Julius Caesar Act 3*

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. What does Cassius’s attempt to dissuade Brutus from letting Antony speak at Caesar’s funeral imply? What purpose does this warning serve in advancing the plot?

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7. In Antony’s eulogy to Caesar, he repeats the refrain that “Brutus is an honorable man.” Of what literary device is this an example? Why is its use effective?

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### Literature and Writing

#### Cassius Speaks

As Brutus begins to explain his actions, part of the crowd goes off to hear Cassius speak. Write a formal speech for Cassius to deliver. Before you begin, review his earlier dialogue to get a sense of his speaking style. Notice how he justifies Caesar’s murder to Brutus and other members of the conspiracy.

### Extending Your Response

#### Literature Groups

In the **Focus Activity** on page 24, you explained why a speech left a lasting impression on you. In your group, analyze Brutus’s speech on page 83 and Antony’s speech on page 87 according to the following devices:

- *invention*—advancing logical, ethical, and emotional arguments
- *arrangement*—the structure of the arguments
- *style*—the selection of original words and phrases to express the arguments

Then, as a group, decide which speech is more effective, giving your criteria for evaluation.

#### Listening and Speaking

Choose a partner and take turns reading Antony’s speech aloud. As your partner speaks, take note of his or her gestures, tone of voice, and expression. After discussing your observations together, create a list of speaking tips that would help someone deliver the speech effectively.



*Save your work for your portfolio.*

# Before You Read

## *Julius Caesar* Acts 4 and 5

### FOCUS ACTIVITY

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Can serious conflict ever be resolved without bloodshed? What are some of the ways in which warring factions can end their conflict?

#### Discuss

With your class, discuss ways in which the conflict between Antony and Brutus might be resolved. Then, arriving at a consensus, make a prediction as to how you think the play might end.

#### Setting a Purpose

Read to find out how the civil conflict in *Julius Caesar* ends.

### BACKGROUND

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#### Did You Know?

Antony used Caesar's will as a tool to manipulate the public. Yet the will was a mixed blessing for him. Instead of naming Antony heir, Caesar chose Octavius, his great-nephew. The two men could hardly have been more different: Antony, a gregarious and imposing general, and Octavius, a delicate nineteen-year-old. The senators, led by Cicero, supported Octavius. Cicero did not join in the conspiracy, but he approved of Caesar's assassination and called for Antony's death also. Octavius turned out to be a shrewd politician. When the senators later turned against Octavius, he joined Antony and Lepidus. The alliance split control of Rome's territory in three ways. To pay off troops, they confiscated the estates of many senators and knights, beginning a reign of terror in which thousands perished. Octavius later became Rome's first emperor and assumed the name Augustus.

#### Tragedy and the Tragic Hero

A **tragedy** is a drama in which the main character, or **tragic hero**, suffers a downfall. Traditionally, the hero is a person of high rank. His or her downfall usually results from an error in judgment or a fatal weakness or flaw, such as excessive ambition. Critics have long debated whether Julius Caesar or Brutus is the tragic hero of Shakespeare's play. Although Caesar is the title character, he appears only in a few scenes and is killed in Act 3, the middle of the play.

### VOCABULARY PREVIEW

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**apparition** [ap' ə rish' ən] *n.* ghost; specter; phantom (p. 127)

**chastisement** [chas tīz' mənt] *n.* punishment or reprimand (p. 111)

**disconsolate** [dis kon' sə lit] *adj.* without cheer, hope, or comfort (p. 143)

**misconstrue** [mis' kən strōō'] *v.* to mistake the meaning or intention of; misinterpret (p. 145)

**repose** [ri pōz'] *n.* relaxation, as after exertion or activity; rest (p. 125)

**tarry** [tar' ē] *v.* to remain in a place; stay, especially longer than one expected (p. 151)

**tidings** [tī' dīngz] *n.* news; information (p. 119)

# Active Reading

## *Julius Caesar* Acts 4 and 5

After you read each scene listed below, answer the question with a prediction about what will happen later in the play and write your reason for making the prediction. When you finish reading the play, write the actual outcome.

### Act 4, Scene 1

Question: Will Antony or Octavius take charge of the campaign against their enemies?
Prediction: _____
Reason for prediction: _____
Actual outcome: _____

### Act 4, Scene 2

Question: Will Brutus and Cassius be able to resolve their differences?
Prediction: _____
Reason for prediction: _____
Actual outcome: _____

### Act 4, Scene 3

Question: Will Brutus's plan to defeat Octavius and Antony at Philippi succeed?
Prediction: _____
Reason for prediction: _____
Actual outcome: _____

### Act 5, Scene 2

Question: Will Brutus surrender peacefully to Octavius and Antony?
Prediction: _____
Reason for prediction: _____
Actual outcome: _____

# Responding

## *Julius Caesar Acts 4 and 5*

### Personal Response

What thoughts went through your mind as you finished reading this play?

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### Analyzing Literature

#### Recall and Interpret

1. Why do Brutus and Cassius quarrel in Act 4? In your opinion, who is more at fault?

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2. How do the battle plans of Cassius and Brutus differ? What does Cassius's yielding to Brutus's judgment suggest about Cassius's character?

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3. What belief does Cassius express to Messala before the battle? How might this belief have influenced Cassius's later decision to take his own life?

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4. What supernatural experiences does Brutus have in Sardis and Philippi? How does he interpret these experiences?

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5. How do Antony and Octavius respond to Brutus's death at the end of the play? Why might they have responded that way?

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# Responding

## *Julius Caesar* Acts 4 and 5

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. Is the play mistitled, and should it have been called “The Tragedy of Brutus”? What is the most compelling argument for why the play is titled as it is?

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7. In the **Focus Activity** on page 28, you discussed ways in which the conflict between Antony and Brutus might be resolved. What attributes of Brutus’s character made the outcome of the play inevitable?

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### Literature and Writing

#### Write a Review of *Julius Caesar*

Write a review of *Julius Caesar*, discussing the play’s strengths and weaknesses. How well did Shakespeare organize his plot? Are the characters vivid and believable? Is the dialogue interesting? Support your analysis with quotations from the play and references to specific scenes.

### Extending Your Response

#### Literature Groups

Which character is the real hero of *Julius Caesar*? Does the play have more than one hero? Review the definitions of tragedy and tragic hero on page 28 before you discuss these questions with your group. You might also compare Shakespeare’s characters with the heroes of other plays you have read. Share your conclusions with the class.

#### Interdisciplinary Activity: History

With a partner, create a multimedia exhibit on some aspect of Julius Caesar’s life and career. You might wish to focus on his military exploits, the calendar he introduced, his political reforms, the conspiracy to murder him, or daily life in Rome during his rule. Include photographs, maps, time lines, or other visual media in your exhibit.



Save your work for your portfolio.

Plutarch

# from The Life of Caesar

## Before You Read

### Focus Question

Have you ever had a bad feeling about an upcoming event in your life? How did it affect your behavior?

### Background

Plutarch, a Greek writer, was born about a century after Julius Caesar's assassination. His most famous work is *Parallel Lives*. It includes the biographies of Caesar, Brutus, Antony, and Cicero. Plutarch arranged his biographical portraits in pairs, emphasizing similarities between Greek and Roman historical figures.

## Responding to the Reading

1. What strange occurrences led Caesar to be concerned for his safety? Which personality traits may have influenced him to put aside his concern?

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2. Why does Plutarch say that Caesar's fate seems to have been unavoidable? What evidence in the selection would contradict this view?

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3. How does Caesar react to the attack on him? What impression of Caesar do you get from Plutarch's description of the attack?

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4. According to Plutarch, what is the most remarkable "human" coincidence that occurred after Caesar's death? Why might Plutarch have chosen to emphasize such a coincidence?

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5. **Making Connections** Compare and contrast Plutarch's and Shakespeare's accounts of the reaction of Rome's citizens to Caesar's assassination. How are they alike? How are they different?

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## Literature Groups

Does Plutarch seem to be more sympathetic to Caesar or the conspirators, or are his feelings toward them neutral? Discuss this question in your group. Share your conclusions with the class.

Mark Twain

# The Killing of Julius Caesar “Localized”

## Before You Read

### Focus Question

In your opinion, are newspaper accounts free of bias? Why or why not?

### Background

Mark Twain was the pen name of Samuel Langhorne Clemens (1835–1910), one of the most popular American authors. In this sketch, he parodies nineteenth-century newspaper articles.

## Responding to the Reading

1. What does Twain say he would have done had he seen the dying Caesar? At what fault of reporters is he poking fun?

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2. What source does Twain claim for the report of Caesar’s assassination? Why is this unrealistic?

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3. Describe the style of the report’s opening paragraph. How does this paragraph differ from a typical opening paragraph in a contemporary crime report?

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4. Why would Twain have added the word “localized” to the title of this sketch?

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5. **Making Connections** Why might Twain have chosen to base his parody of journalism on Shakespeare’s *Julius Caesar*?

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## Speaking and Listening

With a partner, write a TV news broadcast that parodies Caesar’s assassination or another significant event in the play. Announce the news in the style typical of today’s newscasters. You may videotape the performance, if you wish.

Robert F.  
Kennedy

# A Eulogy to Dr. Martin Luther King Jr.

## Before You Read

### Focus Question

What are some possible consequences of the assassination of an important political leader?

### Background

Robert F. Kennedy, the brother of President John F. Kennedy, was running for president at the time of Dr. Martin Luther King Jr.'s assassination. Robert Kennedy himself was assassinated in June 1968, two months after King died.

## Responding to the Reading

1. What effect does Kennedy fear the assassination of King will have on his audience?

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2. What personal experience does Kennedy recount to convince his audience that he understands their feelings?

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3. What message did Kennedy seek to convey by the quote from Aeschylus?

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4. Which paragraphs of the speech feature the use of repetition? To what is Kennedy appealing in the use of this technique?

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5. Does Kennedy's speech remind you more of Brutus's or Antony's in Act 5? Explain.

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## Learning For Life

Interview someone you know who remembers King's assassination. Ask him or her how he or she reacted to the news and the lessons he or she learned during this turbulent period in our nation's history.



Chinua Achebe | **The Voter**

**Before You Read**

**Focus Question**

How are ordinary citizens affected by corrupt elections?

**Background**

Chinua Achebe is one of Africa’s most distinguished writers. Born in 1930, he grew up in a village in eastern Nigeria. His first novel, *Things Fall Apart*, published in 1958, has been highly acclaimed as a classic.

**Responding to the Reading**

1. What services does Roof provide for Marcus Ibe? Why is Roof valuable to Marcus?

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2. How has Marcus changed since he gained political office? How do the villagers respond to this change?

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3. Why does a worker from the rival campaign offer Roof five pounds to vote against Marcus? What internal conflict does Roof experience?

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4. How does Roof resolve the conflict at the end of the story?

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5. In what way are the villagers in Achebe’s story and the Roman citizens portrayed in *Julius Caesar* alike?

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**Writing a Dialogue**

Imagine that Ibe lost the election by one vote and that he suspects that Roof’s nullified vote caused the loss. Write a brief dialogue based on a heated encounter between the two men that occurs after the election.

Garrett Hongo

Sandra Cisneros

# The Legend *and* Geraldo No Last Name

## Before You Read

### Focus Question

Why do many people feel it is important to be remembered after they are gone?

### Background

Garrett Hongo and Sandra Cisneros have both written extensively about their ethnic origins. Hongo, a Japanese American poet and editor, was born in Hawaii. Sandra Cisneros is a Mexican American poet and fiction writer who writes about growing up in Chicago.

## Responding to the Reading

1. In “The Legend,” what has the old man just finished doing before he is shot? What does the poem suggest about the circumstances of his life?

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2. Why is the speaker of “The Legend” ashamed? How has the man’s death affected the speaker?

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3. What can’t the narrator of “Geraldo No Last Name” explain to the authorities? Why wouldn’t they understand?

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4. How would you describe the style of “Geraldo No Last Name”? Why might Cisneros have chosen this style for her story?

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5. Compare and contrast the victims in these selections with the title character of Shakespeare’s drama.

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## Personal Writing

Write a paragraph about a relative or friend who has died. How do your memories of this person enrich your life? What would you like others to know about him or her?



### ***A Tale of Two Cities*, Charles Dickens**

The tumultuous and bloody years leading up to the French Revolution of 1789 form the setting for this classic novel. The story revolves around Charles Darnay, recently released from the notorious Bastille prison, who has been brought to London by a French doctor to recover his health. Darnay and the doctor's daughter fall in love, but their happiness is threatened when Darnay is pulled back into the maelstrom of French politics. Their friend, the flawed but loveable Sydney Carton, plays a pivotal role in securing their happiness.

#### **Related Readings**

"Outline of the Revolution"—historical nonfiction by John Elliot

from *A Tale of Two Cities: Dickens's Revolutionary Novel*—  
literary criticism by Ruth Glancy

"The Details of Life"—social history by Olivier Bernier

"Letter to Madame Elizabeth of France"—personal letter by  
Marie-Antoinette

"The Heirs of Madame Guillotine"—magazine article by David  
Lawday

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**Study Guide**

for

**A Tale of  
Two Cities**

by Charles Dickens



New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

# Meet Charles Dickens



*In seasons of pestilence, some of us will have a secret attraction to the disease—a terrible passing inclination to die of it. And all of us have wonders hidden in our breasts, only needing circumstances to evoke them.*

—from *A Tale of Two Cities*

**L**ike the age he described in the famous opening of *A Tale of Two Cities*, the life of Charles Dickens contained both the best of times and the worst of times, its seasons of light and of darkness.

Dickens was born in Portsmouth, England, in 1812. His family was lower-middle-class; his father was a clerk in a navy office. The Dickens family moved often. When Dickens was five, his family settled in the village of Chatham, where the young boy spent five happy years. When Dickens was ten, the family had to move to a poor area of London because of his father's financial troubles. Two years later, Dickens's father was imprisoned for debt in London's Marshalsea Prison, and the boy was sent to work in a shoe polish factory to earn money. In a building he described later as a "crazy tumble-down old house . . . on the river . . . literally overrun with rats," he pasted labels on bottles of shoe blacking.

These events permanently affected Dickens, and he returned to them often in his fiction. He likened the dark, dank shoe polish factory to a kind of living grave. The contrast between his

happy school days and the misery of his life in the factory gnawed at him, and he later wrote: "No words can express the secret agony of my soul. . . . even now, famous and happy, I . . . wander desolately back to that time of my life." Dickens's childhood experiences made him all the more determined to succeed, and they also created in him a strong sympathy for the poor, which he never lost.

His father's continuing financial troubles prevented Dickens from attending school for very long. In 1827, when he was fifteen, he found work as a law clerk, a job he hated. In his spare time he studied on his own and taught himself to write shorthand.

The serial publication of *Pickwick Papers*, begun in 1836 and completed in 1837, made Dickens an overnight success. Other novels soon followed, and Dickens became the most popular author of his time.

Dickens's early novels, such as *Oliver Twist*, were filled with comic characters, gruesome villains, and chatty, rambling narrators. The novels of his middle and late periods, such as *Hard Times*, are much darker visions of Victorian society and attack specific social problems. Two masterpieces, *David Copperfield* and *Great Expectations*, are somewhat autobiographical. His two historical novels are *Barnaby Rudge* and *A Tale of Two Cities*.

Dickens and his wife had ten children but separated in 1858. Dickens threw himself into causes such as improving education, and he frequently acted in plays. He also traveled widely, often on reading tours that brought him wealth and created a special bond between himself and his readers.

The hectic pace of his life and his many responsibilities wore Dickens out. His health failed during a reading tour in 1869, and he was forced to return home. The next year, while working on his final, unfinished novel, *The Mystery of Edwin Drood*, Dickens died. He is buried in Poets' Corner in Westminster Abbey and is celebrated as a national treasure.

# Introducing the Novel

*It was the best of times, it was the worst of times . . . it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair . . .*

—from *A Tale of Two Cities*

With these famous words, Dickens begins *A Tale of Two Cities*. In 1859, the year in which *A Tale of Two Cities* was published, Dickens was probably the most popular author of his time.

Dickens had grown increasingly dismayed at the social and economic inequality of British society—the terrible living conditions of the urban poor, an arrogant and uncaring ruling class, and the ravages of the Industrial Revolution. The novels he wrote just before *A Tale of Two Cities*—*Bleak House* (1852–53), *Hard Times* (1854), and *Little Dorritt* (1855–57)—reflect his darker view of society. While it was the best of times for England’s wealthy, with their town homes and country estates, Dickens believed that times had never been worse for the nation’s poor. Hunger, disease, poverty, and ignorance characterized the daily fabric of their lives. Dickens had little hope that a social upheaval, like the one that shook France just half a century earlier, could be avoided.

Even though Dickens’s mind was troubled during this period of his life, all was not gloomy. He had met and fallen in love with a young actress named Ellen Ternan. She was a petite blonde-haired, blue-eyed woman whom scholars feel is the model for Lucie Manette in *A Tale of Two Cities*. New beginnings—like the ones in Dickens’s life—became an important theme in *A Tale of Two Cities*. The title of the first book of *A Tale of Two Cities*, “Recalled to Life,” probably had special meaning for Dickens in the late 1850s.

The novel tells the story of people whose lives are interrupted or wasted, then reawakened with a new purpose. It shows how the mistakes of the past and the evil they cause can be turned into triumphs through suffering and virtuous actions.

Stylistically, *A Tale of Two Cities* was something new for Dickens. Unlike most of his novels, the book is not set in the England of

Dickens’s own time, and it is his only book that takes place mostly in a foreign country. More importantly, the book lacks the huge comic gallery of whimsical and eccentric characters that made Dickens famous. There is no Scrooge, no Fagin, and no Mr. Pickwick. There is very little of the humor that made Dickens’s readers laugh, and few of the touching sentimental episodes that made them weep.

Instead, Dickens chose to make the plot the centerpiece of this novel. He called it “the best story I have written.” Critics have praised the way all the events relate to the progress of destiny. Several of the characters are symbolic representations of ideas rather than real-life individuals. One such character does not even have a name. The novel is rich in its detailed descriptions, its panoramic sweep of history, and its suspense, mystery, and terror. It is not surprising that *A Tale of Two Cities* has been filmed so many times.

Dickens hoped to make the wider historical events of the French Revolution understandable by portraying the personal struggles of one group of people. In the preface to the novel, however, he also gives readers a clue about the meaning the book had in his personal life:

*Throughout its execution, it has had complete possession of me; I have so far verified what is done and suffered in these pages, as that I have certainly done and suffered it all myself.*

It is not hard to read into these lines Dickens’s own feeling of being trapped by overwhelming duties and responsibilities. But the lines may also express the liberating emotion Dickens felt at being, like Dr. Manette of the novel, “recalled to life.”

## THE TIME AND PLACE

The action of *A Tale of Two Cities* takes place over a period of about eighteen years, beginning in 1775 and ending in 1793. Some of the story takes place earlier, as told in the flashback. A **flashback** reveals something that happened before that point in the story or before the story began. It provides information to help explain key events in the story.

In *A Tale of Two Cities*, the key events take place just before and during the French Revolution. The novel is set mostly in London and Paris, with some chapters set in rural France

and the English port city of Dover. The novel—Dickens’s twelfth—was published in the author’s new magazine, *All the Year Round*, from April to November 1859, and in book form the same year.

### Did You Know?

The French Revolution was one of the most important events of the 1700s, and its influence was still strong in Charles Dickens’s time. The revolution began in 1789 with the attack on the notorious prison, the Bastille—a key event in *A Tale of Two Cities*. Throughout the revolution’s different phases, various elected bodies ruled France, but none enjoyed total support of the people. Several forces resorted to terrorism to defeat their political opponents.

In addition to national turmoils, France was struggling with other countries in Europe. France’s revolutionary government frightened Europe’s monarchs, who feared that the spread of democratic ideas would bring an end to their power. The European monarchs sent troops to end the threat to their thrones.

Wars raged for six years. The French government had many problems to deal with, including opposition from some French citizens. In 1799

certain political leaders plotted to overthrow the current government. They chose the French general Napoleon Bonaparte to help them. Bonaparte quickly took power and crowned himself emperor a few years later.

Though historians may disagree on some points, they generally cite five reasons why the revolution occurred: France could not produce enough food to feed its people; the newly wealthy middle-class was without political power; peasants hated the ancient feudal system, in which they were forced to work for local nobles; new ideas about social and political reforms were spreading; and the French

# Before You Read

## *A Tale of Two Cities*

Book the First

### FOCUS ACTIVITY

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What would it be like to spend a long time away from your friends, family, and home? How would you cope with returning to your old life?

#### Journal Writing

Write in your journal about the most difficult challenges you'd face. Discuss how you would deal with them, as well as how other people could help you cope with your return to your old life.

#### Setting a Purpose

Read to find out how one man responded to the end of a long nightmare of captivity.

### BACKGROUND

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#### Did You Know?

*A Tale of Two Cities*, like all of Dickens's novels, was published serially, or in weekly or monthly installments in popular magazines. The installments usually included one or two chapters and an illustration of an important or dramatic scene. The novels were then published in book form after the serial was finished. Although some novels had been published serially before Dickens's time, his first novel, *The Pickwick Papers* (1836–37), set the standard for serial publishing in nineteenth-century Britain. Dickens chose *A Tale of Two Cities* as the first serial to be published in his own new magazine, *All the Year Round*.

The serial form allowed Dickens to introduce a large number of characters and develop the reader's familiarity with them. It also allowed the author to respond to the likes and dislikes of the audience as he was writing the novel. Finally, serial publication required Dickens to end each installment with a "cliffhanger." He hoped this technique would leave the audience in suspense, hungry for more of the story and willing to buy the next issue. For example, Chapter 5 ends with a glimpse at a mysterious, unknown man in a darkened attic room. Anxious readers had to wait a week to find out who he was. This technique proved successful for Dickens in this novel as well as his others. *A Tale of Two Cities* sold thousands of copies of his magazine each week. As you read, pay attention to how Dickens ends each chapter.

#### Background for *A Tale of Two Cities*

For the historical background of *A Tale of Two Cities*, Charles Dickens relied on a massive history of the French Revolution written by his friend Thomas Carlyle. Many incidents in the novel are based on real-life occurrences described by Carlyle. Dickens was also influenced by Carlyle's belief that the revolution was inspired by the centuries of cruelty and poverty the French poor had to endure at the hands of the corrupt nobility.

### VOCABULARY PREVIEW

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**countenance** [kəʊn'tə nəns] *n.* face; appearance

**doleful** [dɔɪ'ləfəl] *adj.* sad; gloomy

**flounder** [flaʊn'dər] *v.* to struggle to move

**prevalent** [preɪv'ələnt] *adj.* common

**sagacity** [sə'gæs'ətē] *n.* wisdom

**sublime** [səb'lɪm'] *adj.* elevated

**tedious** [tē'dēəs] *adj.* boring; dull

**tremulous** [trə'm'yələs] *adj.* trembling

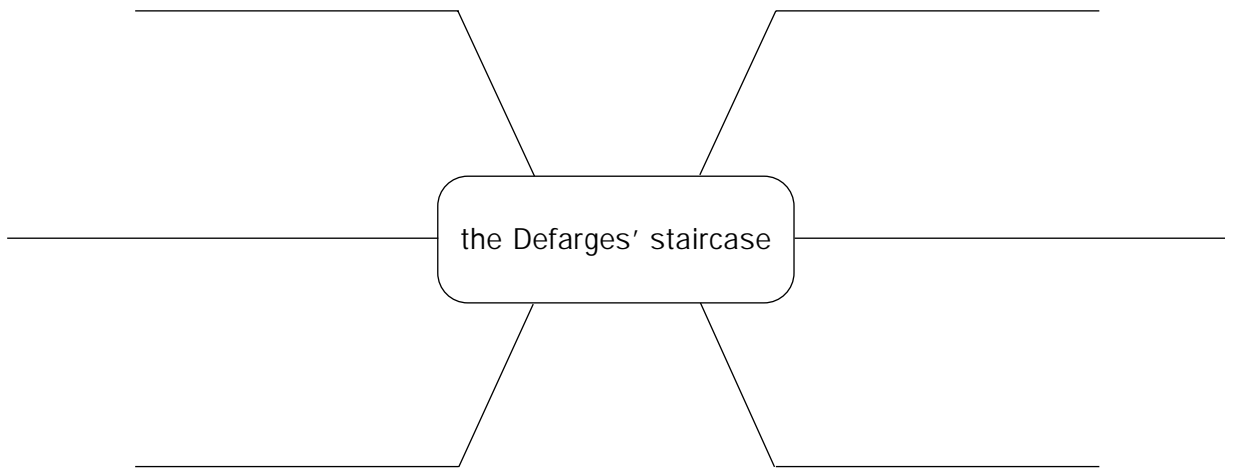
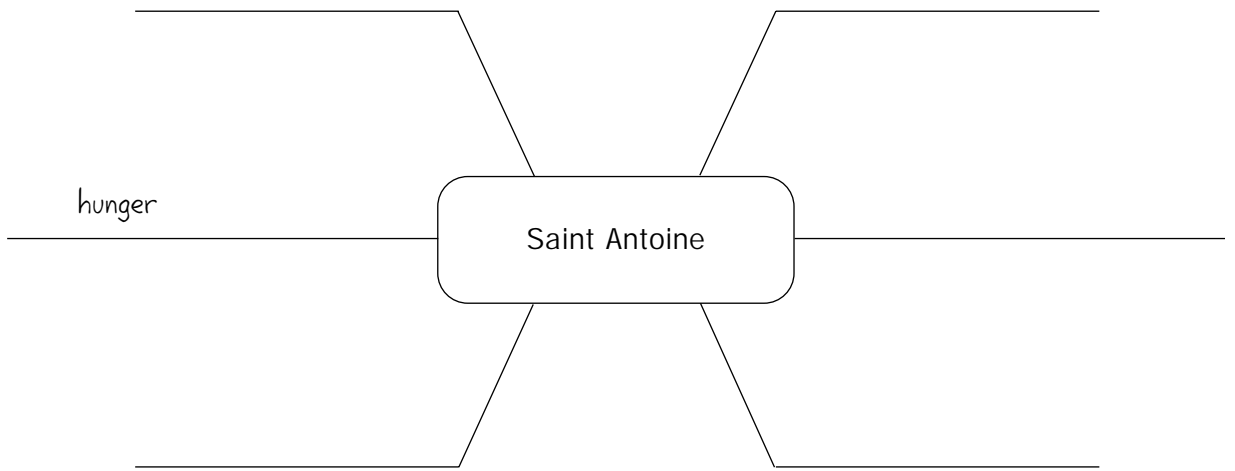


# Active Reading

## *A Tale of Two Cities*

### Book the First

In *A Tale of Two Cities*, Dickens uses vivid and often terrifying descriptive details to set a scene, create atmosphere, or portray a character. In Chapter 5, the descriptions of the misery in the Saint Antoine district of Paris around the wine shop and of the Defarges' filthy staircase convey, in typical Dickensian style, the horror of those two places. Use the chart below to make a word web of related descriptive words and phrases that help you visualize the scene.



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# Responding

## *A Tale of Two Cities*

### Book the First

#### Personal Response

In the **Focus Activity** on page 12, you wrote about how you might feel if you returned home after a long time away from family and friends. Using what you wrote, how do you think Dr. Manette feels? What might you like to say to him?

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#### Analyzing Literature

##### Recall and Interpret

1. What is the significance of the title of Book the First, "Recalled to Life"?

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2. What is the subject of Jarvis Lorry's dream? How does this relate to the literal events of the story?

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3. With whom has Dr. Manette been staying since his release from prison? In what activity does his hostess constantly engage?

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# Responding

## *A Tale of Two Cities*

Book the First

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. What is your opinion of the scene in which Dr. Manette meets Lucie in the attic room? Do you find it real and convincing, or sentimental and corny? Explain your answer, citing evidence from the text.

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5. Think of the scene in which the residents of Saint Antoine scurry after the spilled wine. What does the behavior of the residents suggest to you about them?

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### Literature and Writing

#### Analyzing Key Passages

The opening paragraph of *A Tale of Two Cities* is one of the most famous in all of English literature. It is an example of **parallelism**, the repeated use of words, phrases, or sentences that have similar grammatical form. On a separate sheet of paper, analyze how Dickens uses parallelism to state themes that might be developed in the novel. Point to examples from Book the First that continue the development of themes introduced in the opening paragraph.

#### Extending Your Response

##### Literature Groups

In your group, have a volunteer read the novel's opening paragraph. Then discuss whether or not this description could apply to all times instead of just the period about which Dickens is writing. Give examples from current events that might support or oppose the idea that today is also the best of times and the worst of times.

##### Learning for Life

The scene at the beginning of Chapter 5 in which the wine cask breaks is an important one to remember as you read further in the novel. Imagine you are a newspaper reporter sent to interview participants in the incident. Reread the section. Then write several questions you could ask the participants. Supply answers from the characters' perspectives.



*Save your work for your portfolio.*

# Before You Read

## *A Tale of Two Cities*

Book the Second, Chapters 1–13

### FOCUS ACTIVITY

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How does knowing that you've done less than your best affect you?

#### Sharing Experiences

Think of a time when you feel you did not do your best at school, in a sport, in a relationship, or in another situation. With a partner, describe how you responded to the situation. How did the situation affect other things you did?

#### Setting a Purpose

Read to discover how one talented individual deals with the realization that he has wasted his gifts.

### BACKGROUND

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#### Did You Know?

In his novels, stories, and other works, Dickens placed great importance on the names he gave his characters. Names, for Dickens, were often a type of shorthand, a way of communicating something essential about a character. For example, in *Hard Times*, a cruel schoolteacher is given the name Mr. McChoakumchild. Dickens wanted to make sure his readers knew his own opinion of the schoolmaster. In *Bleak House*, Lady Honoria Dedlock is a beautiful, but emotionally cold, aristocrat who keeps inside her a fatal secret. In *A Tale of Two Cities*, Stryver is the ambitious lawyer working his way up the social ladder. Another example is Lucie, whose name comes from the Latin word for "light." Notice how often Dickens refers to her as a bright and shining example to inspire the other characters. As you read, look for the meanings of other symbolic names in *A Tale of Two Cities*. What does the name "Cruncher" suggest to you? What English words does Charles Darnay's real name, Evrémonde, sound like? And what might Dickens be suggesting by naming one of his main characters Charles Darnay and giving him the initials C.D.?

#### Personification

A figure of speech in which an animal, object, or idea is given human form or characteristics is called **personification**. Dickens was a master of this technique and used it often to help create striking descriptions or moods in his novels. For example, the concept of hunger is described in Chapter 5 as staring down from the chimneys of the poor and rattling its dry bones. In Chapter 9, Dickens uses personification to enrich his description of a noble's castle. As you read, notice how the personification in that passage serves several purposes. It not only helps create an eerie atmosphere, it also serves to comment on the life and moral character of the noble himself. By making the castle itself seem to comment on the action, Dickens does not have to express directly his own feelings about the noble.

### VOCABULARY PREVIEW

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**allusion** [ə ɫəʊ'zʰən] *n.* indirect reference

**aphorism** [əf'ə rɪz'əm] *n.* saying

**diabolic** [dɪ'ə bɒl'ɪk] *adj.* devilishly evil

**florid** [flɔr'ɪd] *adj.* reddish; flushed

**glib** [glɪb] *adj.* smooth but insincere

**incorrigible** [ɪn kɔr'ə jə bəl] *adj.* uncorrectable

**languidly** [læŋg'gwɪd lē] *adv.* wearily

**morose** [mɔ rɔs '] *adj.* gloomy

**obsequiousness** [ə b sɛ'kwē əs nɪs] *n.* submissiveness

# Active Reading

## *A Tale of Two Cities*

### Book the Second, Chapters 1–13

In these chapters of *A Tale of Two Cities*, events occur that have been caused by prior events and that will profoundly influence events that happen later in the story. Use the chart on this page to keep track of the causes of the events listed.

Event		Cause
Darnay is on trial	because	two spies gave evidence against him.
Darnay is found innocent	because	
Dr. Manette turns pale in the garden	because	
The Marquis's trip to the country is interrupted	because	
The mender of roads stares at the Marquis's carriage	because	
Two places are set for dinner at the Marquis's chateau	because	
Another "stone face" is added to the chateau	because	
Lorry must dissuade Stryver from proposing to Lucie	because	
Darnay does not tell Dr. Manette his real name	because	
Carton admires and loves Lucie	because	

# Responding

## *A Tale of Two Cities*

Book the Second, Chapters 1–13

### Personal Response

What is your first impression of Sydney Carton?

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Is he the type of person with whom you would like to be friends? Why or why not?

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### Analyzing Literature

#### Recall and Interpret

1. To what person does the title of Book the Second, “The Golden Thread,” refer? Why is this title a good one?

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2. Why has Charles Darnay given up his inheritance? What is his uncle’s reaction to his decision?

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3. What does Sydney Carton say he would do for Lucie at the end of the last chapter of this section? Do you think he is trustworthy?

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# Responding

## *A Tale of Two Cities*

Book the Second, Chapters 1–13

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. One of the titles for this novel that Dickens considered and rejected was *Buried Alive*. In what ways might this have been an appropriate title?

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5. Why do you think Sydney Carton resents Charles Darnay? Does this seem like a realistic response to their personal situations? Explain your answer.

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### Literature and Writing

#### Looking at Nature

Nature is a powerful element in *A Tale of Two Cities*. Dickens often uses natural phenomena to comment on what is happening among the characters. Two examples of this technique can be found in Book the Second, Chapters 5 and 6. One occurs when Carton emerges from Stryver's office after a long night of work. The other occurs during the summer thunderstorm at the Manettes' house in Soho. Reread these passages. Then write a short persuasive piece supporting or opposing the following statement: "Dickens's use of nature to mirror human emotions is ineffective and contrived." Support your opinion with examples from the text.

### Extending Your Response

#### Literature Groups

What kind of a person is Sydney Carton? In your group, find and discuss evidence in the text that offers clues to Carton's character. Have a group member write down words and phrases that reveal important elements about Carton. Be sure to write down specific page numbers for your evidence so that you may refer back to the text. Discuss such questions as: What is Carton's opinion about himself? What negative traits does he possess? What positive ones? How does he exhibit these traits? Why does he seem to be such an outsider? Does the reader's opinion of Carton change during this section? If so, what actions cause this change? In your answer, refer to specific pages of the novel.

#### Music Connection

The chapter titled "The Gorgon's Head" (Book the Second, Chapter 9) contains some of the novel's gloomiest and eeriest descriptions. Look at the chapter again, paying attention to such elements as the interplay of light and darkness, and the adjectives Dickens uses to portray the Marquis and his environment. Then think about suspense films you have seen and how background music is used to enhance the atmosphere in the film. Choose background music for a scene in this chapter of *A Tale of Two Cities*. It can be recorded music or music you play yourself. Share your background music with the class. Explain the effects you tried to create by your choice of music and tell what specific descriptions in the book inspired them.



*Save your work for your portfolio.*

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# Before You Read

## *A Tale of Two Cities*

Book the Second, Chapters 14–24

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### FOCUS ACTIVITY

Do you know anyone who always seems to be making the same gesture or using the same favorite phrase again and again? You could think of these gestures or phrases as the “trademarks” of a particular person.

#### List It

Make a list of some friends and family members with whom you associate a “trademark.” Then write a short explanation of how the person’s trademark reveals something about his or her character.

#### Setting a Purpose

Read to find out how Dickens associates certain activities or phrases with specific characters to help portray them more vividly.

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### BACKGROUND

#### Did You Know?

This section of *A Tale of Two Cities* contains one of the most exciting episodes in all of Dickens’s novels, the storming of the famous prison, the Bastille. The attack marked the beginning of the French Revolution. This massive stone fortress, begun in 1370, was the foremost symbol of aristocratic and royal abuses of power. From the 1600s onward, the Bastille was used as a state prison. Many of its prisoners were sent there by a *lettre de cachet*, special orders from the king himself. These special orders were requested by nobles, who often wanted to eliminate troublemakers in their own families. Because some Bastille prisoners were never tried in a court, they often spent the rest of their lives in the prison’s dank cells. As you read the account of the attack on the Bastille, keep in mind that this prison was the most hated building in France. It became the focus of centuries of pent-up rage among the poor. Notice also how Dickens uses language to portray the attackers as a force of nature.

#### Foreshadowing

**Foreshadowing** is a literary technique in which the author uses clues to prepare readers for what will happen later in the story. Both the first and second section of *A Tale of Two Cities* contain much foreshadowing of future events. In Book the First, Chapter 5, a wine cask shatters. After describing hands, feet, and mouths stained red from the spilled wine, Dickens says the time will come when the people will be stained red with another substance, blood. Another instance of foreshadowing in earlier chapters is the footsteps Lucie hears outside her home in London. Toward the end of this section, the footsteps draw nearer and nearer to Lucie and her family. As you read, look for other uses of foreshadowing. Note the passages that fulfill clues given earlier, as well as those that might be hints about events to come.

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### VOCABULARY PREVIEW

**ardour** [är'clər] *n.* great enthusiasm

**chary** [chār'ē] *adj.* cautious

**diffidence** [dif'ə dənʃ] *n.* lack of confidence

**loadstone** [lōd'stōn'] *n.* magnet

**magnanimous** [mag nan'ə məs] *adj.* noble

**orthodoxy** [ör'thə dɒk'sē] *n.* accepted belief

**tribunal** [trī bŭn'əl] *n.* court of law



# Active Reading

## *A Tale of Two Cities*

### Book the Second, Chapters 14–24

Some of the most memorable scenes in *A Tale of Two Cities* portray mobs. In Chapter 14 of this section, an English mob follows the coffin of a dead spy. In Chapters 21 and 22, the French mob storms the Bastille and engages in a spree of revolutionary violence. When you read the chapters in this section, use the chart below to write down words and phrases Dickens uses to describe the English mob in Chapter 14. Then do the same for the French mob that storms the Bastille. How do the two mobs compare? What might Dickens be saying about the French and English?

The English Mob	The French Mob
bawling and hissing	dusky mass of scarecrows

# Responding

## *A Tale of Two Cities*

Book the Second, Chapters 14–24

### Personal Response

How did you feel at the end of the section when Charles decides to leave for France?

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What would you have said to Charles if he had asked you for advice on returning to the country of his birth at such a time?

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### Analyzing Literature

#### Recall and Interpret

1. What is Jerry Cruncher's secret nighttime activity? What important theme of the novel does this activity reinforce?

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2. What hidden function does Madame Defarge's constant knitting serve? In what way does it affect the life of Charles Darnay?

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3. Where does Monsieur Defarge ask a guard to take him during the attack on the Bastille? What does he do there?

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# Responding

## *A Tale of Two Cities*

Book the Second, Chapters 14–24

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Several years pass in Chapter 21 and between Chapters 23 and 24. Why might the author have skipped over these years? How does the passing of time contribute to the larger effect of the novel?

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5. Why, do you think, does Darnay decide to return to France? Why is he drawn to the danger even though he knows the risks?

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### Literature and Writing

#### An Instrument of Fate

One of the key themes of *A Tale of Two Cities* is the role of fate—the idea that things must happen in a certain way regardless of human attempts to change them. Dickens often uses the character of Madame Defarge to represent fate and to deny the idea that individuals' choices can make a difference in life. Her knitting links her to three Greek goddesses, known as the Fates, who were in charge of the birth, life, and death of all people. One goddess spun the thread of life, another measured it, and the third cut it. Examine the dialogue and descriptions of Madame Defarge in Chapters 15 and 16 of this section. Look for her attitudes about revenge, time, and individual choice, paying special attention to the images she uses. Then write a short summary of how Dickens uses Madame Defarge to represent the idea of fate.

#### Extending Your Response

##### Literature Groups

Numerous critics have noted that the villains in Charles Dickens's novels tend to be more interesting, alive, compelling, and memorable to readers than the “good” characters, or heroes. In your group, discuss whether you agree with this opinion. Focus your discussion on characters like Lucie Manette, Charles Darnay, and Madame Defarge. Cite examples from the text to illustrate the points you make, including any “trademarks” you discussed in the **Focus Activity** on page 20. Group members should offer explanations supporting their positions.

##### Speaking and Listening

Chapters 15, 16, and 19 in this section contain extensive dialogue as well as narrative text. Choose an episode from one of these chapters. Work in a small group to prepare a dramatic reading. Assign speaking parts as well as a part for narration. Practice reading your episode, making the dialogue as realistic and convincing as possible. Present your dramatic reading to the class.



**Save your work for your portfolio.**

# Before You Read

## *A Tale of Two Cities*

Book the Third, Chapters 1–6

### FOCUS ACTIVITY

You have probably heard the saying, “you reap what you sow.” To what does this saying refer?

#### Sharing Ideas

With a partner, discuss what this saying means to you. Have you found it to be true in your own life? Can you support it using evidence from history, current events, or literature?

#### Setting a Purpose

Read to see how the people of *A Tale of Two Cities* reap what they sow.

### Background

#### Did You Know?

The backdrop to this section of *A Tale of Two Cities* is the most violent phase of the French Revolution. For many people, a powerful image of the revolution is the guillotine, used to behead thousands during the years of violence. Although similar machines had been used before in other European countries, the guillotine was first used in France in April 1792. It was named for a doctor, Joseph-Ignace Guillotin, who advocated its use. Ironically, he considered it the most humane and least painful form of execution. The guillotine was used in France to execute criminals until 1977.

#### The Revolution Marches On

References to real events, most taken from the study of the French Revolution by Thomas Carlyle, give the novel its feeling of historical accuracy. During the September Massacres, which took place in 1792, a thousand aristocratic prisoners were murdered in their cells by the revolutionary mob. Dickens has the murderers meet just outside Tellson’s Bank in his novel. *The Reign of Terror* is the name given to the period from September 1793 to July 1794. During this time, about 300,000 people were arrested as enemies of the revolutionary government, and the killing reached its zenith. The guillotine claimed 17,000 commoners and nobles, and even claimed Queen Marie-Antoinette; many other people died in prison. One of the novel’s most frightening scenes is when Lucie witnesses the *carmagnole*, a war dance performed to a popular revolutionary song. Dickens also refers to the Law of Suspects, which permitted a committee to accuse citizens of treason against the revolutionary government.

### VOCABULARY PREVIEW

**capricious** [kə prɪʃ'həs] *adj.* unpredictable

**despondency** [dɪ spon'dən sē] *n.* depression; loss of hope

**dubiously** [dʊ'bi'əs |ē] *adv.* doubtfully

**imploringly** [ɪm plɔr'ɪŋ |ē] *adv.* in a begging manner

**lowering** [ləu'ərɪŋ] *adj.* frowning

**pestilence** [pes'tə ləns] *n.* sickness

**resolute** [rəz'ə |dɒt'] *adj.* determined

**throng** [θrɒŋ] *n.* crowd

**unprecedented** [ʌn pres'ə dɛn'tɪd] *adj.* without previous example

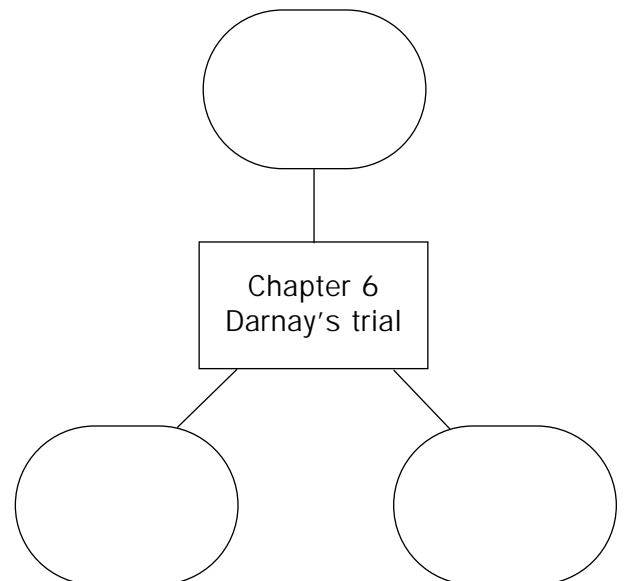
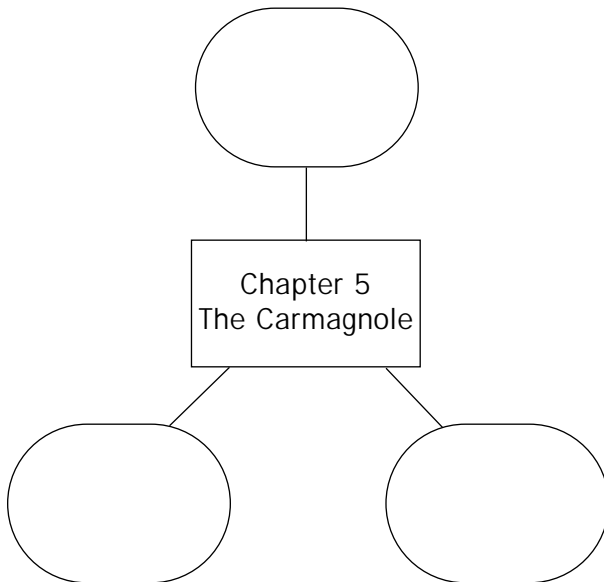
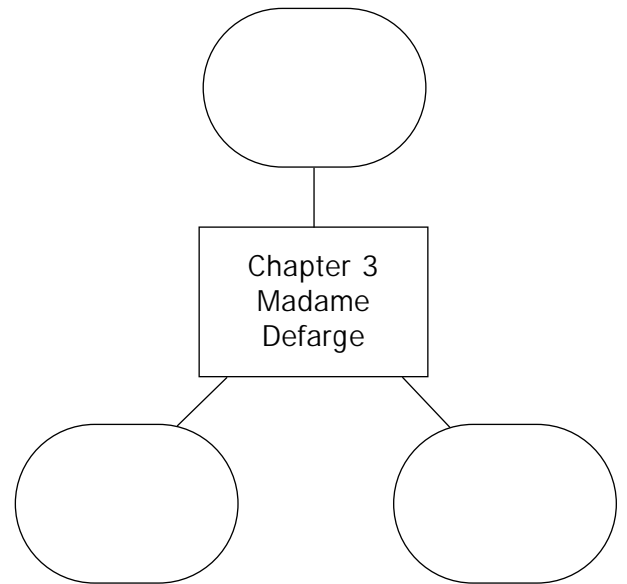
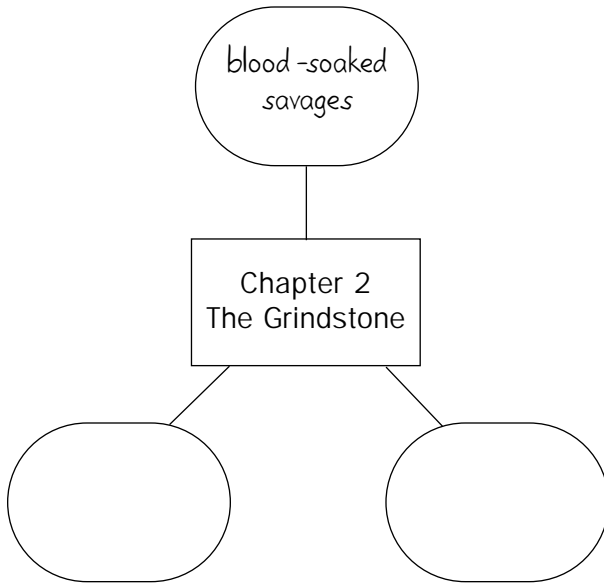
**vermin** [vɜr'mɪn] *n.* unpleasant small animals like rats and insects

# Active Reading

## *A Tale of Two Cities*

### Book the Third, Chapters 1–6

At the time he was writing *A Tale of Two Cities*, Dickens was just beginning his successful career as a public reader of his works. Many critics believe that his need for dramatic, exciting, or emotional scenes to turn into readings influenced his writing of *A Tale of Two Cities*. This section includes several such scenes, ones that Dickens may have believed would appeal to his listeners during his numerous reading tours. Use the chart on this page to describe aspects of the listed scenes that would make them especially powerful and appealing to listeners.



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# Responding

## *A Tale of Two Cities*

Book the Third, Chapters 1–6

### Personal Response

Do you believe at the end of this section that Darnay is finally safe from the Revolution? Why or why not?

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### Analyzing Literature

#### Recall and Interpret

1. What is the significance of the title of Book the Third? In what earlier scene did Dickens refer to an approaching storm?

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2. What effect does Madame Defarge have on Lucie when the Defarges visit Lucie's apartment? How does Dickens symbolically show this effect?

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3. How is Dr. Manette changed by saving Charles Darnay? How does he now look on his long years of imprisonment?

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# Responding

## *A Tale of Two Cities*

Book the Third, Chapters 1–6

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. How would you describe the character of The Vengeance? Does she seem like a real person to you? What, do you think, is the reason Dickens does not give her a real name?

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5. Do you think that good consequences can ever come from violent beginnings? Think about your response to the **Focus Activity** on page 24. Consider events such as the American Revolution, the Civil War and the end of slavery, and World War II.

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### Literature and Writing

#### Ghostly Visions

Ghosts appear in the novel at key moments, such as when Jarvis Lorry dreams about a specter “recalled to life” from the grave in Book the First. The use of ghosts and dreams helps blur the boundaries between the real and the unreal. Analyze the scene in Book the Third, Chapter 1, in which Darnay sees the imprisoned aristocrats. Pay attention to the words used and the atmosphere created. Write a short explanation of how the scene reflects the theme of reality and unreality and connects to other scenes in the novel.

### Extending Your Response

#### Literature Groups

Charles Darnay returns to France, hoping that he can help lead the revolution away from destructive violence and toward constructive rebuilding and reconciliation. Dr. Manette also hopes to use his individual strengths and influence to make a difference. In your group, discuss whether one person can in fact make a difference in society. Support your argument with examples from this section of the text, as well as from real history and current events. Address such questions as what qualities enable a person to make a difference, what forces work against him or her, and what drives individuals to struggle to overcome powerful social institutions.

#### Art Connection

This section of the novel contains numerous dramatic scenes, including Darnay’s imprisonment with the ghostly aristocrats at La Force, the grindstone at Tellson’s, the Defarges’ visit to Lucie’s apartment, Darnay’s trial, and his triumphant return home. Choose a scene to illustrate, and read it carefully. Then create an illustration using any medium you choose. Below your illustration, write a descriptive line from the novel to identify the scene. Display the illustrations in class.



*Save your work for your portfolio.*

# Before You Read

## *A Tale of Two Cities*

Book the Third, Chapters 7–15

### FOCUS ACTIVITY

Love and hate are sometimes described as the two most powerful forces in the world. What do you think?

#### Freewrite

Freewrite for ten minutes on the topic of love versus hate. Consider the following questions: What kinds of images and phrases represent these two ideas to you? Which people and institutions embody love and hate, and how have they influenced our world?

#### Setting a Purpose

Read to explore how the confrontations between love and hate reach a climax in the novel.

### BACKGROUND

#### Did You Know?

A **myth** is a traditional story that is told to explain natural events, human behavior, or mysteries of the universe. Dickens explains the cause of the French Revolution with a kind of myth—a single, general, universal story that stands for all the complex social, economic, political, and moral causes of the real historical event. This myth is contained in the letter introduced at Darnay's trial. As you read this section, notice how the story told in the letter resembles a myth. How does the simplified story stand for thousands of other similar stories? What do the people in the letter's story represent? What actions do they take that have long-lasting importance? What significance does the story have for *all* people? Finally, ask yourself why Dickens might have used a myth to explain the causes of the revolution.

#### What a Coincidence

Perhaps the first and most critical coincidence in *A Tale of Two Cities* is the physical resemblance between Darnay and Carton, two men who love the same woman. Dickens is often criticized by modern readers for his fondness for—and dependence on—coincidences. Even some of Charles Dickens's friends and contemporaries found his use of coincidences to be artificial and unbelievable. However, Dickens himself justified its use, and pointed to the frequency of coincidences in real life. One way to think about a coincidence is as a symbolic device. Dickens uses coincidences, even far-fetched ones, to show that all elements of society are linked, even if we are not aware of the links. Dickens's coincidences reinforce his belief that all members of society, rich and poor, powerful and weak, are linked together, and have responsibilities towards each other. As you read the final section of *A Tale of Two Cities*, try to look at the coincidences as Dickens's way of showing the concealed connections between people in society. By showing the connections between people, Dickens may have been urging his readers to feel responsible for the destinies of all members of society.

### VOCABULARY PREVIEW

**affect** [ə fɛkt'] *v.* to pretend

**augment** [ɔ̃g mənt'] *v.* to add to

**entreaty** [ɛn trē' tē] *n.* appeal; request

**epicure** [ɛp'i kyoo'r'] *n.* person with refined tastes

**exact** [ig zəkt'] *v.* to demand; to require

**furtive** [fur'tiv] *adj.* secret; cunning

**lethargy** [lɛth'ər jē] *n.* drowsiness



# Active Reading

## *A Tale of Two Cities*

### Book the Third, Chapters 7-15

In the last section of *A Tale of Two Cities*, especially in Chapter 8, Dickens reveals secrets and explains mysteries. Some mysteries may have puzzled you from the very beginning of the story, while others have been introduced along the way. The revelation of secrets in the final chapters reinforces the important theme of resurrection, or being “recalled to life.” Long-buried information comes to the surface with important effects on the plot and characters. As you read, fill in this chart to help you keep track of the many buried secrets that are finally brought to light.

Secret or Mystery	Explanation
the “other” accuser of Darnay	Dr. Manette’s long-lost letter
Miss Pross’s long-lost brother	
the coat on Lorry’s chair	
the fate of Cly	
what Jerry found in the graveyard	
what Carton buys at the chemist’s	
Carton’s plan to save Darnay	
what Defarge found during the attack on the Bastille	
why Dr. Manette suffered amnesia after the wedding	
why Madame Defarge seeks revenge on the Evrémondes	

# Responding

## *A Tale of Two Cities*

Book the Third, Chapters 7–15

### Personal Response

How do you feel about Sydney Carton's final sacrifice? Do you find it believable or not believable? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. At what points in the story does Dickens change from the past tense to the present tense, and from third-person to first-person narration? What do these changes accomplish?

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2. What explanation does Dr. Manette's letter provide for the actions and vengefulness of Madame Defarge?

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3. What does Miss Pross do to protect Lucie and her child? What sacrifice must she make to defend them?

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# Responding

## *A Tale of Two Cities*

Book the Third, Chapters 7–15

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. What do you think Dickens is saying about death and resurrection in Carton's final vision of the future? Is it believable that Carton would have this vision at such a moment?

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5. Why does Carton sacrifice his life? For what other reasons do people sacrifice their lives?

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### Literature and Writing

#### Settling an Argument

Readers of *A Tale of Two Cities* have argued for decades over Dickens's attitude towards the French Revolution. His portrayal of the French aristocracy is laced with contempt and disgust, and he strongly ridicules their treatment of the poor. However, he also blames the revolutionaries for reacting to the centuries of injustice by creating blood-soaked injustices of their own. This section of the novel contains the author's final words on his view of the French Revolution. Locate and analyze these passages for evidence of Dickens's attitude toward the Revolution. Then write a short persuasive piece, designed to convince your reader that Dickens was more sympathetic either to the aristocracy or to the revolutionaries.

#### Extending Your Response

##### Literature Groups

Some people believe that entire groups or societies bear the responsibility for the actions of individual members of that society. Madame Defarge, in deciding to target *all* the members of the Evrémonde family—even those who took no part in the cruelties of the past—shows she believes in collective guilt. What do you think? In your group, discuss the question of collective guilt. Examine Madame Defarge's reasoning for assigning guilt to Darnay, Lucie, and even little Lucie, supporting your argument with examples from the text. Then, discuss the question as it applies to societies in real life. Examples you might consider are Germans during the Nazi era, Americans during and after slavery and the displacement of Native Americans, and Bosnians during the “ethnic cleansing” campaigns of the 1990s.

##### History Connection

Dickens's clearest explanation in the novel for why the French Revolution occurred is in the first paragraph of Chapter 15. Read this passage carefully and write an explanation of what you think Dickens means. Then arrange a panel discussion on Dickens's interpretation. Do you agree or disagree? Consider other examples from history and current events to support your position. Discuss whether Dickens's view is optimistic or pessimistic.



*Save your work for your portfolio.*

# Responding

## *A Tale of Two Cities*

### Personal Response

In your opinion, who do you feel is the most memorable character in *A Tale of Two Cities*? Why?

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### Writing about the Novel

The death of Sydney Carton is a memorable moment in *A Tale of Two Cities*. However, it is not a real surprise because Dickens prepares the way for Carton’s action. On a separate sheet of paper, examine how the author leads up to Carton’s sacrifice. Analyze how Dickens uses repeated thematic images, symbols, foreshadowing, and other techniques to create a sense of forward motion toward Carton’s meeting with the guillotine.



*Save your work for your portfolio.*

# Outline of the Revolution

John Elliot

## Before You Read

### Focus Question

The United States was founded when the colonists, believing their treatment by Great Britain to be unfair, began a revolution. What kinds of issues might cause citizens to revolt against their government today?

### Background

Writer John Elliot traveled to Paris in the 1950s to visit the sites where the important events of the French Revolution took place. His work provides a backdrop against which you can place the events of *A Tale of Two Cities*.

## Responding to the Reading

1. The author notes that the members of the Third Estate poured onto the indoor tennis court at Versailles to proclaim their rights as human beings (their immortal “Rights of Man”). Why does the author call this “the crucial moment”?

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2. In your opinion, was the moment referred to in question 1 a crucial moment? Do you think the course of the revolution would have changed drastically if the king had acted to support this “open revolt”? Or if he had tried to suppress it? Explain your answer.

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3. **Making Connections** What, in your opinion, was the crucial moment of *A Tale of Two Cities*? Explain your answer.

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## Creative Writing

On a separate sheet of paper, write an epitaph for King Louis XVI and one for Marie-Antoinette.

# from Dickens's Revolutionary Novel

Ruth Glancy

## Before You Read

### Focus Question

Does knowing something about the setting of a story help you to understand it better? Is it always necessary to know the setting? When might it not be useful to have extensive background information?

### Background

Ruth Glancy, a professor at a university in Canada, is an expert on Charles Dickens. In the scholarly selections presented here, she examines the setting of *A Tale of Two Cities*.

## Responding to the Reading

1. What are some of the parallels Glancy cites between revolutionary France and England?

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2. The storming of the Bastille resulted in the release of only seven prisoners. Why is the anniversary of this day still celebrated as one of the most important in French history?

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3. **Making Connections** Glancy notes that Dickens “took a romantic approach to history, bringing it to life for the reader in a way that was new to nineteenth-century readers.” Pick a passage from *A Tale of Two Cities*, and describe how Dickens has brought history “to life.”

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## Character Connection

Suppose you were asked to cast a new movie production of *A Tale of Two Cities*. Choose modern actors for the roles of at least five of the main characters, and briefly explain your choices. Compare your list with those of other students.

# The Heirs of Madame Guillotine

David Lawday

## Before You Read

### Focus Question

What modern occupations can you think of where emotional distance is required to complete necessary tasks?

### Background

This magazine article by David Lawday looks at the unusual role of one family during the French Revolution. As operator of the guillotine, Charles-Henri Sanson lived an interesting and complex life, passing his occupation and a place in history onto his children.

## Responding to the Reading

1. According to the article, what were the advantages and disadvantages of being the guillotine operator during the French Revolution?

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2. What were Charles-Henri Sanson's personal views about his job? What were his views about the revolution? Where did his sympathies lie?

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3. **Making Connections** Lawday's article describes in detail the beheading of King Louis XVI. Compare Lawday's description with the scene in *A Tale of Two Cities* where Sydney Carton is executed. Does the use of the guillotine seem more humane than methods used previously? Are the circumstances that Dickens creates around Carton's execution consistent with the description of the king's beheading in Lawday's article?

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## Performing

Patrick Brunet, a direct descendant of executioner Charles-Henri Sanson, has written a screenplay about his famous ancestors. In a small group, create a dramatic scene in which Sanson discusses, with members of his family, his views on the French Revolution as well as his perspective on his unusual vocation. Assign parts to members of your group. After rehearsing the scene, present it to the class.

# The Details of Life

Olivier Bernier

## Before You Read

### Focus Question

In centuries to come, writers may comment on life in the United States at the end of the twentieth century. What might these writers say about the kinds of food people ate, the state of our economy, and our knowledge of medicine? Given current trends, what changes do you suppose will occur in these areas during the twenty-first century?

### Background

In this selection, historian Olivier Bernier focuses on the state of food, money, and medicine in Paris at the end of the eighteenth century.

### Responding to the Reading

1. Compare the foods mentioned in the reading with the foods people eat today. What foods are the same? What foods have fallen out of fashion?

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2. Bernier notes that after Marie Antoinette and her family successfully survived the smallpox vaccine, “fashion promptly made it a must” for others to get the vaccine. Can you draw a parallel to any person nowadays who has undergone treatment for a life-threatening disease or has made the news for taking a special nutritional supplement?

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3. **Making Connections** Cite passages from *A Tale of Two Cities* that describe the kinds of food eaten, the kinds of medicine practiced, or the use of money during that time.

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### Predicting the Future

In 1774 the vaccine for smallpox was still in an experimental stage. In 1979, a little more than 200 years later, the United Nations declared that smallpox had been effectively eradicated. Predict three medical breakthroughs that you think will occur in the next one hundred years. Complete a class list of predictions.



# Letter to Madame Elizabeth of France

Marie-Antoinette

## Before You Read

### Focus Question

What things, relationships, and values are most important to you today? What do you think will be most important to you later in life?

### Background

Writer Olivier Blanc has compiled the last letters of prisoners of the French Revolution.

## Responding to the Reading

1. In many of the writings about Marie-Antoinette, she is portrayed as a villain. Consider the often repeated quotation “Let them eat cake.” She is reported to have said those words when told that the peasants had no bread to eat. Contrast this with the woman she appears to be in her last letter. What might account for this contrast?

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2. Consider the role of royalty in modern European countries. How has that role changed over the last several hundred years?

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3. **Making Connections** In *A Tale of Two Cities*, Dickens at first seems to sympathize with the plight of the peasants. Why does the author’s sympathy seem to shift to the plight of the aristocrats?

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## Creative Writing

Suppose you are a friend of Marie-Antoinette. With only hours before her execution, you may write her one last letter. On a separate sheet of paper, write this letter, expressing your profound regret for her circumstances, and offering her whatever comfort you can as she approaches her death.

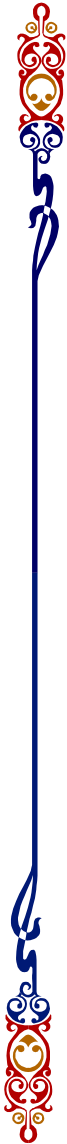
# The CONTRAST

A Comedy in Five Acts Written by a Citizen of the UNITED STATES  
New York 1787  
Royall Tyler

PROLOGUE  
WRITTEN BY A YOUNG GENTLEMAN OF NEW-YORK,  
AND SPOKEN BY MR. WIGNELL



EXULT, each patriot heart!--this night is shewn  
A piece, which we may fairly call our own;  
Where the proud titles of "My Lord ! Your Grace!"  
to humble Mr. and plain Sir give place.  
Our Author pictures not from foreign climes  
the fashions or the follies of the times,  
But has confin'd the subject of his work  
to the gay scenes--the circles of New-York.  
On native themes his Muse displays her powers,  
If ours the faults, the virtues too are our  
Why should our thoughts to distant countries roam,  
When each refinement may be found at home?  
Who travels now to ape the rich or great,  
to deck an equipage and roll in state,  
to court the graces, or to dance with ease,  
Or by hypocrisy to strive to please?  
Our free-born ancestors such arts despis'd;  
Genuine sincerity alone they priz'd;  
their minds, with honest emulation fir'd,  
to solid good--not ornament--aspir'd;  
Or, if ambition rous'd a bolder flame,  
Stern virtue throve, where indolence was shame.  
But modern youths, with imitative sense,  
deem taste in dress the proof of excellence;  
And spurn the meanness of your homespun arts,  
Since homespun habits would obscure their parts;  
Whilst all, which aims at splendour and parade,  
Must come from Europe, and be ready made.  
Strange! we should thus our native worth disclaim,  
And check the progress of our rising fame.  
Yet one, whilst imitation bears the sway,  
Aspires to nobler heights, and points the way.  
Be rous'd, my friends! his bold example view;  
Let your own Bards be proud to copy you !



Should rigid critics reprobate our play,  
At least the patriotic heart will say,  
"Glorious our fall, since in a noble cause.  
"The bold attempt alone demands applause.  
Still may the wisdom of the Comic Muse  
Exalt your merits, or your faults accuse.  
But think not, 'tis her aim to be severe;  
We all are mortals, and as mortals err.  
If candour pleases, we are truly blest;  
Vice trembles, when compell'd to stand confess'd.  
Let not light Censure on your faults offend,  
Which aims not to expose them, but amend.  
Thus does our Author to your candour trust,  
Conscious, the free are generous, as just.

**Characters.**

New-York. Maryland.  
Col. MANLY. Mr Henry. Mr Hallam.  
DIMPLE. Mr Hallam Mr Harper.  
Van Rough. Mr Morris. Mr Morris  
Jessamy. Mr Harper. Mr Biddle.  
Jonathan. Mr Wignell. Mr Wignell.  
Charlotte. Mrs Morris. Mrs Morris.  
Maria. Mrs Harper. Mrs Harper.  
Letitia. Mrs Kenna. Mrs Williamson.  
Jenny. Miss Tuke. Miss W Tuke.  
SERVANTS

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Scene, New-York

## ACT I.

**Scene I** An Apartment at CHARLOTTE's. CHARLOTTE and LETITIA discovered.

LETITIA. And so, Charlotte, you really think the pocket-hoop unbecoming.

CHARLOTTE. No, I don't say so. It may be very becoming to saunter round the house of a rainy day; to visit my grand-mamma, or to go to Quakers' meeting: but to swim in a minuet, with the eyes of fifty well-dressed beaux upon me, to trip it in the Mall, or walk on the battery, give me the luxurious, jaunty, flowing, bell-hoop. It would have delighted you to have seen me the last evening, my charming girl! I was dangling o'er the battery with Billy Dimple; a knot of young fellows were upon the platform; as I passed them I faltered with one of the most bewitching false steps you ever saw, and then recovered myself with such a pretty confusion, flirting my hoop to discover a jet black shoe and brilliant buckle. Gad ! how my little heart thrilled to hear the confused raptures of-- " Demme, Jack, what a delicate foot ! " "Ha ! General, what a well-turned-- "

LETITIA. Fie ! fie ! Charlotte [stopping her mouth], I protest you are quite a libertine.

CHARLOTTE. Why, my dear little prude, are we not all such libertines ? Do you think, when I sat tortured two hours under the hands of my friseur, and an hour more at my toilet, that I had any thoughts of my aunt Susan, or my cousin Betsey ? though they are both allowed to be critical judges of dress.

LETITIA. Why, who should we dress to please, but those who are judges of its merit ?

CHARLOTTE. Why, a creature who does not know Buffon from Souflee--Man !--my Letitia--Man ! for whom we dress, walk, dance, talk, lisp, languish, and smile. Does not the grave Spectator assure us that even our much bepraised diffidence, modesty, and blushes are all directed to make ourselves good wives and mothers as fast as we can ? Why, I'll undertake with one flirt of this hoop to bring more beaux to my feet in one week than the grave Maria, and her sentimental circle, can do, by sighing sentiment till their hairs are grey.

LETITIA. Well, I won't argue with you; you always out-talk me; let us change the subject. I hear that Mr. Dimple and Maria are soon to be married.

CHARLOTTE. You hear true. I was consulted in the choice of the wedding clothes. She is to be married in a delicate white sattin, and has a monstrous pretty brocaded lutestring for the second day. It would have done you good to have seen with what an affected indifference the dear sentimentalist turned over a thousand pretty things, just as if her heart did not palpitate with her approaching happiness, and at last made her choice and arranged her dress with such apathy as if she did not know that plain white sattin and a simple blond lace would shew her clear skin and dark hair to the greatest advantage.

LETITIA. But they say her indifference to dress, and even to the gentleman himself, is not entirely affected.

CHARLOTTE. How ?

LETITIA . It is whispered that if Maria gives her hand to Mr. Dimple, it will be without her heart.

CHARLOTTE. Though the giving the heart is one of the last of all laughable considerations in the marriage of a girl of spirit, yet I should like to hear what antiquated notions the dear little piece of old-fashioned prudery has got in her head.

LETITIA. Why, you know that old Mr. John-Richard-Robert-Jacob-Isaac-Abraham-Cornelius Van Dumpling, Billy Dimple's father (for he has thought fit to soften his name, as well as manners, during his English tour), was the most intimate friend of Maria's father. The old folks, about a year before Mr. Van Dumpling's death, proposed this match: the young folks were accordingly introduced, and told they must love one another. Billy was then a good-natured, decent-dressing young fellow, with a little dash of the coxcomb, such as our young fellows of fortune usually have. At this time, I really believe she thought she loved him; and had they then been married, I doubt not they might have jogged on, to the end of the chapter, a good kind of a sing-song lack-a-daysaical life, as other honest married folks do.

CHARLOTTE. Why did they not then marry ?

LETITIA. Upon the death of his father, Billy went to England to see the world and rub off a little of the patroon rust. During his absence, Maria, like a good girl, to keep herself constant to her nown true-love,

avoided company, and betook herself, for her amusement, to her books, and her dear Billy's letters. But, alas ! how many ways has the mischievous demon of inconstancy of stealing into a woman's heart ! Her love was destroyed by the very means she took to support it.

CHARLOTTE. How?--Oh! I have it--some likely young beau found the way to her study.

LETITIA. Be patient, Charlotte; your head so runs upon beaux. Why, she read Sir Charles Grandison, Clarissa Harlow, Shenstone, and the Sentimental Journey; and between whiles, as I said, Billy's letters. But, as her taste improved, her love declined. The contrast was so striking betwixt the good sense of her books and the flimsiness of her love-letters, that she discovered she had unthinkingly engaged her hand without her heart; and then the whole transaction, managed by the old folks, now appeared so unsentimental, and looked so like bargaining for a bale of goods, that she found she ought to have rejected, according to every rule of romance, even the man of her choice, if imposed upon her in that manner. Clary Harlow would have scorned such a match.

CHARLOTTE. Well, how was it on Mr. Dimple's return ? Did he meet a more favourable reception than his letters ?

LETITIA. Much the same. She spoke of him with respect abroad, and with contempt in her closet. She watched his conduct and conversation, and found that he had by travelling acquired the wickedness of Lovelace without his wit, and the politeness of Sir Charles Grandison without his generosity. The ruddy youth, who washed his face at the cistern every morning, and swore and looked eternal love and constancy, was now metamorphosed into a flippant, palid, polite beau, who devotes the morning to his toilet, reads a few pages of Chesterfield's letters, and then minces out, to put the infamous principles in practice upon every woman he meets.

CHARLOTTE. But, if she is so apt at conjuring up these sentimental bugbears, why does she not discard him at once ?

LETITIA. Why, she thinks her word too sacred to be trifled with. Besides, her father, who has a great respect for the memory of his deceased friend, is ever telling her how he shall renew his years in their union, and repeating the dying injunctions of old Van Dumpling.

CHARLOTTE. A mighty pretty story ! And so you would make me believe that the sensible Maria would give up Dumpling manor, and the all-accomplished Dimple as a husband, for the absurd, ridiculous reason, forsooth, because she despises and abhors him. Just as if a lady could not be privileged to spend a man's fortune, ride in his carriage, be called after his name, and call him her nown dear love when she wants money, without loving and respecting the great he-creature. Oh ! my dear girl, you are a monstrous prude.

LETITIA. I don't say what I would do; I only intimate how I suppose she wishes to act.

CHARLOTTE . No, no, no ! A fig for sentiment. If she breaks, or wishes to break, with Mr. Dimple, depend upon it, she has some other man in her eye. A woman rarely discards one lover until she is sure of another. Letitia little thinks what a clue I have to Dimple's conduct. The generous man submits to render himself disgusting to Maria, in order that she may leave him at liberty to address me. I must change the subject. [Aside, and rings a bell. Enter SERVANT. Frank, order the horses to. Talking of marriage, did you hear that Sally Bloomsbury is going to be married next week to Mr. Indigo, the rich Carolinian ?

LETITIA. Sally Bloomsbury married !--why, she is not yet in her teens

CHARLOTTE. I do not know how that is, but you may depend upon it, 'tis a done affair. I have it from the best authority. There is my aunt Wyerly's Hannah. You know Hannah; though a black, she is a wench that was never caught in a lie in her life. Now, Hannah has a brother who courts Sarah, Mrs. Catgut the milliner's girl, and she told Hannah's brother, and Hannah, who, as I said before, is a girl of undoubted veracity, told it directly to me, that Mrs. Catgut was making a new cap for Miss Bloomsbury, which, as it was very dressy, it is very probable is designed for a wedding cap. Now, as she is to be married, who can it be to but to Mr. Indigo ? Why, there is no other gentleman that visits at her papa's.

LETITIA. Say not a word more, Charlotte. Your intelligence is so direct and well grounded, it is almost a pity that it is not a piece of scandal.

CHARLOTTE. Oh ! I am the pink of prudence. Though I cannot charge myself with ever having discredited a tea-party by my silence, yet I take care never to report any thing of my acquaintance, especially if it is to their credit,--discredit, I mean,--until I have searched to the bottom of it. It is true, there is infinite pleasure in this charitable pursuit. Oh ! how delicious to go and condole with the friends of some backsliding sister, or to retire with some old dowager or maiden aunt of the family, who love scandal so well that they cannot forbear gratifying their appetite at the expense of the reputation of their nearest relations ! And then to return full fraught with a rich collection of circumstances, to retail to the next circle of our acquaintance under the strongest injunctions of secrecy,--ha, ha, ha !--interlarding the melancholy tale with so many doleful shakes of the head, and more doleful "Ah! who would have thought it! so amiable, so prudent a young lady, as we all thought her, what a monstrous pity! well, I have nothing to charge myself with; I acted the part of a friend, I warned her of the principles of that rake, I told her what would be the consequence; I told her so, I told her so."--Ha, ha, ha !

LETITIA. Ha, ha, ha! Well, but, Charlotte, you don't tell me what you think of Miss Bloomsbury's match.

CHARLOTTE. Think! why I think it is probable she cried for a plaything, and they have given her a husband. Well, well, well, the puling chit shall not be deprived of her plaything: 'tis only exchanging London dolls for American babies.--Apropos, of babies, have you heard what Mrs. Affable's high-flying notions of delicacy have come to ?

LETITIA. Who, she that was Miss Lovely ?

CHARLOTTE . The same; she married Bob Affable of Schenectady. Don't you remember ?

Enter SERVANT.

SERVANT. Madam, the carriage is ready.

LETITIA. Shall we go to the stores first, or visiting ?

CHARLOTTE. I should think it rather too early to visit, especially Mrs. Prim; you know she is so particular.

LETITIA. Well, but what of Mrs. Affable ?

CHARLOTTE . Oh, I'll tell you as we go; come, come, let us hasten. I hear Mrs. Catgut has some of the prettiest caps arrived you ever saw. I shall die if I have not the first sight of them. [Exeunt.]

**SCENE II** A Room in VAN ROUGH'S house. MARIA sitting disconsolate at a table, with books, &c.

SONG.

I.

The Sun sets at night, and the stars shuns the day,  
but glory remains when the light fades away.  
Begin, ye tormenters, your threats are in vain,  
for the son of ALKMONOOK shall never complain.

II.

Remember the arrows he shot from his bow,  
remember your chiefs by his hatchet laid low,  
why so slow, do you wait 'till I shrink from the pain,  
No-- the son of ALKMONOOK shall never complain.

III.

Remember the woods where in ambush we lay,  
And the scalps which we bore from your nation away,  
now the flame rises fast, you exult in my pain,  
but the son of ALKMONOOK can never complain.

IV.

I go to the land where my father has gone,  
his ghost shall rejoice in the fame of his son,  
death comes like a friend, he relieves me from pain,  
and thy son, OH ALKMONOOK, has scorn'd to complain.

There is something in this song which ever calls forth my affections. I, The manly virtue of courage, that fortitude which steels the heart against the keenest misfortunes, which interweaves the laurel of glory amidst the instruments of torture and death, displays something so noble, so exalted, that in despite of the prejudices of education I cannot but admire it, even in a savage. The prepossession which our sex is supposed to entertain for the character of a soldier is, I know, a standing piece of raillery among the wits. A cockade, a lapell'd coat, and a feather, they will tell you, are irresistible by a female heart. Let it be so. Who is it that considers the helpless situation of our sex, that does not see that we each moment stand in need of a protector, and that a brave one too ? Formed of the more delicate materials of nature, endowed only with the softer passions, incapable, from our ignorance of the world, to guard against the wiles of mankind, our security for happiness often depends upon their generosity and courage. Alas! how little of the former do we find! How inconsistent ! that man should be leagued to destroy that honour upon which solely rests his respect and esteem. Ten thousand temptations allure us, ten thousand passions betray us; yet the smallest deviation from the path of rectitude is followed by the contempt and insult of man, and the more remorseless pity of woman; years of penitence and tears cannot wash away the stain, nor a life of virtue obliterate its remembrance. Reputation is the life of woman; yet courage to protect it is masculine and disgusting; and the only safe asylum a woman of delicacy can find is in the arms of a man of honour.

How naturally, then, should we love the brave and the generous; how gratefully should we bless the arm raised for our protection, when nerv'd by virtue and directed by honour ! Heaven grant that the man with whom I may be connected--may be connected ! Whither has my imagination transported me--whither does it now lead me ? Am I not indissolubly engaged, "by every obligation of honour which my own consent and my father's approbation can give," to a man who can never share my affections, and whom a few days hence it will be criminal for me to disapprove--to disapprove ! would to heaven that were all--to despise. For, can the most frivolous manners, actuated by the most depraved heart, meet, or merit, anything but contempt from every woman of delicacy and sentiment ?

[VAN ROUGH without. Mary ! ] Ha ! my father's voice--Sir !

Enter VAN ROUGH.

VAN ROUGH. What, Mary, always singing doleful ditties, and moping over these plaguy books.

MARIA. I hope, Sir, that it is not criminal to improve my mind with books, or to divert my melancholy with singing, at my leisure hours.

VAN ROUGH. Why, I don't know that, child; I don't know that. They us'd to say, when I was a young man, that if a woman knew how to make a pudding, and to keep herself out of fire and water, she knew enough for a wife. Now, what good have these books done you ? have they not made you melancholy ? as you call it. Pray, what right has a girl of your age to be in the dumps ? haven't you everything your heart can wish; an't you going to be married to a young man of great fortune; an't you going to have the quit-rent of twenty miles square ?

MARIA. One-hundredth part of the land, and a lease for life of the heart of a man I could love, would satisfy me.

VAN ROUGH. Pho, pho, pho! child; nonsense, downright nonsense, child. This comes of your reading your storybooks; your Charles Grandisons, your Sentimental Journals, and your Robinson Crusoes, and such other trumpery. No, no, no ! child; it is money makes the mare go; keep your eye upon the main chance, Mary.

MARIA . Marriage, Sir, is, indeed, a very serious affair.

VAN ROUGH. You are right, child; you are right. I am sure I found it so, to my cost.

MARIA. I mean, Sir, that as marriage is a portion for life, and so intimately involves our happiness, we cannot be too considerate in the choice of our companion.

VAN ROUGH. Right, child; very right. A young woman should be very sober when she is making her choice, but when she has once made it, as you have done, I don't see why she should not be as merry as a grig; I am sure she has reason enough to be so. Solomon says that " there is a time to laugh, and a time to weep." Now, a time for a young woman to laugh is when she has made sure of a good rich husband. Now, a time to cry, according to you, Mary, is when she is making choice of him; but I should think that a young woman's time to cry was when she despaired of getting one. Why, there was your mother, now: to be sure, when I popp'd the question to her she did look a little silly; but when she had once looked down on her apron-strings, as all modest young women us'd to do, and drawled out ye-s, she was as brisk and as merry as a bee.



MARIA. My honoured mother, Sir, had no motive to melancholy; she married the man of her choice.

VAN ROUGH. The man of her choice ! And pray, Mary, an't you going to marry the man of your choice--what trumpery notion is this ? It is these vile books [throwing them away]. I'd have you to know, Mary, if you won't make young Van Dumpling the man of your choice, you shall marry him as the man of my choice.

MARIA . You terrify me, Sir. Indeed, Sir, I am all submission. MY will is yours.

VAN ROUGH. Why, that is the way your mother us'd to talk. " My will is yours, my dear Mr. Van Rough, my will is yours "; but she took special care to have her own way, though, for all that.

MARIA. Do not reflect upon my mother's memory, Sir

VAN ROUGH. Why not, Mary, why not ? She kept me from speaking my mind all her life, and do you think she shall henpeck me now she is dead too? Come, come; don't go to sniveling; be a good girl, and mind the main chance. I'll see you well settled in the world.

MARIA. I do not doubt your love, Sir, and it is my duty to obey you. I will endeavour to make my duty and inclination go hand in hand.

VAN ROUGH. Well, well, Mary; do you be a good girl, mind the main chance, and never mind inclination. Why, do you know that I have been down in the cellar this very morning to examine a pipe of Madeira which I purchased the week you were born, and mean to tap on your wedding day ?--That pipe cost me fifty pounds sterling. It was well worth sixty pounds; but I overreach'd Ben Bulkhead, the supercargo. I'll tell you the whole story. You must know that

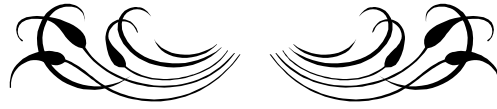
Enter SERVANT.

SERVANT. Sir, Mr. Transfer, the broker, is below. [Exit.

VAN ROUGH. Well, Mary, I must go. Remember, and be a good girl, and mind the main chance. [Exit.

MARIA, alone. How deplorable is my situation ! How distressing for a daughter to find her heart militating with her filial duty ! I know my father loves me tenderly; why then do I reluctantly obey him? Heaven knows! with what reluctance I should oppose the will of a parent, or set an example of filial disobedience; at a parent's command, I could wed awkwardness and deformity. Were the heart of my husband good, I would so magnify his good qualities with the eye of conjugal affection, that the defects of his person and manners should be lost in the emanation of his virtues. At a father's command, I could embrace poverty. Were the poor man my husband, I would learn resignation to my lot; I would enliven our frugal meal with good humour, and chase away misfortune from our cottage with a smile. At a father's command, I could almost submit to what every female heart knows to be the most mortifying, to marry a weak man, and blush at my husband's folly in every company I visited. But to marry a depraved wretch, whose only virtue is a polished exterior; who is actuated by the unmanly ambition of conquering the defenceless; whose heart, insensible to the emotions of patriotism, dilates at the plaudits of every unthinking girl, whose laurels are the sighs and tears of the miserable victims of his specious behaviour,-can he, who has no regard for the peace and happiness of other families, ever have a due regard for the peace and happiness of his own? Would to heaven that my father were not so hasty in his temper ? Surely,

if I were to state my reasons for declining this match, he would not compel me to marry a man, whom, though my lips may solemnly promise to honour, I find my heart must ever despise.  
[Exit.]



## ACT II

### SCENE I

Enter CHARLOTTE and LETITIA.

CHARLOTTE [at entering]. BETTY, take those things out of the carriage and carry them to my chamber; see that you don't tumble them. My dear, I protest, I think it was the homeliest of the whole. I declare I was almost tempted to return and change it.

LETITIA. Why would you take it ?

CHARLOTTE . Didn't Mrs. Catgut say it was the most fashionable ?

LETITIA. But, my dear, it will never fit becomingly on you.

CHARLOTTE. I know that; but did not you hear Mrs. Catgut say it was fashionable ?

LETITIA. Did you see that sweet airy cap with the whitesprig ?

CHARLOTTE. Yes, and I longed to take it; but, my dear, what could I do ? Did not Mrs. Catgut say it was the most fashionable; and if I had not taken it, was not that awkward gawky, Sally Slender, ready to purchase it immediately ?

LETITIA. Did you observe how she tumbled over the things at the next shop, and then went off without purchasing anything, nor even thanking the poor man for his trouble ? But, of all the awkward creatures, did you see Miss Blouze endeavouring to thrust her unmerciful arm into those small kid gloves ?

CHARLOTTE. Ha, ha, ha, ha !

LETITIA. Then did you take notice with what an affected warmth of friendship she and Miss Wasp met ? when all their acquaintance know how much pleasure they take in abusing each other in every company.

CHARLOTTE. Lud ! Letitia, is that so extraordinary ? Why, my dear, I hope you are not going to turn sentimentalist. Scandal, you know, is but amusing ourselves with the faults, foibles, follies, and reputations of our friends; indeed, I don't know why we should have friends, if we are not at liberty to make use of them. But no person is so ignorant of the world as to suppose, because I amuse myself with a lady's faults, that I am obliged to quarrel with her person every time we meet: believe me, my dear, we should have very few acquaintance at that rate.

SERVANT enters and delivers a letter to CHARLOTTE, and [Exit.]

CHARLOTTE. You'll excuse me, my dear. [ Opens and reads to herself.

LETITIA Oh, quite excusable.

CHARLOTTE. As I hope to be married, my brother Henry is in the city.

LETITIA. What, your brother, Colonel Manly ?

CHARLOTTE . Yes, my dear; the only brother I have in the world.

LETITIA. Was he never in this city ?

CHARLOTTE. Never nearer than Harlem Heights, where he lay with his regiment.

LETITIA. What sort of a being is this brother of yours ? If he is as chatty, as pretty, as sprightly as you, half the belles in the city will be pulling caps for him.

CHARLOTTE. My brother is the very counterpart and reverse of me: I am gay, he is grave; I am airy, he is solid; I am ever selecting the most pleasing objects for my laughter. he has a tear for every pitiful one. And thus, whilst he is plucking the briars and thorns from the path of the unfortunate, I am strewing my own path with roses.

LETITIA. My sweet friend, not quite so poetical, and a little more particular.

CHARLOTTE. Hands off, Letitia. I feel the rage of simile upon me; I can't talk to you in any other way. My brother has a heart replete with the noblest sentiments, but then, it is like--it is like--Oh! you provoking girl, you have deranged all my ideas--it is like--Oh! I have it--his heart is like an old maiden lady's band,box; it contains many costly things, arranged with i the most scrupulous nicety, yet the misfortune is that they are too delicate, costly, and antiquated for common use.

LETITIA. By what I can pick out of your flowery description, your brother is no beau.

CHARLOTTE. No, indeed; he makes no pretension to the character. He'd ride, or rather fly, an hundred miles to relieve a distressed object, or to do a gallant act in the service of his country; but should you drop your fan or bouquet in his presence, it is ten to one that some beau at the farther end of the room would have the honour of presenting it to you before he had observed that it fell. I'll tell you one of his antiquated, antigallant notions. He said once in my presence, in a room full of company,--would you believe it ?--in a large circle of ladies, that the best evidence a gentleman could give a young lady of his respect and affection was to endeavour in a friendly manner to rectify her foibles. I protest I was crimson to the eyes, upon reflecting that I was known as his sister.

LETITIA. Insupportable creature ! tell a lady of her faults ! if he is so grave, I fear I have no chance of captivating him.

CHARLOTTE . His conversation is like a rich, old-fashioned brocade,--it will stand alone; every sentence is a sentiment. Now you may judge what a time I had with him, in my twelve months' visit to my father. He read me such lectures, out of pure brotherly affection, against the extremes of fashion, dress, flirting, and coquetry, and all the other dear things which he knows I doat upon, that I protest his conversation

made me as melancholy as if I had been at church, and heaven knows, though I never prayed to go there but on one occasion, yet I would have exchanged his conversation for a psalm and a sermon. Church is rather melancholy, to be sure; but then I can ogle the beaux, and be regaled with " here endeth the first lesson," but his brotherly here, you would think had no end. You captivate him ! Why, my dear, he would as soon fall in love with a box of Italian flowers. There is Maria, now, if she were not engaged, she might do something. Oh ! how I should like to see that pair of penserosos together, looking as grave as two sailors' wives of a stormy night, with a flow of sentiment meandering through their conversation like purling streams in modern poetry.

LETITIA. Oh ! my dear fanciful

CHARLOTTE . Hush ! I hear some person coming through the entry.

Enter SERVANT.

SERVANT. Madam, there's a gentleman below who calls himself Colonel Manly; do you chuse to be at home ?

CHARLOTTE. Shew him in. [Exit Servant.] Now for a sober face.

Enter Colonel MANLY.

MANLY. My dear Charlotte, I am happy that I once more enfold you within the arms of fraternal affection. I know you are going to ask (amiable impatience! ) how our parents do,--the venerable pair transmit you their blessing by me. They totter on the verge of a well-spent life, and wish only to see their children settled in the world, to depart in peace.

CHARLOTTE. I am very happy to hear that they are well. [Cooly.] Brother, will you give me leave to introduce you to our uncle's ward, one of my most intimate friends

MANLY [saluting LETITIA]. I ought to regard your friends as my own.

CHARLOTTE. Come, Letitia, do give us a little dash of your vivacity; my brother is so sentimental and so grave, that I protest he'll give us the vapours.

MANLY. Though sentiment and gravity, I know, are banished the polite world, yet I hoped they might find some countenance in the meeting of such near connections as brother and sister.

CHARLOTTE. Positively? brother, if you go one step further in this strain, you will set me crying, and that, you know, would spoil my eyes; and then I should never get the husband which our good papa and mamma have so kindly wished me--never. be established in the world.

MANLY. Forgive me, my sister,--I am no enemy to mirth; I love your sprightliness; and I hope it will one day enliven the hours of some worthy man; but when I mention the respectable authors of my existence,--the cherishers and protectors of my helpless infancy, whose hearts glow with such fondness and attachment that they would willingly lay down their lives for my welfare,--you will excuse me if I am so unfashionable as to speak of them with some degree of respect and reverence.

CHARLOTTE. Well, well, brother; if you won't be gay, we'll not differ; I will be as grave as you wish. [Affects gravity.] And so, brother, you have come to the city to exchange some of your commutation notes for a little pleasure ?

MANLY. Indeed you are mistaken; my errand is not of amusement, but business; and as I neither drink nor game, my expenses will be so trivial, I shall have no occasion to sell my notes.

CHARLOTTE . Then you won't have occasion to do a very good thing. Why, here was the Vermont General--he came down some time since, sold all his musty notes at one stroke, and then laid the cash out in trinkets for his dear Fanny. I want a dozen pretty things myself; have you got the notes with you

MANLY. I shall be ever willing to contribute, as far as it is in my power, to adorn or in any way to please my sister; yet I hope I shall never be obliged for this to sell my notes. I may be romantic, but I preserve them as a sacred deposit. Their full amount is justly due to me, but as embarrassments, the natural consequences of a long war, disable my country from supporting its credit, I shall wait with patience until it is rich enough to discharge them.- If that is not in my day, they shall be transmitted as an honourable certificate to posterity, that I have humbly imitated our illustrious WASHINGTON, in having exposed my health and life in the service of my country, without reaping any other reward than the glory of conquering in so arduous a contest.

CHARLOTTE. Well said heroics. Why, my dear Henry, you have such a lofty way of saying things, that I protest I almost tremble at the thought of introducing you to the polite circles in the city. The belles would think you were a player run mad, with your head filled with old scraps of tragedy; and as to the beaux, they might admire, because they would not understand you. But, however, I must, I believe, introduce you to two or three ladies of my acquaintance.

LETITIA. And that will make him acquainted with thirty or forty beaux.

CHARLOTTE. Oh ! brother, you don't know what a fund of happiness you have in store.

MANLY. I fear, sister, I have not refinement sufficient to enjoy it.

CHARLOTTE. Oh ! you cannot fail being pleased.

LETITIA. Our ladies are so delicate and dressy.

CHARLOTTE. And our beaux so dressy and delicate.

LETITIA. Our ladies chat and flirt so agreeably.

CHARLOTTE. And our beaux simper and bow so gracefully.

LETITIA. With their hair so trim and neat.

CHARLOTTE. And their faces so soft and sleek.

LETITIA. Their buckles so tonish and bright.

CHARLOTTE. And their hands so slender and white.

LETITIA. I vow, Charlotte, we are quite poetical.

CHARLOTTE. And then, brother, the faces of the beaux are of such a lily-white hue ! None of that horrid robustness of constitution, that vulgar corn-fed glow of health, which can only serve to alarm an unmarried lady with apprehension, and prove a melancholy memento to a married one, that she can never hope for the happiness of being a widow., I will say this to the credit of our city beaux, that such is the delicacy of their complexion, dress, and address, that, even had I no reliance upon the honour of the dear Adonises, I would trust myself in any possible situation with them, without the least apprehensions of rudeness.

MANLY. Sister Charlotte !

CHARLOTTE. Now, now, now, brother [interrupting him], now don't go to spoil my mirth with a dash of your gravity; I am so glad to see you, I am in tiptop spirits. Oh ! that you could be with us at a little snug party. There is Billy Simper, Jack Chaffe, and Colonel Van Titter, Miss Promonade, and the two Miss Tambours, sometimes make a party, with some other ladies, in a side-box at the play. Everything is conducted with such decorum. First we bow round to the company in general, then to each one in particular, then we have so many inquiries after each other's health, and we are so happy to meet each other, and it is so many ages since we last had that pleasure, and if a married lady is in company, we have such a sweet dissertation upon her son Bobby's chin-cough; then the curtain rises, then our sensibility is all awake, and then, by the mere force of apprehension, we torture some harmless expression into a double meaning, which the poor author never dreamt of, and then we have recourse to our fans, and then we blush, and then the gentlemen jog one another, peep under the fan, and make the prettiest remarks; and then we giggle and they simper, and they giggle and we simper, and then the curtain drops, and then for nuts and oranges, and then we bow, and it's pray, Ma'am, take it, and pray, Sir, keep it, and oh ! not for the world, Sir; and then the curtain rises again, and then we blush and giggle and simper and bow all over again. Oh ! the sentimental charms of a side-box conversation ! [All laugh.]

MANLY. ' Well, sister, I join heartily with you in the laugh; for, in my opinion, it is as justifiable to laugh at folly as it is reprehensible to ridicule misfortune.

CHARLOTTE. Well, but, brother, positively I can't introduce you in these clothes: why, your coat looks as if it were calculated for the vulgar purpose of keeping yourself comfortable.

MANLY. This coat was my regimental coat in the late war. The public tumults of our state have induced me to buckle on the sword in support of that government which I once fought to establish. I can only say, sister, that there was a time when this coat was respectable, and some people even thought that those men who had endured so many winter campaigns in the service of their country, without bread, clothing, or pay, at least deserved that the poverty of their appearance should not be ridiculed.

CHARLOTTE. We agree in opinion entirely, brother, though it would not have done for me to have said it: it is the coat makes the man respectable. In the time of the war, when we were almost frightened to death, why, your coat was respectable, that is, fashionable; now another kind of coat is fashionable, that is, respectable And pray direct the taylor to make yours the height of the fashion.

MANLY. Though it is of little consequence to me of what shape my coat is, yet, as to the height of the fashion, there you will please to excuse me, sister. You know my sentiments on that subject. I have often lamented the advantage which the French have over us in that particular. In Paris, the fashions have their

dawnings, their routine, and declensions, and depend as much upon the caprice of the day as in other countries; but there every lady assumes a right to deviate from the general ton as far as will be of advantage to her own appearance. "In America, the cry is, what is the fashion ? and we follow it indiscriminately, because it is so.

CHARLOTTE. Therefore it is, that when large hoops are in fashion, we often see many a plump girl lost in the immensity of a hoop-petticoat, whose want of height and en-bonpoint would never have been remarked in any other dress. When the high head-dress is the mode, how then do we see a lofty cushion, with a profusion of gauze, feathers, and ribband, supported by a face no bigger than an apple ! whilst a broad full-faced lady, who really would have appeared tolerably handsome in a large head-dress, looks with her smart chapeau as masculine as a soldier.

MANLY. But remember, my dear sister, and I wish all my fair country-women would recollect, that the only excuse a young lady can have for going extravagantly into a fashion is because it makes her look extravagantly handsome. ' Ladies, I must wish you a good morning.

CHARLOTTE. But, brother, you are going to make home with us.

MANLY. Indeed I cannot. I have seen my uncle and explained that matter.

CHARLOTTE . Come and dine with us, then. We have a family dinner about half-past four o'clock.

MANLY. I am engaged to dine with the Spanish ambassador. I was introduced to him by an old brother officer; and instead of freezing me with a cold card of compliment to dine with him ten days hence, he, with the true old Castilian frankness, in a friendly manner, asked me to dine with him to-day--an honour I could not refuse. Sister, adieu--Madam, your most obedient [Exit.

CHARLOTTE. I will wait upon you to the door, brother; I have something particular to say to you. [Exit.

LETITIA, alone. What a pair!--She the pink of flirtation, he the essence of everything that is outre and gloomy.--I think I have completely deceived Charlotte by my manner of speaking of Mr. Dimple; she's too much the friend of Maria to be confided in. He is certainly rendering himself disagreeable to Maria, in order to break with her and proffer his hand to me. This is what the delicate fellow hinted in our last conversation. [Exit.

## SCENE II. The Mall.

Enter JESSAMY. Positively this Mall is a very pretty place. I hope the cits won't ruin it by repairs. To be sure, it won't do to speak of in the same day with Ranelagh or Vauxhall; however, it's a fine place for a young fellow to display his person to advantage. Indeed, nothing is lost here; the girls have taste, and I am very happy to find they have adopted the elegant London fashion of looking back, after a genteel fellow like me has passed them. Ah ! who comes here ? This, by his awkwardness, must be the Yankee colonel's servant. I'll accost him.

Enter JONATHAN.

JESSAMY. Votre très-humble serviteur, Monsieur. I understand Colonel Manly, the Yankee officer, has the honour of your services.

JONATHAN. Sir !

JESSAMY. I say, Sir, I understand that Colonel Manly has the honour of having you for a servant.

JONATHAN. Servant! Sir, do you take me for a neger,--I am Colonel Manly's waiter.

JESSAMY. A true Yankee distinction, egad, without a difference. Why, Sir, do you not perform all the offices of a servant ? do you not even blacken his boots ?

JONATHAN. Yes; I do grease them a bit sometimes; but I am a true blue son of liberty, for all that. Father said I should come as Colonel Manly's waiter, to see the world, and all that; but no man shall master me. My father has as good a farm as the colonel.

JESSAMY. Well, Sir, we will not quarrel about terms upon the eve of an acquaintance from which I promise myself so much satisfaction;--therefore, sans cérémonie

JONATHAN. What ?

JESSAMY. I say I am extremely happy to see Colonel Manly's waiter.

JONATHAN. Well, and I vow, too, I am pretty considerably glad to see you; but what the dogs need of all this outlandish lingo ? Who may you be, Sir, if I may be so bold ?

JESSAMY. I have the honour to be Mr. Dimple's servant, or, if you please, waiter. We lodge under the same roof, and should be glad of the honour of your acquaintance.

JONATHAN. You a waiter ! by the living jingo, you look so topping, I took you for one of the agents to Congress.

JESSAMY. The brute has discernment, notwithstanding his appearance.--Give me leave to say I wonder then at your familiarity.

JONATHAN. Why, as to the matter of that, Mr.--; pray, what's your name ?

JESSAMY. Jessamy, at your service.

JONATHAN. Why, I swear we don't make any great matter of distinction in our state between quality and other folks.

JESSAMY. This is, indeed, a levelling principle.--I hope, Mr. Jonathan, you have not taken part with the insurgents.

JONATHAN. Why, since General Shays has sneaked off and given us the bag to hold, I don't care to give my opinion; but you'll promise not to tell—put your ear this way--you won't tell?--I vow I did think the sturgeons were right.



JESSAMY. I thought, Mr. Jonathan, you Massachusetts men always argued with a gun in your hand. Why didn't you join them ?

JONATHAN. Why, the colonel is one of those folks called the Shin--Shin--dang it all, I can't speak them *lignum vitae* words--you know who I mean—there is a company of them--they wear a china goose at their button-hole—a kind of gilt thing.--Now the colonel told father and brother,--you must know there are, let me see--there is Elnathan, Silas, and Barnabas, Tabitha--no, no, she's a she--tarnation, now I have it--there's Elnathan, Silas, Barnabas, Jonathan, that's I--seven of us, six went into the wars, and I staid at home to take care of mother. Colonel said that it was a burning shame for the true blue Bunker Hill sons of liberty, who had fought Governor Hutchinson, Lord North, and the Devil, to have any hand in kicking up a cursed dust against a government which we had, every mother's son of us, a hand in making.

JESSAMY. Bravo!--Well, have you been abroad in the city since your arrival? What have you seen that is curious and entertaining ?

JONATHAN. Oh ! I have seen a power of fine sights. I went to see two marble-stone men and a leaden horse that stands out in doors in all weathers; and when I came where they was, one had got no head, and t'other wern't there. They said as how the leaden man was a damn'd tory, and that he took wit in his anger and rode off in the time of the troubles.

JESSAMY. But this was not the end of your excursion ?

JONATHAN. Oh, no; I went to a place they call Holy Ground. Now I counted this was a place where folks go to meeting; so I put my hymn-book in my pocket, and walked softly and grave as a minister; and when I came there, the dogs a bit of a meeting-house could I see. At last I spied a young gentlewoman standing by one of the seats which they have here at the doors. I took her to be the deacon's daughter, and she looked so kind, and so obliging, that I thought I would go and ask her the way to lecture, and--would you think it ?--she called me dear, and sweeting, and honey, just as if we were married: by the living jingo, I had a month's mind to buss her.

JESSAMY. Well, but how did it end ?

JONATHAN. Why, as I was standing talking with her, a parcel of sailor men and boys got round me, the snarl-headed curs fell a-kicking and cursing of me at such a tarnal rate, that I vow I was glad to take to my heels and split home, right off, tail on end, like a stream of chalk.

JESSAMY. Why, my dear friend, you are not acquainted with the city; that girl you saw was a [whispers.]

JONATHAN. Mercy on my soul ! was that young woman a harlot!--Well! if this is New-York Holy Ground, what must the Holy-day Ground be !

JESSAMY. Well, you should not judge of the city too rashly. We have a number of elegant, fine girls here that make a man's leisure hours pass very agreeably. I would esteem it an honour to announce you to some of them.--Gad ! that announce is a select word; I wonder where I picked it up.

JONATHAN. I don't want to know them.

JESSAMY. Come, come, my dear friend, I see that I must assume the honour of being the director of your amusements. Nature has given us passions, and youth and opportunity stimulate to gratify them. It is no shame, my dear Blueskin, for a man to amuse himself with a little gallantry.

JONATHAN. Girl huntry ! I don't altogether understand. I never played at that game. I know how to play hunt the squirrel, but I can't play anything with the girls; I am as good as married.

JESSAMY. Vulgar, horrid brute ! Married, and above a hundred miles from his wife, and thinks that an objection to his making love to every woman he meets ! He never can have read, no, he never can have been in a room with a volume of the divine Chesterfield.--So you are married ?

JONATHAN. No, I don't say so; I said I was as good as married, a kind of promise.

JESSAMY. As good as married !

JONATHAN. Why, yes; there's Tabitha Wymen, the deacon's daughter, at home; she and I have been courting a great while, and folks say as how we are to be married; and so I broke a piece of money with her when we parted, and she promised not to spark it with Solomon Dyer while I am gone. You wouldn't have me false to my true-love, would you ?

JESSAMY. May be you have another reason for constancy; possibly the young lady has a fortune ? Ha! Mr. Jonathan, the solid charms: the chains of love are never so binding as when the links are made of gold.

JONATHAN. Why, as to fortune, I must needs say her father is pretty dumb rich; he went representative for our town last year. He will give her—let me see--four times seven is--seven times four--nought and carry one,-- he will give her twenty acres of land--somewhat rocky though--a Bible, and a cow.

JESSAMY. Twenty acres of rock, a Bible, and a cow ! Why, my dear Mr. Jonathan, we have servant-maids, or, as you would more elegantly express it, waitresses, in this city, who collect more in one year from their mistresses' cast clothes.

JONATHAN. You don't say so!

JESSAMY. Yes, and I'll introduce you to one of them. There is a little lump of flesh and delicacy that lives at next door, waitress to Miss Maria; we often see her on the stoop.

JONATHAN. But are you sure she would be courted by me ?

JESSAMY. Never doubt it; remember a faint heart never-- blisters on my tongue-- I was going to be guilty of a vile proverb; flat against the authority of Chesterfield.- I say there can be no doubt that the brilliancy of your merit will secure you a favourable reception.

JONATHAN. Well but what must I say to her ?

JESSAMY. Say to her ! why, my dear friend, though I admire your profound knowledge on every other subject, yet, you will pardon my saying that your want of opportunity has made the female heart escape the poignancy of your penetration. Say to her! Why, when a man goes a-courting, and hopes for success, he must begin with doing, and not saying.

JONATHAN. Well, what must I do ?

JESSAMY. Why, when you are introduced you must make five or six elegant bows.

JONATHAN. Six elegant bows ! I understand that; six, you say ? Well

JESSAMY. Then you must press and kiss her hand; then press and kiss, and so on to her lips and cheeks; then talk as much as you can about hearts, darts, flames, nectar, and ambrosia--the more incoherent the better.

JONATHAN. Well, but suppose she should be angry with I ?

JESSAMY. Why, if she should pretend--please to observe, Mr. Jonathan--if she should pretend to be offended, you must But I'll tell you how my master acted in such a case: He was seated by a young lady of eighteen upon a sofa, plucking with a wanton hand the blooming sweets of youth and beauty. When the lady thought it necessary to check his ardour, she called up a frown upon her lovely face, so irresistibly alluring, that it would have warmed the frozen bosom of age; remember, said she, putting her delicate arm upon his, remember your character and my honour. My master instantly dropped upon his knees, with eyes swimming with love, cheeks glowing with desire, and in the gentlest modulation of voice he said: My dear Caroline, in a few months our hands will be indissolubly united at the altar; our hearts I feel are already so; the favours you now grant as evidence of your affection are favours indeed; yet, when the ceremony is once past, what will now be received with rapture will then be attributed to duty.

JONATHAN. Well, and what was the consequence ?

JESSAMY. The consequence !--Ah ! forgive me, my dear friend, but you New England gentlemen have such a laudable curiosity of seeing the bottom of everything;-- why, to be honest, I confess I saw the blooming cherub of a consequence smiling in its angelic mother's arms, about ten months afterwards.

JONATHAN Well, if I follow all your plans, make them six bows, and all that, shall I have such little cherubim consequences ?

JESSAMY. Undoubtedly.--What are you musing upon ?

JONATHAN. You say you'll certainly make me acquainted ?-- Why, I was thinking then how I should contrive to pass this broken piece of silver--won't it buy a sugardram ?

JESSAMY. What is that, the love-token from the deacon's daughter ?--You come on bravely. But I must hasten to my master. Adieu, my dear friend.

JONATHAN. Stay, Mr. Jessamy--must I buss her when I am introduced to her?

JESSAMY. I told you, you must kiss her.

JONATHAN . Well, but must I buss her ?

JESSAMY Why kiss and buss, and buss and kiss, is all one.

JONATHAN. Oh ! my dear friend, though you have a profound knowledge of all, a pugnency of tribulation, you don't [Exit. know everything.

JESSAMY, alone. Well, certainly I improve; my master could not have insinuated himself with more address into the heart of a man he despised. Now will this blundering dog sicken Jenny with his nauseous pawings, until she flies into my arms for very ease. How sweet will the contrast be between the blundering Jonathan and the courtly and accomplished Jessamy !



## ACT III.

### SCENE I DIMPLE'S Room.

DIMPLE discovered at a toilet, Reading. " WOMEN have in general but one object, which is their beauty." Very true, my lord; positively very true. " Nature has hardly formed a woman ugly enough to be insensible to flattery upon her person." Extremely just, my lord; every day's delightful experience confirms this. " If her face is so shocking that she must, in some degree, be conscious of it, her figure and air, she thinks, make ample amends for it." The sallow Miss Wan is a proof of this. Upon my telling the distasteful wretch, the other day, that her countenance spoke the pensive language of sentiment, and that Lady Wortley Montague declared that if the ladies were arrayed in the garb of innocence, the face would be the last part which would be admired, as Monsieur Milton expresses it, she grinn'd horribly a ghastly smile. " If her figure is deformed, she thinks her face counterbalances it."

Enter JESSAMY with letters.

DIMPLE. Where got you these, Jessamy ?

JESSAMY. Sir, the English packet is arrived.

DIMPLE opens and reads a letter enclosing notes. " Sir, " I have drawn bills on you in favour of Messrs. Van Cash and Co. as per margin. I have taken up your note to Col. Piquet, and discharged your debts to my Lord Lurcher and Sir Harry Rook. I herewith enclose you copies of the bills, which I have no doubt will be immediately honoured. On failure, I shall empower some lawyer in your country to recover the amounts. " I am, Sir, " Your most humble servant, " JOHN HAZARD. Now, did not my lord expressly say that it was unbecoming a well-bred man to be in a passion, I confess I should be ruffled. [Reads.] "There is no accident so unfortunate, which a wise man may not turn to his advantage; nor any accident so fortunate, which a fool will not turn to his disadvantage." True, my lord; but how advantage can be derived from this I can't see. Chesterfield himself, who made, however, the worst practice of the most excellent precepts, was never in so embarrassing a situation. I love the person of Charlotte, and it is necessary I should command the fortune of Letitia. As to Maria !—I doubt not by my sang-froid behaviour I shall compel her to decline the match; but the blame must not fall upon me. A prudent man, as my lord says, should take all the credit of a good action to himself, and throw the discredit of a bad one upon others. I must break with Maria, marry Letitia, and as for Charlotte--why, Charlotte must be a companion to my wife.--Here, Jessamy !

Enter JESSAMY. DIMPLE folds and seals two letters.

DIMPLE. Here, Jessamy, take this letter to my love. [ Gives one.

JESSAMY. To which of your honour's loves?--Oh! [reading] to Miss Letitia, your honour's rich love.

DIMPLE. And this [delivers another] to Miss Charlotte Manly. See that you deliver them privately.

JESSAMY. Yes, your honour.

DIMPLE . Jessamy, who are these strange lodgers that came to the house last night ?

JESSAMY Why, the master is a Yankee colonel; I have not seen much of him; but the man is the most unpolished animal your honour ever disgraced your eyes by looking upon. I have had one of the most outre' conversations with him!--He really has a most prodigious effect upon my risibility. [ Going.

DIMPLE. I ought, according to every rule of Chesterfield, to wait on him and insinuate myself into his good graces. Jessamy, wait on the colonel with my compliments, and if he is disengaged I will do myself the honour of paying him my respects.--Some ignorant, unpolished boor

JESSAMY goes out and returns.

JESSAMY. Sir, the colonel is gone out, and Jonathan his servant says that he is gone to stretch his legs upon the Mall.--Stretch his legs ! what an indelicacy of diction !

DIMPLE. Very well. Reach me my hat and sword. I'll accost him there, in my way to Letitia's, as by accident; pretend to be struck by his person and address, and endeavour to steal into his confidence. Jessamy, I have no business for you at present. [Exit.

JESSAMY [taking up the book]. My master and I obtain our knowledge from the same source;--though, gad ! I think myself much the prettier fellow of the two. [Surveying himself in the glass.] That was a brilliant thought, to insinuate that I folded my master's letters for him; the folding is so neat, that it does honour to the operator. I once intended to have insinuated that I wrote his letters too; but that was before I saw them; it won't do now; no honour there, positively.--" Nothing looks more vulgar, [reading affectedly] ordinary, and illiberal than ugly, uneven, and ragged nails; the ends of which should be kept even and clean, not tipped with black, and cut in small segments of circles."--Segments of circles ! surely my lord did not consider that he wrote for the beaux. Segments of circles; what a crabbed term! Now I dare answer that my master, with all his learning, does not know that this means, according to the present mode, let the nails grow long, and then cut them off even at top. [laughing without.] Ha ! that's Jenny's titter. I protest I despair of ever teaching that girl to laugh; she has something so execrably natural in her laugh, that I declare it absolutely discomposes my nerves. How came she into our house ! [Calls.] Jenny !

Enter JENNY.

JESSAMY. Prythee, Jenny, don't spoil your fine face with laughing.

JENNY. Why, mustn't I laugh, Mr. Jessamy ?

JESSAMY. You may smile, but, as my lord says, nothing can authorise a laugh.

JENNY. Well, but I can't help laughing.--Have you seen him, Mr. Jessamy ? ha, ha, ha !

JESSAMY. Seen Whom?

JENNY Why, Jonathan, the New England colonel's servant. Do you know he was at the play last night, and the stupid creature don't know where he has been. He would not go to a play for the world; he thinks it was a show, as he calls it.

JESSAMY. As ignorant and unpolished as he is, do you know, Miss Jenny, that I propose to introduce him to the honour of your acquaintance ?

JENNY. Introduce him to me ! for what ?

JESSAMY. Why, my lovely girl, that you may take him under your protection, as Madame Ramboulliet did young Stanhope; that you may, by your plastic hand, mould this uncouth cub into a gentleman. He is to make love to you.

JENNY. Make love to me !

JESSAMY. Yes, Mistress Jenny, make love to you; and, I doubt not, when he shall become domesticated in your kitchen, that this boor, under your auspices, will soon become un amiable petit Jonathan.

JENNY. I must say, Mr. Jessamy, if he copies after me, he will be vastly, monstrously polite.

JESSAMY. Stay here one moment, and I will call him.--Jonathan !--Mr. Jonathan !--[ Calls.]

JONATHAN [within]. Holla! there.--[Enters.] You promise to stand by me--six bows you say. [bows.]

JESSAMY. Mrs. Jenny, I have the honour of presenting Mr. Jonathan, Colonel Manly's waiter, to you. I am extremely happy that I have it in my power to make two worthy people acquainted with each other's merits.

JENNY. So, Mr. Jonathan, I hear you were at the play last night.

JONATHAN. At the play! why, did you think I went to the devil's drawing-room ?

JENNY. The devil's drawing-room !

JONATHAN. Yes; why an't cards and dice the devil's device, and the play-house the shop where the devil hangs out the vanities of the world upon the tenter-hooks of temptation ? I believe you have not heard how they were acting the old boy one night, and the wicked one came among them sure enough, and went right off in a storm, and carried one quarter of the play-house with him. Oh ! no, no, no ! you won't catch me at a play-house, I warrant you.

JENNY. Well, Mr. Jonathan, though I don't scruple your veracity, I have some reasons for believing you were there: pray, where were you about six o'clock ?

JONATHAN. Why, I went to see one Mr. Morrison, the hocus pocus man; they said as how he could eat a case knife.

JENNY. Well and how did you find the place ?

JONATHAN. As I was going about here and there, to and again, to find it, I saw a great crowd of folks going into a long entry that had lanterns over the door; so I asked a man whether that was not the place where they played hocus pocus. He was a very civil, kind man, though he did speak like the Hessians; he lifted up his eyes and said, " They play hocus pocus tricks enough there, Got knows, mine friend."

JENNY. Well--

JONATHAN. So I went right in, and they shewed me away, clean up to the garret, just like meeting-house gallery. And so I saw a 'power of topping folks, all sitting round in little cabbins, " just like father's corncribs "; and then there was such a squeaking with the fiddles, and such a tarnal blaze with the lights, my head was near turned. At last the people that sat near me set up such a hissing--hiss--like so many mad cats; and then they went thump, thump, thump, just like our Peleg threshing wheat, and stampt away, just like the nation; and called out for one Mr. Langolee,--I suppose he helps act the tricks.

JENNY . Well, and what did you do all this time ?

JONATHAN. Gor, I--I liked the fun, and so I thumpt away, and hiss'd as lustily as the best of 'em. One sailorlooking man that sat by me, seeing me stamp, and knowing I was a cute fellow, because I could make a roaring noise, clapt me on the shoulder and said, " You are a d--d hearty cock, smite my timbers ! " I told him so I was, but I thought he need not swear so, and make use of such naughty words.

JESSAMY. The savage !--Well, and did you see the man with his tricks ?

JONATHAN. Why, I vow, as I was looking out for him, they lifted up a great green cloth and let us look right into the next neighbor's house. Have you a good many houses in New-York made so in that 'ere way?

JENNY. Not many; but did you see the family ?

JONATHAN. Yes, swamp it; I see'd the family.

JENNY. Well, and how did you like them ?

JONATHAN. Why, I vow they were pretty much like other families;--there was a poor, good-natured, curse of a husband, and a sad rantipole of a wife.

JENNY. But did you see no other folks ?

JONATHAN. Yes. There was one youngster; they called him Mr. Joseph; he talked as sober and as pious as a minister; but,like some ministers that I know, he was a sly tike in his heart for all that. He was going to ask a young woman to spark it with him, and--the Lord have mercy on my soul !--she was another man's wife.

JESSAMY. The Wabash !

JENNY. And did you see any more folks ?

JONATHAN. Why, they came on as thick as mustard. For my part, I thought the house was haunted. There was a soldier fellow, who talked about his row de dow, dow, and courted a young woman; but, of all the cute folk I saw, I liked one little fellow

JENNY. Aye ! who was he ?

JONATHAN. Why, he had red hair, and a little round plump face like mine, only not altogether so handsome. His name was--Darby;--that was his baptizing name; his other name I forgot. Oh! it was Wig--Wag-- Wag--all, Darby Wag--all,--pray, do you know him?-- I should like to take a sling with him, or a drap of cyder with a pepper-pod in it, to make it warm and comfortable.

JENNY. I can't say I have that pleasure.

JONATHAN. I wish you did; he is a cute fellow. But there was one thing I didn't like in that Mr. Darby; and that was, he was afraid of some of them 'ere shooting irons, such as your troopers wear on training days. o Now, I'm a true born Yankee American son of liberty, and I never was afraid of a gun yet in all my ie.

JENNY. Well, Mr. Jonathan, you were certainly at the playhouse.

JONATHAN. I at the play-house!--Why didn't I see the play then ?

JENNY. Why, the people you saw were players.

JONATHAN. Mercy on my soul ! did I see the wicked players?-- Mayhap that 'ere Darby that I liked so was the old serpent himself, and had his cloven foot in his pocket. Why, I vow, now I come to think on't, the candles seemed to burn blue, and I am sure where I sat it smelt tarnally of brimstone.

JESSAMY. Well, Mr. Jonathan, from your account, which I confess is very accurate, you must have been at the play-house.

JONATHAN. Why, I vow, I began to smell a rat. When I came away, I went to the man for my money again; you want your money ? says he; yes, says I for what? says he; why, says I, no man shall jocky me out of my money; I paid my money to see sights, and the dogs a bit of a sight have I seen, unless you call listening to people's private business a sight. Why, says he, it is the School for Scandalization.-- The School for Scandalization !--Oh ! ho ! no wonder you New-York folks are so cute at it, when you go to school to learn it; and so I jogged off.

JESSAMY. My dear Jenny, my master's business drags me from you; would to heaven I knew no other servitude than to your charms.

JONATHAN. Well, but don't go; you won't leave me so

JESSAMY. Excuse me.--Remember the cash. [Aside to him, and--Exit.]



JENNY. Mr. Jonathan, won't you please to sit down ? Mr. Jessamy tells me you wanted to have some conversation with me. [having brought forward two chairs, they sit.]

JONATHAN. Ma'am.

JENNY. Sir!

JONATHAN. Ma'am !

JENNY. Pray, how do you like the city, Sir ?

JONATHAN. Ma'am !--

JENNY. I say, Sir, how do you like New-York ?

JONATHAN. Ma'am !

JENNY. The stupid creature ! but I must pass some little time with him, if it is only to endeavour to learn whether it was his master that made such an abrupt entrance into our house, and my young mistress's heart, this morning. [Aside.] As you don't seem to like to talk, Mr. Jonathan—do you sing ?

JONATHAN. Gor, I--I am glad she asked that, for I forgot what Mr. Jessamy bid me say, and I dare as well be hanged as act what he bid me do, I'm so ashamed. [Aside.] Yes, Ma'am, I can sing--I can sing Mear, Old Hundred, and Bangor.

JENNY. Oh ! I don't mean psalm tunes. Have you no little song to please the ladies, such as Roslin Castle, or the Maid of the Mill ?

JONATHAN. Why, all my tunes go to meeting tunes, save one, and I count you won't altogether like that 'ere.

JENNY. What is it called?

JONATHAN. I am sure you have heard folks talk about it; it is, called Yankee Doodle.

JENNY. Oh ! it is the tune I am fond of; and if I know anything of my mistress, she would be glad to dance to it. Pray, sing I

JONATHAN [Sings].

Father and I went up to camp, Along with Captain Goodwin;  
And there we saw the men and boys, As thick as hasty-pudding.  
Yankee doodle do, etc.

And there we saw a swamping gun, Big as log of maple,  
On a little deuced cart, A load for father's cattle.  
Yankee Doodle do. etc.

And every time they fired it off It took a horn of powder,

It made a noise--like father's gun, Only a nation louder.  
Yankee doodle do, etc.

There was a man in our town, His name was--

No, no, that won't do. Now, if I was with Tabitha Wymen and Jemima Cawley down at father Chase's, I shouldn't mind singing this all out before them-- if you should be affronted if I was to sing that, though that's a lucky thought; if you should be affronted, I have something dang'd cute, which Jessamy told me to say to you.

JENNY. Is that all ! I assure you I like it of all things.

JONATHAN. No, no; I can sing more; some other time, when you and I are better acquainted, I'll sing the whole of it--no, no--that's a fib--I can't sing but a hundred and ninety verses; our Tabitha at home can sing it all. [Sings.]

Marblehead's a rocky place, And Cape-Cod is sandy;  
Charlestown is burnt down, Boston is the dandy.  
Yankee doodle, doodle do, etc.

I vow, my own town song has put me into such topping spirits that I believe I'll begin to do a little, as Jessamy says we must when we go a-courting.-- [Runs and kisses her.] Burning rivers ! cooling flames!  
red-hot roses ! pig-nuts ! hasty-pudding and ambrosia !

JENNY. What means this freedom ? you insulting wretch. [Strikes him.]

JONATHAN. Are you affronted ?

JENNY. Affronted ! with what looks shall I express my anger ?

JONATHAN. Looks ! why as to the matter of looks, you look as cross as a witch.

JENNY. Have you no feeling for the delicacy of my sex ?

JONATHAN. Feeling ! Gor, I--I feel the delicacy of your sex pretty smartly [rubbing his cheek], though, I vow, I thought when you city ladies courted and married, and all that, you put feeling out of the question. But I want to know whether you are really affronted, or only pretend to be so ? 'Cause, if you are certainly right down affronted, I am at the end of my tether; Jessamy didn't tell me what to say to you.

JENNY. Pretend to be affronted !

JONATHAN. Aye, aye, if you only pretend, you shall hear how I'll go to work to make cherubim consequences. [Runs up to her.]

JENNY. Begone, you brute !

JONATHAN. That looks like mad; but I won't lose my speech. My dearest Jenny-- your name is Jenny, I think ?-- My dearest Jenny, though I have the highest esteem for the sweet favours you have just now granted me-- Gor, that's a fib, though; but Jessamy says it is not wicked to tell lies to the women. I Aside.]

I say, though I have the highest esteem for the favours you have just now granted me, yet you will consider that, as soon as the dissolvable knot is tied, they will no longer be favours, but only matters of duty and matters of course.

JENNY. Marry you ! you audacious monster ! get out of my sight, or, rather, let me fly from you. [Exit hastily.

JONATHAN. Gor ! she's gone off in a swinging passion, before I had time to think of consequences. If this is the way with your city ladies, give me the twenty acres of rock, the Bible, the cow, and Tabitha, and a little peaceable bundling.

## SCENE II The Mall.

Enter MANLY. It must be so, Montague ! And it is not all the tribe of Mandevilles that shall convince me that a nation, to become great, must first become dissipated. Luxury is surely the bane of a nation: Luxury! which enervates both soul and body, by opening a thousand new sources of enjoyment, opens, also, a thousand new sources of contention and want: Luxury ! which renders a people weak at home, and accessible to bribery, corruption, and force from abroad. When the Grecian states knew no other tools than the axe and the saw, the Grecians were a great, a free, and a happy people The kings of Greece devoted their lives to the service of their country, and her senators knew no other superiority over their fellow-citizens than a glorious pre-eminence in danger and virtue. -They exhibited to the world a noble spectacle,--a number of independent states united by a similarity of language, sentiment, manners, common interest, and common consent, in one grand mutual league of protection.; And, thus united, long might they have continued the cherishers of arts and sciences, the protectors of the oppressed, the scourge of tyrants, and the safe asylum of liberty. But when foreign gold, and still more pernicious foreign luxury, had crept among them, they sapped the vitals of their virtue. The virtues of their ancestors were only found in their writings. Envy and suspicion, the vices of little minds, possessed them. The various states engendered jealousies of each other; and, more unfortunately, growing jealous of their great federal council, the Amphictyons, they forgot that their common safety had existed, and would exist, in giving them an honourable extensive prerogative. The common good was lost in the pursuit of private interest; and that people who, by uniting, might have stood against the world in arms, by dividing, crumbled into ruin;--their name is now only known in the page of the historian, and what they once were is all we have left to admire. Oh! that America ! Oh ! that my country, would, in this her day, learn the things which belong to her peace !

Enter DIMPLE.

DIMPLE. You are Colonel Manly, I presume ?

MANLY. At your service, Sir.

DIMPLE. My name is Dimple, Sir. I have the honour to be a lodger in the same house with you, and, hearing you were in the Mall, came hither to take the liberty of joining you.

MANLY. You are very obliging, Sir.

DIMPLE. As I understand you are a stranger here, Sir, I have taken the liberty to introduce myself to your acquaintance, as possibly I may have it in my power to point out some things in this city worthy your notice.

MANLY. An attention to strangers is worthy a liberal mind, and must ever be gratefully received. But to a soldier, who has no fixed abode, such attentions are particularly pleasing.

DIMPLE. Sir, there is no character so respectable as that of a soldier. And, indeed, when we reflect how much we owe to those brave men who have suffered so much in the service of their country, and secured to us those inestimable blessings that we now enjoy, our liberty and independence, they demand every attention which gratitude can pay. For my own part, I never meet an officer, but I embrace him as my friend, nor a private in distress, but I insensibly extend my charity to him. I have hit the Bumkin off very tolerably. [Aside.]

MANLY. Give me your hand, Sir ! I do not proffer this hand to everybody; but you steal into my heart. I hope I am as insensible to flattery as most men; but I declare (it may be my weak side) that I never hear the name of soldier mentioned with respect, but I experience a thrill of pleasure which I never feel on any other occasion.

DIMPLE. Will you give me leave, my dear Colonel, to confer an obligation on myself, by shewing you some civilities during your stay here, and giving a similar opportunity to some of my friends?

MANLY. Sir, I thank you; but I believe my stay in this city will be very short.

DIMPLE. I can introduce you to some men of excellent sense, in whose company you will esteem yourself happy; and, by way of amusement, to some fine girls, who will listen to your soft things with pleasure.

MANLY. Sir, I should be proud of the honour of being acquainted with those gentlemen;--but, as for the ladies, I don't understand you.

DIMPLE. Why, Sir, I need not tell you, that when a young gentleman is alone with a young lady he must say some soft things to her fair cheek-- indeed, the lady will expect it. To be sure, there is not much pleasure when a man of the world and a finished coquette meet, who perfectly know each other; but how delicious is it to excite the emotions of joy, hope, expectation, and delight in the bosom of a lovely girl who believes every tittle of what you say to be serious !

MANLY. Serious, Sir! In my opinion, the man who, under pretensions of marriage, can plant thorns in the bosom of an innocent, unsuspecting girl is more detestable than a common robber, in the same proportion as private violence is more despicable than open force,, and money of less value than happiness.

DIMPLE. How he awes me by the superiority of his sentiments. [Aside.] As you say, Sir, a gentleman should be cautious how he mentions marriage.

MANLY. Cautious, Sir ! No person more approves of an intercourse between the sexes than I do. Female conversation softens our manners, whilst our discourse, from the superiority of our literary advantages, improves their minds. But, in our young country, where there is no such thing as gallantry, when a gentleman speaks of love to a lady, whether he mentions marriage or not, she ought to conclude either that

he meant to insult her or that his intentions are the most serious and honourable. How mean, how cruel, is it, by a thousand tender assiduities, to win the affections of an amiable girl, and, though you leave her virtue unspotted, to betray her into the appearance of so many tender partialities, that every man of delicacy would suppress his inclination towards her, by supposing her heart engaged ! I Can any man, for the trivial gratification of his leisure hours, affect the happiness of a whole life ! His not having spoken of marriage may add to his perfidy, but can be no excuse for his conduct.

DIMPLE. Sir, I admire your sentiments;--they are mine. The light observations that fell from me were only a principle of the tongue; they came not from the heart; my practice has ever disapproved these principles.

MANLY. I believe you, Sir. I should with reluctance suppose that those pernicious sentiments could find admittance into the heart of a gentleman.

DIMPLE. I am now, Sir, going to visit a family, where, if you please, I will have the honour of introducing you. Mr. Manly's ward, Miss Letitia, is a young lady of immense fortune; and his niece, Miss Charlotte Manly, is a young lady of great sprightliness and beauty.

MANLY. That gentleman, Sir, is my uncle, and Miss Manly my sister.

DIMPLE. The devil she is ! [Aside.] Miss Manly your sister, Sir ? I rejoice to hear it, and feel a double pleasure in being known to you. Plague on him ! I wish he was at Boston again, with all my soul. [Aside.]

MANLY. Come, Sir, will you go ?

DIMPLE. I will follow you in a moment, Sir. [Exit Manly.] Plague on it ! this is unlucky. A fighting brother is a cursed appendage to a fine girl. Egad ! I just stopped in time; had he not discovered himself, in two minutes more I should have told him how well I was with his sister. Indeed, I cannot see the satisfaction of an intrigue, if one can't have the pleasure of communicating it to our friends. [Exit.]



## ACT IV

**SCENE I** CHARLOTTE'S Apartment. CHARLOTTE leading in MARIA.

CHARLOTTE. THIS is so kind, my sweet friend, to come to see me at this moment. I declare, if I were going to be married in a few days, as you are, I should scarce have found time to visit my friends.

MARIA. Do you think, then, that there is an impropriety in it ?--How should you dispose of your time?

CHARLOTTE. Why, I should be shut up in my chamber; and my head would so run upon--upon--upon the solemn ceremony that I was to pass through !--I declare, it would take me above two hours merely to learn that little monosyllable--Yes. Ah! my dear, your sentimental imagination does not conceive what that little tiny word implies.

MARIA. Spare me your raillery, my sweet friend; I should love your agreeable vivacity at any other time.

CHARLOTTE. Why, this is the very time to amuse you. You grieve me to see you look so unhappy.

MARIA. Have I not reason to look so ?

CHARLOTTE. What new grief distresses you ?

MARIA. Oh ! how sweet it is, when the heart is borne down with misfortune, to recline and repose on the bosom of friendship ! Heaven knows that, although it is improper for a young lady to praise a gentleman, yet I have ever concealed Mr. Dimple's foibles, and spoke of him as of one whose reputation I expected would be linked with mine; but his late conduct towards me has turned my coolness into contempt. He behaves as if he meant to insult and disgust me; whilst my father, in the last conversation on the subject of our marriage, spoke of it as a matter which lay near his i heart, and in which he would not bear contradiction.

CHARLOTTE. This works well; oh! the generous Dimple. I'll endeavour to excite her to discharge him. [Aside.] But, my dear friend, your happiness depends on yourself. Why don't you discard him ? Though the match has been of long standing, I would not be forced to make myself miserable: no parent in the world should oblige me to marry the man I did not like.

MARIA. Oh ! my dear, you never lived with your parents, and do not know what influence a father's frowns have upon a daughter's heart. Besides, what have I to alledge against Mr. Dimple, to justify myself to the world? He carries himself so smoothly, that every one would impute the blame to me, and call me capricious.

CHARLOTTE. And call her capricious! Did ever such an objection start into the heart of woman? For my part, I wish I had fifty lovers to discard, for no other reason than because I did not fancy them. My dear Maria, you will forgive me; I know your candour and confidence in me; but I have at times, I confess, been led to suppose that some other gentleman was the cause of your aversion to Mr. Dimple.

MARIA. No, my sweet friend, you may be assured, that though I have seen many gentlemen I could prefer to Mr. Dimple, yet I never saw one that I thought I could give my hand to, until this morning.

CHARLOTTE. . This morning!

MARIA. Yes; one of the strangest accidents in the world. The odious Dimple, after disgusting me with his conversation, had just left me, when a gentleman, who, it seems, boards in the same house with him, saw him coming out of our door, and, the houses looking very much alike, he came into our house instead of his lodgings; nor did he discover his mistake until he got into the parlour, where I was; he then bowed so gracefully, made such a genteel apology, and looked so manly and noble !

CHARLOTTE . I see some folks, though it is so great an impropriety, can praise a gentleman, when he happens to be the man of their fancy. [Aside.]

MARIA. I don't know how it was,--I hope he did not think me indelicate,--but I asked him, I believe, to sit down, or pointed to a chair. He sat down, and, instead of having recourse to observations upon the weather, or hackneyed criticisms upon the theatre, he entered readily into a conversation worthy a man of

sense to speak, and a lady of delicacy and sentiment to hear. He was not strictly handsome, but he spoke the language of sentiment, and his eyes looked tenderness and honour.

CHARLOTTE. Oh ! [eagerly] you sentimental, grave girls, when your hearts are once touched, beat us rattles a bar's length. And so you are quite in love with this heangel ?

MARIA. In love with him! How can you rattle so, Charlotte? am I not going to be miserable? [Sighs.] In love with a gentleman I never saw but one hour in my life, and don't know his name! No; I only wished that the man I shall marry may look, and talk, and act, just like him. Besides, my dear, he is a married man.

CHARLOTTE. Why, that was good-natured--he told you so, I suppose, in mere charity, to prevent you falling in love with him ?

MARIA. He didn't tell me so; [peevishly] he looked as if he was married.

CHARLOTTE. How, my dear; did he look sheepish ?

MARIA . I am sure he has a susceptible heart, and the ladies of his acquaintance most be very stupid not to

CHARLOTTE Hush ! I hear some person coming.

Enter LETITIA.

LETITIA. My dear Maria, I am happy to see you. Lud! what a pity it is that you have purchased your wedding clothes.

MARIA. I think so. [Sighing.]

LETITIA. Why, my dear, there is the sweetest parcel of silks come over you ever saw! Nancy Brilliant has a full suit come; she sent over her measure, and it fits her to a hair; it is immensely dressy, and made for a court-hoop. I thought they said the large hoops were going out of fashion.

CHARLOTTE Did you see the hat ? Is it a fact that the deep laces round the border is still the fashion?

[DIMPLE within.] Upon my honour, Sir.

MARIA. Ha ! Dimple's voice ! My dear, I must take leave of you. There are some things necessary to be done at our house. Can't I go through the other room ?

Enter DIMPLE and MANLY.

DIMPLE. Ladies, your most obedient.

CHARLOTTE. Miss Van Rough, shall I present my brother Henry to you? Colonel Manly, Maria,--Miss Van Rough, brother.

MARIA. Her brother ! [turns and sees Manly.] Oh ! my heart ! the very gentleman I have been praising.

MANLY. The same amiable girl I saw this morning !

CHARLOTTE. Why, you look as if you were acquainted.

MANLY. I unintentionally intruded into this lady's presence this morning, for which she was so good as to promise me her forgiveness.

CHARLOTTE. Oh! ho! is that the case! Have these two penserosos been together? Were they Henry's eyes that looked so tenderly ? [Aside.] And so you promised to pardon him? and could you be so good-natured? have you really forgiven him ? I beg you would do it for my sake [whispering loud to Maria]. But, my dear, as you are in such haste, it would be cruel to detain you; I can show you the way through the other room.

MARIA. Spare me, my sprightly friend.

MANLY. The lady does not, I hope, intend to deprive us of the pleasure of her company so soon.

CHARLOTTE. She has only a mantua-maker who waits for her at home. But, as I am to give my opinion of the dress, I think she cannot go yet. We were talking of the fashions when you came in, but I suppose the subject must be changed to something of more importance now. Mr. Dimple, will you favour us with an account of the public entertainments ?

DIMPLE. Why, really, Miss Manly, you could not have asked me a question more mal-apropos. For my part, I must confess that, to a man who has travelled, there is nothing that is worthy the name of amusement to be found in this city.

CHARLOTTE. Except visiting the ladies.

DIMPLE. Pardon me, Madam; that is the avocation of a man of taste. But for amusement, I positively know of nothing that can be called so, unless you dignify with that title the hopping once a fortnight to the sound of two or three squeaking fiddles, and the clattering of the old tavern windows, or sitting to see the miserable mummers, whom you call actors, murder comedy and make a farce of tragedy.

MANLY. Do you never attend the theatre, Sir ?

DIMPLE I was tortured there once.

CHARLOTTE . Pray, Mr. Dimple, was it a tragedy or a comedy ?

DIMPLE. Faith, Madam, I cannot tell; for I sat with my back to the stage all the time, admiring a much better actress than any there--a lady who played the fine woman to perfection; though, by the laugh of the horrid creatures round me, I suppose it was comedy. Yet, on second thoughts, it might be some hero in a tragedy, dying so comically as to set the whole house in an uproar. Colonel, I presume you have been in Europe?

MANLY. Indeed, Sir, I was never ten leagues from the continent.



DIMPLE Believe me, Colonel, you have an immense pleasure, to come; and when you shall have seen the brilliant exhibitions of Europe, you will learn to despise the amusements of this country as much as I do.

MANLY Therefore I do not wish to see them; for I can never esteem that knowledge valuable which tends to give me a distaste for my native country.

DIMPLE. Well, Colonel, though you have not travelled, you have read.

MANLY. I have, a little; and by it have discovered that there is a laudable partiality which ignorant, untravelled men entertain for everything that belongs to their native country. I call it laudable; it injures no one; adds to their own happiness; and, when extended, becomes the noble principle of patriotism. Travelled gentlemen rise superior, in their own opinion, to this; but if the contempt which they contract for their country is the most valuable acquisition of their travels, I am far from thinking that their time and money are well spent.

MARIA. What noble sentiment I

CHARLOTTE. Let my brother set out where he will in the fields of conversation, he is sure to end his tour in the temple of gravity.

MANLY. Forgive me, my sister. I love my country; it has its foibles undoubtedly;--some foreigners will with pleasure remark them--but such remarks fall very ungracefully from the lips of her citizens.

DIMPLE. You are perfectly in the right, Colonel--America has her faults

MANLY. Yes, Sir; and we, her children, should blush for them in private, and endeavour, as individuals, to reform them. But, if our country has its errors in common with other countries, I am proud to say America—I mean the United States--has displayed virtues and achievements which modern nations may admire, but of which they have seldom set us the example.

CHARLOTTE. But, brother, we must introduce you to some of our gay folks, and let you see the city, such as it is. Mr. Dimple is known to almost every family in town; he will doubtless take a pleasure in introducing you.

DIMPLE. I shall esteem every service I can render your brother an honour.

MANLY. I fear the business I am upon will take up all my time, and my family will be anxious to hear from me.

MARIA . His family ! but what is it to me that he is married ! [Aside.] Pray, how did you leave your lady, Sir?

CHARLOTTE My brother is not married [observing her anxiety]; it is only an odd way he has of expressing himself. Pray, brother, is this business, which you make your continual excuse, a secret ?

MANLY. No, sister; I came hither to solicit the honourable Congress, that a number of my brave old soldiers may be put upon the pension-list, who were, at first, not judged to be so materially wounded as to need the public assistance. My sister says true [to Maria]: I call my late soldiers my family. Those who

were not in the field in the late glorious contest, and those who were, have their respective merits; but, I confess, my old brother-soldiers are dearer to me than the former description. Friendships made in adversity are lasting; our countrymen may forget us, but that is no reason why we should forget one another. But I must leave you; my time of engagement approaches.

CHARLOTTE. Well, but, brother, if you will go, will you please to conduct my fair friend home? You live in the same street I was to have gone with her myself-- [Aside]. A lucky thought.

MARIA. I am obliged to your sister, Sir, and was just intending to go. [Going.]

MANLY. I shall attend her with pleasure. [Exit with Maria, followed by Dimple and Charlotte.]

MARIA . Now, pray, don't betray me to your brother.

CHARLOTTE. [Just as she sees him make a motion to take his leave.] One word with you, brother, if you please. [Follows them out.]

Manent, DIMPLE and LETITIA.

DIMPLE. You received the billet I sent you, I presume

LETITIA Hush !--Yes.

DIMPLE. When shall I pay my respects to you ?

LETITIA . At eight I shall be unengaged.

Reenter CHARLOTTE.

DIMPLE. Did my lovely angel receive my billet? [to Charlotte.]

CHARLOTTE. Yes.

DIMPLE. What hour shall I expect with impatience ?

CHARLOTTE. At eight I shall be at home unengaged.

DIMPLE. Unfortunate ! I have a horrid engagement of business at that hour. Can't you finish your visit earlier and let six be the happy hour ?

CHARLOTTE. You know your influence over me. [Exeunt severally.]

**SCENE II** VAN ROUGH'S house. VAN ROUGH, alone.

IT cannot possibly be true! The son of my old friend can't have acted so unadvisedly. Seventeen thousand pounds! in bills! Mr. Transfer must have been mistaken. He always appeared so prudent, and talked so well upon money matters, and even assured me that he intended to change his dress for a suit of clothes

which would not cost so much, and look more substantial, as soon as he married. No, no, no ! it can't be; it cannot be. But, however, I must look out sharp. I did not care what his principles or his actions were, so long as he minded the main chance. Seventeen thousand pounds ! If he had lost it in trade, why the best men may have ill-luck; but to game it away, as Transfer says-why, at this rate, his whole estate may go in one night, and, what is ten times worse, mine into the bargain. No, no; Mary is right. Leave women to look out in these matters; for all they look as if they didn't know a journal from a ledger, when their interest is concerned they know what's what; they mind the main chance as well as the best of us. I wonder Mary did not tell me she knew of his spending his money so foolishly. Seventeen thousand pounds ! Why, if my daughter was standing up to be married, I would forbid the banns, if I found it was to a man who did not mind the main chance.--Hush ! I hear somebody coming. 'Tis Mary's voice; a man with her too ! I shouldn't be surprised if this should be the other string to her bow. Aye, aye, let them alone; women understand the main chance.--Though, i' faith, I'll listen a little. [Retires to a closet.

MANLY leading in MARIA.

MANLY. I hope you will excuse my speaking upon so important a subject so abruptly; but, the moment I entered your room, you struck me as the lady whom I had long loved in imagination, and never hoped to see.

MARIA. Indeed, Sir, I have been led to hear more upon this subject than I ought.

MANLY. Do you, then, disapprove my suit, Madam, or the abruptness of my introducing it? If the latter, my peculiar situation, being obliged to leave the city in a few days, will, I hope, be my excuse; if the former, I will retire, for I am sure I would not give a moment's inquietude to her whom I could devote my life to please. I am not so indelicate as to seek your immediate approbation; permit me only to be near you, and by a thousand tender assiduities to endeavour to excite a grateful return.

MARIA. I have a father, whom I would die to make happy; he will disapprove

MANLY. Do you think me so ungenerous as to seek a place in your esteem without his consent ? You must--you ever ought to consider that man as unworthy of you who seeks an interest in your heart contrary to a father's approbation. A young lady should reflect that the loss of a lover may be supplied, but nothing can compensate for the loss of a parent's affection. Yet, why do you suppose your father would disapprove ? In our country, the affections are not sacrificed to riches or family aggrandizement should you approve, my family is decent, and my rank honourable.

MARIA You distress me, Sir.

MANLY. Then I will sincerely beg your excuse for obtruding so disagreeable a subject, and retire.  
[Going.

MARIA. Stay, Sir ! your generosity and good opinion of me deserve a return; but why must I declare what, for these few hours, I have scarce suffered myself to think ?--I am

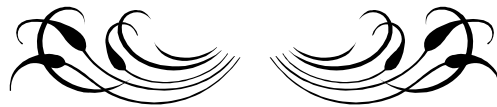
MANLY. What ?

MARIA. Engaged, Sir; and, in a few days, to be married to the gentleman you saw at your sister's.

MANLY. Engaged to be married! And have I been basely invading the rights of another? Why have you permitted this? Is this the return for the partiality I declared for you ?

MARIA. You distress me, Sir. What would you have me say ? You are too generous to wish the truth. Ought I to say that I dared not suffer myself to think of my engagement, and that I am going to give my hand without my heart ? Would you have me confess a partiality for you ? If so, your triumph is compleat, and can be only more so when days of misery with the man I cannot love will make me think of him whom I could prefer.

MANLY [after a pause]. We are both unhappy; but it is your duty to obey your parent--mine to obey my honour. Let us, therefore, both follow the path of rectitude; and of this we may be assured, that if we are not happy, we shall, at least, deserve to be so. Adieu ! I dare not trust myself longer with you. [Exeunt severally.]



## ACT V

**SCENE I** DIMPLE'S lodgings. JESSAMY meeting JONATHAN.

JESSAMY. WELL, Mr. Jonathan, what success with the fair ?

JONATHAN. Why, such a tarnal cross tike you never saw ! You would have counted she had lived upon crab-apples and vinegar for a fortnight. But what the rattle makes you look so tarnation glum ?

JESSAMY. I was thinking, Mr. Jonathan, what could be the reason of her carrying herself so coolly to you.

JONATHAN. Coolly, do you call it ? Why, I vow, she was firehot angry: may be it was because I buss'd her.

JESSAMY. No, no, Mr. Jonathan; there must be some other cause; I never yet knew a lady angry at being kissed.

JONATHAN . Well, if it is not the young woman's bashfulness, I vow I can't conceive why she shouldn't like me.

JESSAMY. May be it is because you have not the Graces, Mr. Jonathan.

JONATHAN. Grace ! Why, does the young woman expect I must be converted before I court her?

JESSAMY. I mean graces of person: for instance, my lord tells us that we must cut off our nails even at top, in small segments of circles—though you won't understand that; in the next place, you must regulate your laugh.

JONATHAN. Maple-log seize it I don't I laugh natural ?

JESSAMY. That's the very fault, Mr. Jonathan. Besides, you absolutely misplace it. I was told by a friend of mine that you laughed outright at the play the other night, when you ought only to have tittered.

JONATHAN. Gor ! I--what does one go to see fun for if they can't laugh ?

JESSAMY. You may laugh; but you must laugh by rule.

JONATHAN. Swamp it--laugh by rule ! Well, I should like that tarnally.

JESSAMY. ' Why, you know, Mr. Jonathan, that to dance, a , lady to play with her fan, or a gentleman with his cane, and all other natural motions, are regulated by art. j My master has composed an immensely pretty gamut, by which any lady or gentleman, with a few years' close application, may learn to laugh as gracefully as if they were born and bred to it.

JONATHAN. Mercy on my soul! A gamut for laughing--just like fa, la, sol ?

JESSAMY. Yes. It comprises every possible display of jocularly, from an affettuoso smile to a piano titter, or full chorus fortissimo ha, ha, ha ! My master employs his leisure hours in marking out the plays, like a cathedral chanting-book, that the ignorant may know where to laugh j and that pit, box, and gallery may keep time together, and not have a snigger in one part of the house, a broad grin in the other, and a d-d grum look in the third. How delightful to .e the audience all smile together, then look on their books, then twist their mouths into an agreeable simper, then altogether shake the house with a general ha, ha, ha ! loud as a full chorus of Handel's at an Abbey commemoration.

JONATHAN. Ha, ha, ha! that's dang'd cute, I swear.

JESSAMY. The gentlemen, you see, will laugh the tenor; the ladies will play the counter-tenor; the beaux will squeak the treble; and our jolly friends in the gallery a thorough base, ho, ho, ho !

JONATHAN Well, can't you let me see that gamut ?

JESSAMY. Oh! yes, Mr. Jonathan; here it is. [takes out a book.] Oh ! no, this is only a titter with its variations. Ah, here it is. [takes out another.] Now, you must know, Mr. Jonathan, this is a piece written by Ben Johnson, which I have set to my master's gamut. The places where you must smile, look grave, or laugh outright, are marked below the line. Now look over me. " There was a certain man "--now you must smile.

JONATHAN. Well, read it again; I warrant I'll mind my eye.

JESSAMY. "There was a certain man, who had a sad scolding wife,"--now you must laugh.

JONATHAN. Tarnation ! That's no laughing matter though.

JESSAMY. " And she lay sick a-dying ";--now you must titter

JONATHAN. What, snigger when the good woman's a-dying Gor, I

JESSAMY. Yes, the notes say you must--" and she asked her husband leave to make a will,"--now you must begin to look grave;--" and her husband said "

JONATHAN. Ay, what did her husband say ? Something dang'd cute, I reckon.

JESSAMY. "And her husband said, you have had your will all your life-time, and would you have it after you are dead, too ? "

JONATHAN. Ho, ho, ho! There the old man was even with her; he was up to the notch--ha, ha, ha!

JESSAMY. But, Mr. Jonathan, you must not laugh so. Why you ought to have tittered piano, and you have laughed fortissimo. Look here; you see these marks, A, B, C, and so on; these are the references to the other part of the book. Let us turn to it, and you will see the directions how to manage the muscles. This [turns over] was note D you blundered at.--You must purse the mouth into a smile, then titter, discovering the lower part of the three front upper teeth.

JONATHAN. How ? read it again.

JESSAMY. " There was a certain man "--very well !--" who had a sad scolding wife,"--why don't you laugh ?

JONATHAN. Now, that scolding wife sticks in my gizzard so pluckily that I can't laugh for the blood and nowns of me. Let me look grave here, and I'll laugh your belly full, where the old creature's a-dying.

JESSAMY. " And she asked her husband "--[Bell rings.] My master's bell ! he's returned, I fear.--Here, Mr. Jonathan, take this gamut; and I make no doubt but with a few years' close application, you may be able to smile gracefully." [Exeunt severally.]

## SCENE II      CHARLOTTE'S Apartment.

Enter MANLY.

MANLY. WHAT, no one at home ? How unfortunate to meet the only lady my heart was ever moved by, to find her engaged to another, and confessing her partiality for me ! Yet engaged to a man who, by her intimation, and his libertine conversation with me, I fear, does not merit her. Aye ! there's the sting; for, were I assured that Maria was happy, my heart is not so selfish but that it would dilate in knowing it, even though it were with another. But to know she is unhappy !--I must drive these thoughts from me. Charlotte has some books; and this is what I believe she calls her little library. I Enters a closet.

Enter DIMPLE leading LETITIA.

LETITIA. And will you pretend to say now, Mr. Dimple, that you propose to break with Maria ? Are not the banns published? Are not the clothes purchased ? Are not the friends invited ? In short, is it not a done affair ?

DIMPLE. Believe me, my dear Letitia, I would not marry her.

LETITIA. Why have you not broke with her before this, as you all along deluded me by saying you would?

DIMPLE. Because I was in hopes she would, ere this, have broke with me.

LETITIA. You could not expect it.

DIMPLE. Nay, but be calm a moment; 'twas from my regard to you that I did not discard her.

LETITIA. Regard to me !

DIMPLE. Yes; I have done everything in my power to break with her, but the foolish girl is so fond of me that nothing can accomplish it. Besides, how can I offer her my hand when my heart is indissolubly engaged to you ?

LETITIA. There may be reason in this; but why so attentive to Miss Manly ?

DIMPLE. Attentive to Miss Manly ! For heaven's sake, if you have no better opinion of my constancy, pay not so ill a compliment to my taste.

LETITIA. Did I not see you whisper her to-day ?

DIMPLE. Possibly I might--but something of so very trifling a nature that I have already forgot what it was.

LETITIA. I believe she has not forgot it.

DIMPLE. My dear creature, how can you for a moment suppose I should have any serious thoughts of that trifling, gay, flighty coquette, that disagreeable

Enter CHARLOTTE.

DIMPLE. My dear Miss Manly, I rejoice to see you; there is a charm in your conversation that always marks your entrance into company as fortunate.

LETITIA. Where have you been, my dear ?

CHARLOTTE. Why, I have been about to twenty shops, turning over pretty things, and so have left twenty visits unpaid. I wish you would step into the carriage and whisk round, make my apology, and leave my cards where our friends are not at home; that, you know, will serve as a visit. Come, do go.

LETITIA . So anxious to get me out ! but I'll watch you. [Aside.] Oh! yes, I'll go; I want a little exercise. Positively [Dimple offering to accompany her], Mr. Dimple, you shall not go; why, half my visits are cake and caudle visits; it won't do, you know, for you to go. [Exit, but returns to the door in the back scene and listens.]

DIMPLE. This attachment of your brother to Maria is fortunate.

CHARLOTTE. How did you come to the knowledge of it ?

DIMPLE. I read it in their eyes.

CHARLOTTE. And I had it from her mouth. It would have amused you to have seen her ! She, that thought it so great an impropriety to praise a gentleman that she could not bring out one word in your favour. found a redundancy to praise him.

DIMPLE. I have done everything in my power to assist his passion there: your delicacy, my dearest girl, would be shocked at half the instances of neglect and misbehaviour.

CHARLOTTE. I don't know how I should bear neglect; but Mr. Dimple must misbehave himself indeed, to forfeit my good opinion.

DIMPLE. Your good opinion, my angel, is the pride and pleasure of my heart; and if the most respectful tenderness for you, and an utter indifference for all your sex besides, can make me worthy of your esteem, I shall richly merit it.

CHARLOTTE. Will my sex besides, Mr. Dimple !--you forgot your tete-a-tete with Letitia.

DIMPLE. How can you, my lovely angel, cast a thought on that insipid, wry-mouthed, ugly creature !

CHARLOTTE. But her fortune may have charms ?

DIMPLE. Not to a heart like mine. The man, who has been blessed with the good opinion of my Charlotte, must despise the allurements of fortune.

CHARLOTTE I am satisfied.

DIMPLE. Let us think no more on the odious subject, but devote the present hour to happiness.

CHARLOTTE. Can I be happy when I see the man I prefer going to be married to another ?

DIMPLE. Have I not already satisfied my charming angel], that I can never think of marrying the puling Maria ? But, even if it were so, could that be any bar to our happiness ? for, as the poet sings, love, free as air, at sight of human ties, Spreads his light wings, and in a moment flies." Come, then, my charming angel ! why delay our bliss ? The present moment is ours; the next is in the hand of fate. [Kissing her:]

CHARLOTTE. Begone, Sir! By your delusions you had almost lulled my honour asleep.

DIMPLE. Let me lull the demon to sleep again with kisses. [He struggles with her, she screams.]

Enter MANLY.

MANLY. Turn, villain! and defend yourself. [Draws.]

[VAN ROUGH enters and beats down their swords.]

VAN ROUGH. Is the devil in you ? are you going to murder one another ? holding Dimple.]



DIMPLE. Hold him, hold him,--I can command my passion.

Enter JONATHAN.

JONATHAN. What the rattle ails you ? Is the old one in you ? Let the colonel alone, can't you ? I feel chock-full of fight,--do you want to kill the colonel?

MANLY. Be still, Jonathan; the gentleman does not want to hurt me.

JONATHAN. Gor ! I--I wish he did; I'd shew him Yankee boys play, pretty quick.-- Don't you see you have frightened the young woman into the hystrikes

VAN ROUGH. Pray, some of you explain this; what has been the occasion of all this racket ?

MANLY. That gentleman can explain it to you; it will be a very diverting story for an intended father-in-law to hear.

VAN ROUGH. How was this matter, Mr. Van Dumpling ?

DIMPLE. Sir,--upon my honour,--all I know is, that I was talking to this young lady, and this gentleman broke in on us in a very extraordinary manner.

VAN ROUGH. Why, all this is nothing to the purpose; can you explain it, Miss ? [to Charlotte.]

Enter LETITIA through the back scene.

LETITIA. I can explain it to that gentleman's confusion. Though long betrothed to your daughter [to Van Rough], yet, allured by my fortune, it seems (with shame do I speak it) he has privately paid his addresses to me. I was drawn in to listen to him by his assuring me that the match was made by his father without his consent, and that he proposed to break with Maria, whether he married me or not. But, whatever were his intentions respecting your daughter, Sir, even to me he was false; for he has repeated the same story, with some cruel reflections upon my person, to Miss Manly.

JONATHAN. What a tarnal curse !

LETITIA. Nor is this all, Miss Manly. When he was with me this very morning, he made the same ungenerous reflections upon the weakness of your mind as he has so recently done upon the defects of my person.

JONATHAN. What a tarnal curse and damn, too !

DIMPLE. Ha! since I have lost Letitia, I believe I had as good make it up with Maria. Mr. Van Rough, at present I cannot enter into particulars; but, I believe, I can explain everything to your satisfaction in private.

VAN ROUGH. There is another matter, Mr. Van Dumpling, which I would have you explain. Pray, Sir, have Messrs. Van Cash & Co. presented you those bills for acceptance ?

DIMPLE. The deuce! Has he heard of those bills ! Nay, then, all's up with Maria, too; but an affair of this sort can never prejudice me among the ladies; they will rather long to know what the dear creature possesses to make him so agreeable. [Aside.] Sir, you'll hear from me. E  
To Manly.]

MANLY. And you from me, Sir

DIMPLE. Sir, you wear a sword

MANLY. Yes, Sir. This sword was presented to me by that brave Gallic hero, the Marquis De la Fayette. I have drawn it in the service of my country, and in private life, on the only occasion where a man is justified in drawing his sword, in defence of a lady's honour. I have fought too many battles in the service of my country to dread the imputation of cowardice. Death from a man of honour would be a glory you do not merit; you shall live to bear the insult of man and the contempt of that sex whose general smiles afforded you all your happiness.

DIMPLE. You won't meet me, Sir ? Then I'll post you for a coward.

MANLY. I'll venture that, Sir. The reputation of my life does not depend upon the breath of a Mr. Dimple. I would have you to know, however, Sir, that I have a cane to chastise the insolence of a scoundrel, and a sword and the good laws of my country to protect me from the attempts of an assassin

DIMPLE. Mighty well ! Very fine, indeed ! Ladies and gentlemen, I take my leave; and you will please to observe in the case of my deparment the contrast between a gentleman who has read Chesterfield and received the polish of Europe and an unpolished, untravelled American. [Exit.

MARIA. Is he indeed gone ?

LETITIA. I hope, never to return. [Exit.

Enter MARIA.

VAN ROUGH. I am glad I heard of those bills; though it's plaguy unlucky; I hoped to see Mary married before I died.

MANLY. Will you permit a gentleman, Sir, to offer himself as a suitor to your daughter ? Though a stranger to you, he is not altogether so to her, or unknown in this city. You may find a son-in-law of more fortune, but you can never meet with one who is richer in love for her, or respect for you.

VAN ROUGH. Why, Mary, you have not let this gentleman make love to you without my leave ?

MANLY. I did not say, Sir

MARIA. Say, Sir! I--the gentleman, to be sure, met me accidentally.

VAN ROUGH. Ha, ha, ha! Mark me, Mary; young folks think old folks to be fools; but old folks know young folks to be fools. Why, I knew all about this affair. This was only a cunning way I had to bring it about. Hark ye ! I was in the closet when you and he were at our house. [ turns to the company.] I heard

that little baggage say she loved her old father, and would die to make him happy ! Oh ! how I loved the little baggage ! And you talked very prudently, young man. I have inquired into your character, and find you to be a man of punctuality and mind the main chance. And so, as you love Mary and Mary loves you, you shall have my consent immediate]y to be married. I'll settle my fortune on you, and go and live with you the remainder of my life.

MANLY. Sir, I hope

VAN ROUGH. Come, come, no fine speeches; mind the main chance, young man, and you and I shall always agree.

LETITIA . I sincerely wish you joy [advancing to Maria]; and hope your pardon for my conduct.

MARIA . I thank you for your congratulations, and hope we shall at once forget the wretch who has given us so much disquiet, and the trouble that he has occasioned.

CHARLOTTE. And I, my dear Maria,--how shall I look up to you for forgiveness? I, who, in the practice of the meanest arts, have violated the most sacred rights of friendship ? I can never forgive myself, or hope charity from the world; but, I confess, I have much to hope from such a brother; and I am happy that I may soon say, such a sister.

MARIA. My dear, you distress me; you have all my love.

MANLY. And mine.

CHARLOTTE. If repentance can entitle me to forgiveness, I have already much merit; for I despise the littleness of my past conduct. I now find that the heart of any worthy man cannot be gained by invidious attacks upon the rights and characters of others;--by countenancing the addresses of a thousand;--or that the finest assemblage of features, the greatest taste in dress, the genteelest address, or the most brilliant wit, cannot,) eventually secure a coquette from contempt and ridicule.

MANLY. And I have learned that probity, virtue, honour, though they should not have received the polish of Europe, will secure to an honest American the good graces of his fair countrywomen, and, I hope, the applause of THE PUBLIC.

THE END



Humanities · Teacher Resource Notebook

Unit 3: Industrialization and Economics

Essential Question: What social, political, and economic opportunities and problems arise from changes in technology?

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**COLUMBUS CITY SCHOOLS**

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## Humanities · Recommended Reading and Resources

### Unit 3: Industrialization and Economics

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#### **Novels**

##### Time Period

Charles Dickens, *Oliver Twist*

[Study Guide: <http://www.sparknotes.com/lit/oliver/>]

Charles Dickens, *Hard Times*

[Study Guide: <http://www.gradesaver.com/classicnotes/titles/hard/>]

Elizabeth Gaskell, *Mary Barton*

##### Time Period/Thematic

Mary Shelley, *Frankenstein*

[Study Guide: <http://www.glencoe.com/sec/literature/litlibrary/pdf/frankenstein.pdf>]

[United Streaming: Key word search – Frankenstein]

#### **Play**

Clyde Fitch, *The City*

#### **Literature Textbook Correlations**

*Literature, Language and Literacy* – Grade Nine – Prentice Hall 2010

The Necklace, p. 331

#### **Humanities Reader Selections**

Mary Shelley, *The Monster Meets His Maker*, p. 121

Charles Dickens, *Coketown*, p. 131

Emile Zola, *In the Iron Foundry*, p. 138

D.H. Lawrence, *The Factory Cities*, p. 149

Flora Tristan, *A Call for Worker Solidarity*, p. 151

Walt Whitman, *"I Hear America Singing"*, p. 162

Carl Sandburg, *"Chicago,"* p. 163

#### **Websites**

Biographies, *The Inventors*

<http://www.blupete.com/Literature/Biographies/Science/Inventors.htm>

United Streaming - Key Word Search "Frankenstein"

<http://www.unitedstreaming.com>

## Humanities · Literary Connection

### Unit 3: Industrialization and Economics

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**Industrialization and Economics** – *What social, political, and economic opportunities and problems arise from changes in technology?*

#### FICTION

Many works of fiction related to the effects of technology depict **Dystopia** – “a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Dystopias, through an exaggerated worst-case scenario, make a criticism about a current trend, societal norm, or political system.” The following works can be used to explore writers’ viewpoints about the effects and impact of technology.

#### Discussion Questions

- Think about the time period and conditions of society when the authors wrote these works, as well as the conditions of society today. Discuss how conditions of their times may have influenced their works. Compare and/or contrast how today’s society aligns to the environment depicted in the works.

#### Literature Textbook Correlations

*Literature; Language and Literacy* – Grade Nine – Prentice Hall 2010

De Maupassant, Guy. “The Necklace.” p.331. This is a short story set in nineteenth-century France. Monsieur and Madame Loisel are middle class citizens, living on M. Loisel’s salary from his government job. The story discusses the materialism that often times accompanies an industrialized nation.

#### Other short stories:

- Bradbury, Ray. “There Will Come Soft Rains”. This futuristic short story details the daily tasks of a robotic house after its inhabitants have died in a nuclear war. It discusses the flaws of technology and human dependence upon it. (There is a poem with the same title by Sara Teasdale which is included within the story.)
- Bradbury, Ray. “The Veldt”. The story describes the breakdown of the family unit as a result of a machine designed to “entertain” children that actually allows them to emotionally detach themselves from the parents, as well as to cause them physical harm.

#### Novels

There are many novels that include themes related to the effects of technology upon society. Before assigning novels, consider the students’ ages and maturity levels, reading abilities and interests. A few suggestions are as follows:

- Shelly, Mary Wollstonecraft. *Frankenstein*. The novel, which was written in 1831, traces Victor Frankenstein’s life from his early childhood and the development of his interest in science to his creation of the “Creature” and the tragic events that result from his experiment. One of the themes in the novel

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### Unit 3: Industrialization and Economics

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deals with the pursuit of knowledge and how it can become dangerous when it exceeds acceptable limits. The subtitle of the novel, *The Modern Prometheus*, refers to the Greek god Prometheus who was severely punished after giving the knowledge of fire to man.

- Lowry, Lois. *The Giver*. Written in 1993, this novel is written from the point of view of Jonas, an eleven-year-old boy living in a futuristic society that has eliminated all pain, fear, war, and hatred. There is no prejudice because everyone looks and acts the same. However, society also has eliminated choice. The “control” the government has is a result of the elimination of society’s memories of its collective experiences.
- Bradbury, Ray. *Fahrenheit 451*. Firemen start fires rather than putting them out in this futuristic society where people do not read books, enjoy nature, spend time by themselves, think independently, or have meaningful conversations. Published in 1952, Bradbury explores the issues of censorship, as well as his views about a lifestyle of too much stimulation and its impact upon society.

#### Websites

- [www.readwritethink.org](http://www.readwritethink.org) – This site has various lesson plans that may be useful.
  - 1) **“Decoding the Dystopian Characteristics of Macintosh’s ‘1984’ Commercial.”**  
This lesson uses the “1984” Macintosh commercial to introduce students to dystopian characteristics. Students analyze the techniques used in the commercial and identify the comments that it makes about contemporary society.
  - 2) **“Decoding *The Matrix*: Exploring Dystopian Characteristics Through Film.”**  
The lesson uses film clips from *The Matrix* and other dystopian movies to introduce students to the characteristics found in dystopian works, such as *Brave New World*, *Fahrenheit 451* and *1984*.
  - 3) **“Paying Attention to Technology: Exploring a Fictional Technology.”**  
Students complete a short survey to establish their beliefs about technology and then compare their opinions to the ideas in a novel that depicts technology (such as *1984*, *Brave New World*, *Fahrenheit 451*, *REM World*, or *Feed*). By exploring the fictional technology, students are urged to think more deeply about their own beliefs and to pay attention to the ways that technology is described and used.

#### NONFICTION

Students can explore and share their own experiences with technology; read and research various resources that trace the development of technology; and evaluate the impact technology has upon society.

#### Discussion Questions



## Humanities · Literary Connection

### Unit 3: Industrialization and Economics

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- When considering the influences of technology upon society, one should explore the following perspectives: economic, political, social, ecological, and ethical. Questions that students can research and discuss include:
  - What are the advantages and disadvantages of this particular technology?
  - Are there alternative ways to accomplish the same ends?
  - What trade-offs or compromises may be necessary to use this technology?
  - What risks are associated with this technology?
  - Who benefits from its use? In what ways?
  - Who is harmed as a result of this technology? In what ways?

- Students may assess their own interactions with technology and analyze and evaluate a specific technology through two lesson plans found on the website – [www.readwritethink.org](http://www.readwritethink.org).

1) **“Paying Attention to Technology: Writing Technology Autobiographies.”**

In this lesson plan, students brainstorm lists of their interactions with technology, map these interactions graphically, and then compose narratives of their most significant interactions with technology. By writing these technology autobiographies, students explore what their stories reveal about why we use the technologies we do when we do.

2) **“Paying Attention to Technology: Reviewing a Technology.”**

Students profile a familiar technology to create a technology review that explores when and how the technology might be used. The lesson can be used for literary analysis of a text that highlights a particular technology or for the evaluation of a specific technology that the student or others use.

Consult [www.pbs.org](http://www.pbs.org) for:

3) **“Innovation on Trial.”**

Students examine the pros and cons of inventions and innovations through research and debate to determine if a specific innovation was “worth it.” online resources given include topics such as stem cell research, human genome project and a historical perspective of inventions and inventors that made America. Other book titles related to the topic are also cited.

- To give students more in-depth background knowledge about technology, the following programs offered through [www.pbs.org/teachers](http://www.pbs.org/teachers) - Thematic Teaching - PBS online may be helpful.
  - 1) **“Innovation: Life Inspired”** – Explore fascinating inventions with interactive features and lesson plans.
  - 2) **“Scientific American Frontiers”** – Examine some of the breakthrough innovations and inventions changing the scientific landscape.
  - 3) **“Nova - Technology”** – Learn how advancements in technology are revolutionizing communication, space exploration, and warfare.

## Humanities · Literary Connection

### Unit 3: Industrialization and Economics

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- Various resources may be used to broaden students' knowledge of issues related to technology. A few include:
  - 1) Website – <http://www.economist.com> – This magazine often features articles that highlight current issues related to technology. Some of the topics included in June 7, 2008 (Volume 387, Issue 8783) are: Use of Internet surfing history for market data; security scanning at airports; tracking vehicles by law enforcement; and hybrids in cars.
  - 2) Website – [www.readwritethink.org](http://www.readwritethink.org) – “Copyright Infringement or Not: The Debate over Downloading Music”. Students discuss their own experiences and conduct further research on the controversial topic of sharing music and other audio content on the Internet. Based on their research, students take a stand on the controversy and develop persuasive arguments on the position that they present in a class debate on the subject.
  - 3) Website – <http://www.nytimes.com/learning/teachers/lessons> - “Investigating Internet Censorship Around the World”. This activity has students evaluate websites banned in various countries and explore the reasons why particular countries would want to block information from its people. A related *New York Times* article “China Has World’s Tightest Internet Censorship, Study Finds”, by Joseph Kahn, December 5, 2002, is cited.

## Humanities · Art and Music Connection

### Unit 3: Industrialization and Economics

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#### Art and the Industrial Revolution

By the middle of the 19<sup>th</sup> century, rapid industrialization had a deep effect on everyday life in Europe. And this change began to make the dreams of romantics seem pointless. In literature and the visual arts, realism tried to show life as it is, not as it should be. Realist painting reflected the increasing political importance of the working class in the 1850s. The growing class of industrial workers lived grim lives in dirty, crowded cities. Along with paintings, novels proved especially suited to describing workers' suffering. The interest in science and the scientific approach during this period encouraged this "realistic" approach to art and literature.

#### Web Links:

[http://encarta.msn.com/encyclopedia\\_761552472/realism\\_\(art\\_and\\_literature\).html](http://encarta.msn.com/encyclopedia_761552472/realism_(art_and_literature).html)

This site provides a summary of realist art and literature including sample artists, authors, and works of art.

<http://www.huntfor.com/arthistory/c19th/realism.htm>

This site provides historical background information, a description of the realist style of art, and sample painters and paintings.

#### Photography

As realist painters and writers detailed the lives of actual people, photographers could record an instant in time with scientific precision. The first practical photographs were called daguerreotypes. They were named after the French inventor, Louis Daguerre. Daguerre was an artist who created scenery for theaters. To improve the realism of his scenery, Daguerre developed his photographic invention. The images produced in his daguerreotypes were startlingly real and won him worldwide fame.

#### Web Links:

<http://memory.loc.gov/ammem/daghtml/daghome.html>

The Library's daguerreotype collection consists of more than 725 photographs dating from 1839 to 1864. Portrait daguerreotypes produced by the Mathew Brady studio make up the major portion of the collection.

<http://www.historyplace.com/unitedstates/childlabor/>

This site presents the photography of Lewis Hine, an American photographer who captured the reality of child labor during the Industrial Revolution.

#### Music and the Labor Movement

#### Web Links:

<http://memory.loc.gov/ammem/ndlpedu/lessons/99/sing/intro.html>

This site provides lesson plans that use sheet music to have students analyze industrialization and reform to answer the essential question, "How does society respond to change?"

<http://www.labor-studies.org/laborsongs.php>

This site includes mp3 files of popular songs of the labor movement.

**Humanities · Reading Study Guide**  
**Mary Shelley, The Monster Meets His Maker**  
*The Western World*, pp. 121-130

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**Questions for Review and Discussion**

1. What makes Frankenstein's creation a monster?
2. Why does Frankenstein fear his creation?
3. There are certain characteristics that separate humans from other animals. Create a list of these characteristics. Which of these does the monster have? Explain why he still not accepted into human society.
4. Why is Frankenstein hesitant about creating a partner for the monster? Why does he eventually change his mind?



**Humanities · Reading Study Guide**  
**Charles Dickens, Coketown**  
*The Western World*, pp. 131-137

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**Key Vocabulary**

Utilitarianism-

Satire-

Utopia-

Dystopia-

**Questions for Review and Discussion**

*Coketown is a wholly fictitious city. However, it is a microcosm of England during the Industrial Revolution and is modeled on cities that existed at the time.*

1. What are the problems of Coketown?

2. What are the causes of these problems?

**Humanities · Reading Study Guide**

**Charles Dickens, Coketown**

***The Western World*, pp. 131-137**

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3. As a community, does Coketown accurately or inaccurately portray the ills of 19<sup>th</sup> century English industrial cities? Use references from the text to support your answer.

4. Does the creation of this fictitious town make Dickens' satire more effective than if he were to situate it in a real city? Why?

5. What does the dystopian state of Coketown suggest about the reality of the Industrial Revolution? Has society been made any better through the progress of the Industrial Revolution? Explain your answer using references from the text.

**Humanities · Reading Study Guide**  
**Emile Zola, In the Iron Foundry**  
*The Western World, pp. 138-148*

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**Key Vocabulary**

foundry-

naturalism-

**Questions for Review and Discussion**

1. Why do you think that Zola chose to have “In the Iron Foundry” narrated by a female?
2. How is the industrial section of Paris that Gervaise wanders through similar to Dickens’ Coketown? What are some problems that all industrial cities faced?
3. What effects has the Industrial Revolution had on the working class according to Zola?
4. The move from an agrarian lifestyle to an urban setting during the Industrial Revolution had dramatic effects on the family unit. How has the urban, industrial lifestyle impacted Gervaise’s family?







**Humanities · Reading Study Guide**  
**D.H. Lawrence, The Factory Cities**  
*The Western World, pp. 149-150*

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5. What does the end of the poem suggest about the power of industrial workers?

6. What has to happen in order for the fish to overcome the power of the angler?

a. What statement is Lawrence trying to make to the workers?

b. To the factory owners and the politicians?

7. What does the last stanza suggest about Lawrence's political beliefs?

**Humanities · Reading Study Guide**  
**Flora Tristan, A Call for Worker Solidarity**  
*The Western World, pp. 151-161*

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**Key Vocabulary**

Solidarity-

Working class-

Guild-

Labor union-

**Questions for Review and Discussion**

1. Why does Tristan advocate against violence as a means for achieving her goal?

a. What instead does she suggest is the only solution?

2. Describe the present conditions of workers, according to Tristan.



**Humanities · Reading Study Guide**  
**Flora Tristan, A Call for Worker Solidarity**  
*The Western World, pp. 151-161*

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7. Describe the conditions (situation) of the working woman from childhood to marriage.
- a. What effect do these conditions have on the working woman?
8. Why does Tristan demand rights for women as well?
9. What are the intended/expected results of the Universal Union?
- a. Do you think that they are reasonable or attainable in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries?
- b. Do you think that they are reasonable or attainable in the 21<sup>st</sup> century?

**Humanities · Reading Study Guide**  
**Walt Whitman, "I Hear America Singing"**  
*The Western World, p. 162*

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**Questions for Discussion and Review**

1. What means does Whitman use to distinguish among the various songs?
  - a. How are the songs different from one another?
  
2. What overall disposition does Whitman have toward the differing songs?
  - a. Is there an overall judgment or perspective that the speaker takes toward the songs he hears?
  
3. What sounds compose the "song" of America?
  - a. Why do you think that Whitman chose these sounds to comprise America's "song"?
  
4. What do these sounds tell the reader about the foundation of American society?

**Humanities · Reading Study Guide**

**Walt Whitman, "I Hear America Singing"**

*The Western World, p. 162*

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5. Why do you suppose Whitman uses the kind of work the singers do as the tag by which he identifies them?

- a. What statement, if any, does he wish to make about work?
  
  
  
  
  
  
  
  
  
  
- b. What kinds of work does the poem seem to value?
  
  
  
  
  
  
  
  
  
  
- c. To what extent does work appear to be segregated by gender?

6. How does the poem end? Does that ending deviate from the rest of the poem?

- a. Does the party of "young fellows" singing at night differ from the songs of the day? Explain.

7. If you were to rewrite this poem to match 21<sup>st</sup> century American ideals, what sounds would compose America's "song"?





Name \_\_\_\_\_ Date \_\_\_\_\_ Period \_\_\_\_\_

## Humanities · Reading Study Guide

### Carl Sandburg, *Chicago*

*The Western World*, p. 163

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4. This poem was first published in 1914. What actual social conditions in cities at that time does the poem reflect?

a. What is the balance the poem seeks between celebration and criticism of Chicago?

5. What metaphors and analogies does this poem choose for its harsh initial view of the city?

a. How do these contrast with those for the more celebratory view?

## Humanities · Poetry Guides

### Unit 3: Industrialization and Economics

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#### “Chicago” by Carl Sandburg

- Before students read and discuss the poem, define **apostrophe** (a direct address of inanimate objects, abstract qualities or persons not living or present) and **personification** (giving inanimate objects or abstract concepts animate or living qualities).

#### Discussion Questions

1. In your own words, summarize the subject and situation of the poem.
2. What is the theme of the poem?
2. Identify the use of personification and apostrophe in this poem.
3. Explain the imagery in the poem. What do you think is its source?
4. Analyze the poet’s style by addressing the following questions:
  - Does the poet make a general statement and then support it with details? Explain your response and give examples from the poem as support.
  - Are there comparisons or contrasts in the poem? What is the effect of them?
  - Is there repetition of words, phrases or ideas? What is the effect of its use? Explain your response and give specific examples from the poem as support.

\* For a short biography of the poet, use the website – <http://www.poets.org>.

\* For a lesson plan that incorporates study of the historical and cultural context in which the poem was written and the poetic devices, use the website – <http://edsitement.neh.gov> – Lesson plan – “Carl Sandburg’s ‘Chicago’: Bringing a Great City Alive”.

#### “I Hear America Singing” by Walt Whitman

#### Discussion Questions

1. Explain what the “voices” in the poem represent as a whole, as well as individually.
2. What is the theme of the poem?
3. What is the significance of the repetition of the word “singing”?

## Humanities · Poetry Guides

### Unit 3: Industrialization and Economics

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4. Describe the tone of the poem.
5. Compare and contrast the lives of citizens as described in the poem to the lives of citizens today.
  - Possible student activity: Students create their own poems that express their views of America using the Whitman poem as a model.
  - To examine different views of America expressed in poetry, refer to the lesson plan “Varying Views of America” found on the site <http://www.readwritethink.org>. This lesson looks at poems “I Hear America Singing” by Walt Whitman, “I Too, Sing America” by Langston Hughes, and “On the Pulse of Morning” by Maya Angelou. The lesson has students examine the ways that individuals vary in their tones and perspectives toward a similar subject. Students could also examine the time periods represented in each poem and discuss how it may have influenced the poets.

### **“I, Too, Sing America” by Langston Hughes**

#### Discussion Questions

1. What is the theme of the poem?
2. Describe the tone of the poem.
3. What is the significance of the title? How could it be related to the title of Walt Whitman’s poem “I Hear America Singing”?
4. What is the effect of the repetition of the title at the beginning and the subtle change of the line at the ending of the poem?

#### Answer Key

(Possible responses but not limited to these answers)

### **“Chicago” by Carl Sandburg**

1. In your own words, summarize the subject and the situation of the poem.  
**The poem discusses various aspects of life in the city of Chicago, most likely during the early 1900’s. The city is described in both positive and negative terms.**
2. What is the theme of the poem?  
**In spite of negative images and events, Chicago is a proud vibrant city.**
3. Identify the use of personification and apostrophe in this poem.

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**The poet addresses Chicago as wicked, crooked and brutal in lines 6-12. The city is described in human traits of singing, laughing and bragging in lines 9; 18-27.**

4. Explain the imagery in the poem. What do you think is its source?

**The images in the poem are often harsh but realistic. The source of the imagery is the visual backdrop of the city, as well as the daily life seen in its streets.**

5. Analyze the poet's style by addressing the following questions:

- Does the poet make a general statement and then support it with details?

Explain your response and give examples from the poem as support.

**The first half of the poem makes direct general statements and gives examples that demonstrate the qualities, such as painted women under gas lamps luring farm boys to support the statement of the city being wicked.**

- Are there comparisons or contrasts in the poem? What is the effect of them?

**Comparisons are used throughout the poem to give support to the image of the city being strong, proud and thriving. Examples include: Fierce as a dog with tongue lapping for action; laughing even as an ignorant fighter laughs who has never lost a battle. The examples are put in very simple terms to help the reader create a visual image.**

**The contrasts come in the second half of the poem where the negative aspects are interpreted or described as positive attributes. This helps the reader look beyond the obvious image to see what lies beneath.**

- Is there repetition of words, phrases, or ideas? What is the effect of its use?

Explain your response and give specific examples from the poem as support.

**The opening lines 1-5 are repeated in the final lines. The repetition emphasizes the descriptive phrases attributed to the city, with the final lines stating them in a positive manner. Repetition can be found in the second part of the poem – the word “laughing” is used to give a positive connotation to the city, showing it overcoming the negatives. Some of the lines follow similar patterns in the beginning which add to the rhythm of the poem, such as “And they..”; “Under the..”**

#### Answer Key

(Possible responses not limited to these answers)

### **“I Hear America Singing” by Walt Whitman**

1. Explain what the “voices” in the poem represent as a whole, as well as individually.

**The voices represent the individual workers who contribute each day to the development of the country. As a whole, they represent the trades that were essential in making America.**

2. What is the theme of the poem?

**The poem celebrates the work done and the workers who made this country what it is.**

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3. What is the significance of the repetition of the word “singing”?  
**The word “singing” suggests pride and ownership by each person who contributes through his/her work.**
4. Describe the tone of the poem.  
**The poem has an upbeat positive tone that promotes a strong work ethic.**
5. Compare and contrast the lives of citizens as described in the poem to the lives of citizens today.  
**Hard work and relaxation are a part of life--both in the past and present. Some of the professions mentioned may not be as prominent today due to technological advances. The work of the women mentioned in the poem has broadened in terms of the type of professions women can now pursue.**

### **“I, Too, Sing America” by Langston Hughes**

1. What is the theme of the poem?  
**The African-American should be recognized as a part of this country, too. He will not forever remain in the background as a “second-class citizen” and will be accepted in the future.**
2. Describe the tone of the poem.  
**The poet speaks in a straight-forward manner, somewhat bitter yet hopeful.**
3. What is the significance of the title? How could it be related to the title of Walt Whitman’s poem “I Hear America Singing”?  
**The title serves as a request or reminder to be included with those who “sing” and represent America. The poem by Walt Whitman did not directly address the role of African-Americans in the development of this country.**
4. What is the effect of the repetition of the title at the beginning and the subtle change of the line at the ending of the poem?  
**The use of the line conveys a sense of belonging and pride by African-Americans. The final line makes an emphatic statement that African-Americans are a vital part of the country.**

## Humanities • Primary Source

### Leeds Woollen Workers Petition, 1786

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*This petition by workers in Leeds (a major center of wool manufacture in Yorkshire) appeared in a local newspaper in 1786. They are complaining about the effects of machines on the previously well-paid skilled workers.*

#### **To the Merchants, Clothiers and all such as wish well to the Staple Manufactory of this Nation.**

The Humble ADDRESS and PETITION of Thousands, who labour in the Cloth Manufactory.

SHEWETH, That the Scribbling-Machines have thrown thousands of your petitioners out of employ, whereby they are brought into great distress, and are not able to procure a maintenance for their families, and deprived them of the opportunity of bringing up their children to labour: We have therefore to request, that prejudice and self-interest may be laid aside, and that you may pay that attention to the following facts, which the nature of the case requires.

The number of Scribbling-Machines extending about seventeen miles south-west of LEEDS, exceed all belief, being no less than *one hundred and seventy!* and as each machine will do as much work in twelve hours, as ten men can in that time do by hand, (speaking within bounds) and they working night-and day, one machine will do as much work in one day as would otherwise employ twenty men.

As we do not mean to assert any thing but what we can prove to be true, we allow four men to be employed at each machine twelve hours, working night and day, will take eight men in twenty-four hours; so ~ that, upon a moderate computation twelve men are thrown out of employ for every single machine used in scribbling; and as it may be sup', posed the number of machines in all the other quarters together, t nearly equal those in the South-West, full four thousand men are left l-; to shift for a living how they can, and must of course fall to the Parish, if not timely relieved. Allowing one boy to be bound apprentice from each family out of work, eight thousand hands are deprived of the opportunity of getting a livelihood.

We therefore hope, that the feelings of humanity will lead those who l, have it in their power to prevent the use of those machines, to give every discouragement they can to what has a tendency so prejudicial to their fellow-creatures.

This is not all; the injury to the Cloth is great, in so much that in Frizing, instead of leaving a nap upon the cloth, the wool is drawn out and the Cloth is left thread-bare.

Many more evils we could enumerate, but we would hope, that the sensible part of mankind, who are not biassed by interest, must see the dreadful tendency of their continuance; a depopulation must be the consequence; trade being then lost, the landed interest will have no other satisfaction but that of being *last devoured*.

We wish to propose a few queries to those who would plead for the further continuance of these machines:

Men of common sense must know, that so many machines in use, take the work from the hands employed in Scribbling, - and who did that business before machines were invented.

How are those men, thus thrown out of employ to provide for their families; - and what are they to put their children apprentice to, that the rising generation may have something to keep them at work, in order that they may not be like vagabonds strolling about in idleness? Some say, Begin and learn some other business. - Suppose we do; who will maintain our families, whilst we undertake the arduous task; and when we have learned it, how do we know we shall be any better for all our pains; for by the time we have served our second apprenticeship, another machine may arise, which may take away that business also; so that our families, being half pined whilst we are learning how to provide them with bread, will be wholly so during the period of our third apprenticeship.

**Humanities · Primary Source**  
**Leeds Woollen Workers Petition, 1786**

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But what are our children to do; are they to be brought up in idleness? Indeed as things are, it is no wonder to hear of so many executions; for our parts, though we may be thought illiterate men, our conceptions are, that bringing children up to industry, and keeping them employed, is the way to keep them from falling into those crimes, which an idle habit naturally leads to.

These things impartially considered will we hope, be strong advocates in our favour; and we conceive that men of sense, religion and humanity, will be satisfied of the reasonableness, as well as necessity of this address, and that their own feelings will urge them to espouse the cause of us and our families -

Signed, in behalf of THOUSANDS, by

Joseph Hepworth Thomas Lobleby

Robert Wood Thos. Blackburn

From J. F. C. Harrison, *Society and Politics in England, 1780-1960* (New York: Harper & Row, 1965), pp. 71-72.



**Humanities · Primary Source**  
**Letter from Leeds Cloth Merchants, 1791**

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*This statement by the Cloth Merchants of Leeds (a major center of wool manufacture in Yorkshire) defended the use of machines. It appeared in 1791.*

At a time when the People, engaged in every other Manufacture in the Kingdom, are exerting themselves to bring their Work to Market at reduced Prices, which can alone be effected by the Aid of Machinery, it certainly is not necessary that the Cloth Merchants of Leeds, who depend chiefly on a Foreign Demand, where they have for Competitors the Manufacturers of other Nations, whose Taxes are few, and whose manual Labour is only Half the Price it bears here, should have Occasion to defend a Conduct, which has for its Aim the Advantage of the Kingdom in general, and of the Cloth Trade in particular; yet anxious to prevent Misrepresentations, which have usually attended the Introduction of the most useful Machines, they wish to remind the Inhabitants of this Town, of the Advantages derived to every flourishing Manufacture from the Application of Machinery; they instance that of Cotton in particular, which in its internal and foreign Demand is nearly alike to our own, and has in a few Years by the Means of Machinery advanced to its present Importance, and is still increasing.

If then by the Use of Machines, the Manufacture of Cotton, an Article which we import, and are supplied with from other Countries, and which can every where be procured on equal Terms, has met with such amazing Success, may not greater Advantages be reasonably expected from cultivating to the utmost the Manufacture of Wool, the Produce of our own Island, an Article in Demand in all Countries, almost the universal Clothing of Mankind?

In the Manufacture of Woollens, the Scribbling Mill, the Spinning Frame, and the Fly Shuttle, have reduced manual Labour nearly One third, and each of them at its-first Introduction carried an Alarm to the Work People, yet each has contributed to advance the Wages and to increase the Trade, so that if an Attempt was now made to deprive us of the Use of them, there is no Doubt, but every Person engaged in the Business, would exert himself to defend them.

From these Premises, we the undersigned Merchants, think it a Duty we owe to ourselves, to the Town of Leeds, and to the Nation at large, to declare that we will protect and support the free Use of the proposed Improvements in Cloth-Dressing, by every legal Means in our Power; and if after all, contrary to our Expectations, the Introduction of Machinery should for a Time occasion a Scarcity of Work in the Cloth Dressing Trade, we have unanimously agreed to give a Preference to such Workmen as are now settled Inhabitants of this Parish, and who give no Opposition to the present Scheme.

Appleby & Sawyer  
Bernard Bischoff & Sons  
[and 59 other names]

From J. F. C. Harrison, *Society and Politics in England, 1780-1960* (New York: Harper & Row, 1965), pp. 72-74.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1791machines.html>>

## Humanities · Primary Source

### Harriet Robinson, Lowell Mill Girls

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*In her autobiography, Harriet Hanson Robinson, the wife of a newspaper editor, provided an account of her earlier life as female factory worker (from the age of ten in 1834 to 1848) in the textile Mills of Lowell, Massachusetts. Her account explains some of the family dynamics involved, and lets us see the women as active participants in their own lives - for instance in their strike of 1836.*

In what follows, I shall confine myself to a description of factory life in Lowell, Massachusetts, from 1832 to 1848, since, with that phase of Early Factory Labor in New England, I am the most familiar-because I was a part of it.

In 1832, Lowell was little more than a factory village. Five "corporations" were started, and the cotton mills belonging to them were building. Help was in great demand and stories were told all over the country of the new factory place, and the high wages that were offered to all classes of workpeople; stories that reached the ears of mechanics' and farmers' sons and gave new life to lonely and dependent women in distant towns and farmhouses .... Troops of young girls came from different parts of New England, and from Canada, and men were employed to collect them at so much a head, and deliver them at the factories. . . .

At the time the Lowell cotton mills were started the caste of the factory girl was the lowest among the employments of women. In England and in France, particularly, great injustice had been done to her real character. She was represented as subjected to influences that must destroy her purity and self respect. In the eyes of her overseer she was but a brute, a slave, to be beaten, pinched and pushed about. It was to overcome this prejudice that such high wages had been offered to women that they might be induced to become mill girls, in spite of the opprobrium that still clung to this degrading occupation....

The early millgirls were of different ages. Some were not over ten years old; a few were in middle life, but the majority were between the ages of sixteen and twenty five. The very young girls were called "doffers." They "doffed," or took off, the full bobbins from the spinning frames, and replaced them with empty ones. These mites worked about fifteen minutes every hour and the rest of the time was their own. When the overseer was kind they were allowed to read, knit, or go outside the mill yard to play. They were paid two dollars a week. The working hours of all the girls extended from five o'clock in the morning until seven in the evening, with one half hour each, for breakfast and dinner. Even the doffers were forced to be on duty nearly fourteen hours a day. This was the greatest hardship in the lives of these children. Several years later a ten hour law was passed, but not until long after some of these little doffers were old enough to appear before the legislative committee on the subject, and plead, by their presence, for a reduction of the hours of labor.

Those of the millgirls who had homes generally worked from eight to ten months in the year; the rest of the time was spent with parents or friends. A few taught school during the summer months. Their life in the factory was made pleasant to them. In those days there was no need of advocating the doctrine of the proper relation between employer and employed. *Help was too valuable to be ill-treated....*

The most prevailing incentive to labor was to secure the means of education for some *male* member of the family. To make a *gentleman* of a brother or a son, to give him a college education, was the dominant thought in the minds of a great many of the better class of mill girls. I have known more than one to give every cent of her wages, month after month, to her brother, that he might get the education necessary to enter some profession. I have known a mother to work years in this way for her boy. I have known women to educate young men by their earnings, who were not sons or relatives. There are many men now living who were helped to an education by the wages of the early mill girls.

It is well to digress here a little, and speak of the influence the possession of money had on the characters of some of these women. We can hardly realize what a change the cotton factory made in the status of the working women. Hitherto woman had always been a money *saving* rather than a money earning, member of the

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### Harriet Robinson, Lowell Mill Girls

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community. Her labor could command but small return. If she worked out as servant, or "help," her wages were from 50 cents to \$1 .00 a week; or, if she went from house to house by the day to spin and weave, or do tailoress work, she could get but 75 cents a week and her meals. As teacher, her services were not in demand, and the arts, the professions, and even the trades and industries, were nearly all closed to her.

As late as 1840 there were only seven vocations outside the home into which the women of New England had entered. At this time woman had no property rights. A widow could be left without her share of her husband's (or the family) property, an "incumbrance" to his estate. A father could make his will without reference to his daughter's share of the inheritance. He usually left her a home on the farm as long as she remained single. A woman was not supposed to be capable of spending her own, or of using other people's money. In Massachusetts, before 1840, a woman could not, legally, be treasurer of her own sewing society, unless some men were responsible for her. The law took no cognizance of woman as a money spender. She was a ward, an appendage, a relict. Thus it happened that if a woman did not choose to marry, or, when left a widow, to remarry, she had no choice but to enter one of the few employments open to her, or to become a burden on the charity of some relative.

...

One of the first strikes that ever took place in this country was in Lowell in 1836. When it was announced that the wages were to be cut down, great indignation was felt, and it was decided to strike or "turn out" en masse. This was done. The mills were shut down, and the girls went from their several corporations in procession to the grove on Chapel Hill, and listened to incendiary speeches from some early labor reformers.

One of the girls stood on a pump and gave vent to the feelings of her companions in a neat speech, declaring that it was their duty to resist all attempts at cutting down the wages. This was the first time a woman had spoken in public in Lowell, and the event caused surprise and consternation among her audience

It is hardly necessary to say that, so far as practical results are concerned, this strike did no good. The corporation would not come to terms. The girls were soon tired of holding out, and they went back to their work at the reduced rate of wages. The ill success of this early attempt at resistance on the part of the wage element seems to have made a precedent for the issue of many succeeding strikes.

Harriet H. Robinson, "Early Factory Labor in New England," in Massachusetts Bureau of Statistics of Labor, *Fourteenth Annual Report* (Boston: Wright & Potter, 1883), pp. 38082, 38788, 39192.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/robinson-lowell.html>>

**Humanities · Primary Source****Andrew Ure, The Philosophy of the Manufacturers, 1835**

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*Andrew Ure (1778-1857), a professor at the University of Glasgow, was an enthusiast for the new manufacturing system. Here he represents the views of a new class: the manufacturers whose wealth derived from ownership of factories.*

This island is pre-eminent among civilized nations for the prodigious development of its factory wealth, and has been therefore long viewed with a jealous admiration by foreign powers. This very pre-eminence, however, has been contemplated in a very different light by many influential members of our own community, and has been even denounced by them as the certain origin of innumerable evils to the people, and of revolutionary convulsions to the state. If the affairs of the kingdom be wisely administered, I believe such allegations and fears will prove to be groundless, and to proceed more from the envy of one ancient and powerful order of the commonwealth, towards another suddenly grown into political importance, than from the nature of things....

The blessings which physio-mechanical science has bestowed on society, and the means it has still in store for ameliorating the lot of mankind, have been too little dwelt upon; while, on the other hand, it has been accused of lending itself to the rich capitalists as an instrument for harassing the poor, and of exacting from the operative an accelerated rate of work. It has been said, for example, that the steam-engine now drives the power-looms with such velocity as to urge on their attendant weavers at the same rapid pace; but that the hand-weaver, not being subjected to this restless agent, can throw his shuttle and move his treddles at his convenience. There is, however, this difference in the two cases, that in the factory, every member of the loom is so adjusted, that the driving force leaves the attendant nearly nothing at all to do, certainly no muscular fatigue to sustain, while it procures for him good, unfailing wages, besides a healthy workshop *gratis*: whereas the non-factory weaver, having everything to execute by muscular exertion, finds the labour irksome, makes in consequence innumerable short pauses, separately of little account, but great when added together; earns therefore proportionally low wages, while he loses his health by poor diet and the dampness of his hovel....

The constant aim and effect of scientific improvement in manufactures are philanthropic, as they tend to relieve the workmen either from niceties of adjustment which exhaust his mind and fatigue his eyes, or from painful repetition of efforts which distort or wear out his frame. At every step of each manufacturing process described in this volume the humanity of science will be manifest....

In its precise acceptance, the Factory system is of recent origin, and may claim England for its birthplace. The mills for throwing silk, or making organzine, which were mounted centuries ago in several of the Italian states, and furtively transferred to this country by Sir Thomas Lombe in 1718, contained indeed certain elements of a factory, and probably suggested some hints of those grander and more complex combinations of self-acting machines, which were first embodied half a century later in our cotton manufacture by Richard Arkwright, assisted by gentlemen of Derby, well acquainted with its celebrated silk establishment. But the spinning of an entangled flock of fibres into a smooth thread, which constitutes the main operation with cotton, is in silk superfluous; being already performed by the unerring instinct of a worm, which leaves to human art the simple task of doubling and twisting its regular filaments. The apparatus requisite for this purpose is more elementary, and calls for few of those gradations of machinery which are needed in the carding, drawing, roving, and spinning processes of a cotton-mill.

When the first water-frames for spinning cotton were erected at Cromford, in the romantic valley of the Derwent, about sixty years ago, mankind were little aware of the mighty revolution which the new system of labour was destined by Providence to achieve, not only in the structure of British society, but in the fortunes of the world at large. Arkwright alone had the sagacity to discern, and the boldness to predict in glowing language, how vastly productive human industry would become, when no longer proportioned in its results to muscular effort, which is by its nature fitful and capricious, but when made to consist in the task of guiding the work of mechanical fingers and arms, regularly impelled with great velocity by some indefatigable physical power. What his judgment so

## Humanities · Primary Source

### Andrew Ure, *The Philosophy of the Manufacturers*, 1835

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clearly led him to perceive, his energy of will enabled him to realize with such rapidity and success, as would have done honour to the most influential individuals, but were truly wonderful in that obscure and indigent artisan....

The principle of the factory system then is, to substitute mechanical science for hand skill, and the partition of a process into its essential constituents, for the division or graduation of labour among artisans. On the handicraft plan, labour more or less skilled was usually the most expensive element of production.... but on the automatic plan, skilled labour gets progressively superseded, and will, eventually, be replaced by mere overlookers of machines.

By the infirmity of human nature it happens, that the more skilful the workman, the more self-willed and intractable he is apt to become, and, of course, the less fit a component of a mechanical system, in which, by occasional irregularities, he may do great damage to the whole. The grand object therefore of the modern manufacturer is, through the union of capital and science, to reduce the task of his work-people to the exercise of vigilance and dexterity, - faculties, when concentrated to one process, speedily brought to perfection in the young. In the infancy of mechanical engineering, a machine-factory displayed the division of labour in manifold gradations - the file, the drill, the lathe, having each its different workmen in the order of skill: but the dextrous hands of the filer and driller are now superseded by the planing, the key groove cutting, and the drilling-machines; and those of the iron and brass turners, by the self-acting slide-lathe....

It is, in fact, the constant aim and tendency of every improvement in machinery to supersede human labour altogether, or to diminish its cost, by substituting the industry of women and children for that of men; or that of ordinary labourers for trained artisans. In most of the water-twist, or throstle cotton-mills, the spinning is entirely managed by females of sixteen years and upwards. The effect of substituting the self-acting mule for the common mule, is to discharge the greater part of the men spinners, and to retain adolescents and children. The proprietor of a factory near Stockport states, in evidence to the commissioners, that, by such substitution, he would save 501. a week in wages in consequence of dispensing with nearly forty male spinners, at about 25s. of wages each....

Steam-engines furnish the means not only of their support but of their multiplication. They create a vast demand for fuel; and, while they lend their powerful arms to drain the pits and to raise the coals, they call into employment multitudes of miners, engineers, shipbuilders, and sailors, and cause the construction of canals and railways. Thus therefore, in enabling these rich fields of industry to be cultivated to the utmost, they leave thousands of fine arable fields free for the production of food to man, which must have been otherwise allotted to the food of horses. Steam-engines moreover, by the cheapness and steadiness of their action, fabricate cheap goods, and procure in their exchange a liberal supply of the necessaries and comforts of life produced in foreign lands.

Improvements in the machinery have a three-fold bearing:

- 1st. They make it possible to fabricate some articles which, but for them, could not be fabricated at all.
- 2nd. They enable an operative to turn out a greater quantity of work than he could before, - time, labour, and quality of work remaining constant.
- 3rd. They effect a substitution of labour comparatively unskilled, for that which is more skilled.

From Andrew Ure, *The Philosophy of Manufactures* (London: Chas. Knight 1835), pp 5-8, 14-15, 20-21, 23, 29-31.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1835ure.html>>

**Humanities • Primary Source****The Physical Deterioration of the Textile Workers**

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[P. Gaskell, *The Manufacturing Population of England*. London, 1833, pp.161-162, 202-203.]

Any man who has stood at twelve o'clock at the single narrow door-way, which serves as the place of exit for the hands employed in the great cotton-mills, must acknowledge, that an uglier set of men and women, of boys and girls, taking them in the mass, it would be impossible to congregate in a smaller compass. Their complexion is sallow and pallid--with a peculiar flatness of feature, caused by the want of a proper quantity of adipose substance to cushion out the cheeks. Their stature low--the average height of four hundred men, measured at different times, and different places, being five feet six inches. Their limbs slender, and playing badly and ungracefully. A very general bowing of the legs. Great numbers of girls and women walking lamely or awkwardly, with raised chests and spinal flexures. Nearly all have flat feet, accompanied with a down-tread, differing very widely from the elasticity of action in the foot and ankle, attendant upon perfect formation. Hair thin and straight--many of the men having but little beard, and that in patches of a few hairs, much resembling its growth among the red men of America. A spiritless and dejected air, a sprawling and wide action of the legs, and an appearance, taken as a whole, giving the world but "little assurance of a man," or if so, "most sadly cheated of his fair proportions..."

Factory labour is a species of work, in some respects singularly unfitted for children. Cooped up in a heated atmosphere, debarred the necessary exercise, remaining in one position for a series of hours, one set or system of muscles alone called into activity, it cannot be wondered at--that its effects are injurious to the physical growth of a child. Where the bony system is still imperfect, the vertical position it is compelled to retain, influences its direction; the spinal column bends beneath the weight of the head, bulges out laterally, or is dragged forward by the weight of the parts composing the chest, the pelvis yields beneath the opposing pressure downwards, and the resistance given by the thigh-bones; its capacity is lessened, sometimes more and sometimes less; the legs curve, and the whole body loses height, in consequence of this general yielding and bending of its parts.

**Humanities · Primary Source**  
**Tables Illustrating the Spread of Industrialization**

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**Table 1**

Percentage Distribution of the World's Manufacturing Production,

1870 and 1913

*(percentage of world total)*

	<b>1870</b>	<b>1913</b>
<b>USA</b>	23.3	35.8
<b>Germany</b>	13.2	15.7
<b>U.K.</b>	31.8	14.0
<b>France</b>	10.3	6.4
<b>Russia</b>	3.7	5.5
<b>Italy</b>	2.4	2.7
<b>Canada</b>	1.0	2.3
<b>Belgium</b>	2.9	2.1
<b>Sweden</b>	0.4	1.0
<b>Japan</b>		1.2
<b>India</b>	11.0	1.1
<b>Other Countries</b>		12.2

**Table 2**

The Rate of Industrial Growth in Five Selected Countries

Indices of Industrial Production

*(Base Figures - 1905-13 = 100)*

	<b>UK</b>	<b>France</b>	<b>Germany</b>	<b>Russia</b>	<b>Italy</b>
<b>1781-90</b>	3.8	10.9	-	-	-
<b>1801-14</b>	7.1	12.3	-	-	-
<b>1825-34</b>	18.8	21.5	-	-	-
<b>1845-54</b>	27.5	33.7	11.7	-	-
<b>1865-74</b>	49.2	49.8	24.2	13.5	42.9
<b>1885-94</b>	70.5	68.2	45.3	38.7	54.6
<b>1905-13</b>	100.0	100.0	100.0	100.0	100.0
<b>% of world industrial production in 1913</b>	14.0	6.4	17.7	5.5	2.7

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### Tables Illustrating the Spread of Industrialization

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**Table 3**

Output of Coal and Lignite - Selected Countries, Annual Averages

(in million metric tonnes)

	<b>UK</b>	<b>France</b>	<b>Germany</b>	<b>Austria</b>	<b>Belgium</b>	<b>Russia</b>
<b>1820-4</b>	17.7	1.1	1.2	0.1	-	-
<b>1840-4</b>	34.2	3.5	4.4	0.52	4.1	-
<b>1860-4</b>	86.3	10.0	20.8	4.1	10.2	0.04
<b>1880-4</b>	158.9	20.2	65.7	17.0	17.5	3.7
<b>1900-4</b>	230.4	33.0	157.3	38.8	23.3	17.3

**Table 4**

Output of Pig Iron - Selected Countries, Annual Averages

(in thousand metric tons)

	<b>UK</b>	<b>France</b>	<b>Germany</b>	<b>Austria</b>	<b>Belgium</b>	<b>Russia</b>
<b>1781-90</b>	69	141	-	-	-	-
<b>1825-29</b>	669	212	90	85	-	164
<b>1855-59</b>	3,583	900	422	306	312	254
<b>1875-79</b>	6,484	1,462	1,770	418	484	424
<b>1900-14</b>	8,778	2,665	7,925	1,425	1,070	2,773

**Table 5**

Growth of the Cotton Industry in Selected Countries

(Cotton Spindles - Selected Countries, Annual Total Figures [in 1000's])

	<b>UK</b>	<b>France</b>	<b>Germany</b>	<b>Austria</b>	<b>Belgium</b>	<b>Russia</b>
<b>1834</b>	10,000	2,500	626('36)	800	200	700 (1840)
<b>1877</b>	39,500	5,000	4,700	1,558	800	2,500
<b>1913</b>	55,700	7,400	11,186	4,909	1,492	9,212



## Humanities • Primary Source

### Tables Illustrating the Spread of Industrialization

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**Table 6**

Spread of Railways in Ten Selected Countries

(Length of line open [in kilometers [1km = 5/8 mile]])

	<b>1840</b>	<b>1860</b>	<b>1880</b>	<b>1900</b>
<b>Austria-Hungary</b>	144	4,543	18,507	36,330
<b>Belgium</b>	334	1,730	4,112	4,591
<b>France</b>	496	9,167	23,089	38,109
<b>Germany</b>	469	11,089	33,838	51,678
<b>Great Britain</b>	2,390	14,603	25,060	30,079
<b>Italy</b>	20	2,404	9,290	16,429
<b>Netherlands</b>	17	335	1,846	2,776
<b>Russia</b>	27	1,626	22,865	53,234
<b>Spain</b>	-	1,917	7,490	13,214
<b>Sweden</b>	-	527	5,876	11,303

**Table 7**

Illiteracy in Europe, c. 1850

(Approximate Percentage of Adult Illiterates is Indicated Where Known)

<b>Countries with less than 30% illiterate</b>	<b>Countries with 30 to 50% illiterate</b>	<b>Countries with over 50% illiterate</b>
Denmark	Austria 40-45%	Bulgaria
Germany	Belgium 45-50%	Greece
(Prussia 20%)	England 30-33%	Hungary
Netherlands	France 40-45%	Italy 75-80%
Scotland 20%		Portugal
Sweden 10%		Rumania
Switzerland		Russia 90-95%
		Serbia
		Spain 75%

## Humanities · Primary Source

### Tables Illustrating the Spread of Industrialization

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**Table 8**

Population

(tentative estimates in millions - much of it guesswork)

*	1750/1	1800/1	1850/1	1990
<b>Great Britain</b>	7.4	10.5	20.8	57.1
<b>France</b>	21	27.3	35.8	56.1
<b>Germany  </b>			34.0	79.0
-[Germ+Aust]	18	23		
<b>Austria  </b>			17.5	7.6
<b>Hungary</b>	3.5	5.0	13.2	10.5
<b>Belgium</b>	2.2	3.1	4.3	9.9
<b>Italy</b>	16.0	19.0	24.4	57.6
<b>Netherlands</b>	1.6	2.1	3.1	14.9
<b>Portugal</b>	2.3	2.9	3.5	10.5
<b>Russia</b>	28	40.0	68.5	146.4
<b>Spain</b>	8.2	10.5	15.0	39.6
<b>Sweden</b>	1.8	2.3	3.5	8.4
<b>EUROPE (approx)</b>	132.0	190.0	260.0	775.0

**Notes:**

*Austria and Hungary in the 19th century included many areas now independent. Modern Germany is somewhat smaller than Bismarckian Empire. 1990 figures for Russia are for the Russian Federation. To compare with the 19th century Ukraine's [52 Million] and Belorussia's [10.3 Million] figures must be taken into account.*

**Sources:**

Table 1: League of Nations: *Industrialization and World Trade* (1945)

Tables 2-7: are based on the statistical appendices in the *Fontana Economic History of Europe* Vol 4, Part 2

Table 8: History Faculty at the University of Edinburgh 1978 [keep those undergraduate notes!]. 1990 figures from *World Almanac 1992*.

Source: Internet Modern History Sourcebook < <http://www.fordham.edu/halsall/mod/indrevtabs1.html>>

**Humanities · Primary Source****Friederich Engels, Industrial Manchester, 1844**

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*Manchester, in South-east Lancashire rapidly rose from obscurity to become the premier center of cotton manufacture in England. This was largely due to geography. Its famously damp climate was better for cotton manufacture than the drier climate of the older eastern English cloth manufacture centers. It was close to the Atlantic port of Liverpool (and was eventually connect by one of the earliest rail tracks, as well as an Ocean ship capable canal - although thirty miles inland, it was long a major port). It was also close to power sources - first the water power of the Pennine mountain chain, and later the coal mines of central Lancashire. As a result, Manchester became perhaps the first modern industrial city.*

*Friedrich Engels' father was a German manufacturer and Engels worked as his agent in his father's Manchester factory. As a result he combined both real experience of the city, with a strong social conscience. The result was his The Condition of the Working-Class in England in 1844.*

Manchester lies at the foot of the southern slope of a range of hills, which stretch hither from Oldham, their last peak, Kersall moor, being at once the racecourse and the Mons Sacer of Manchester. Manchester proper lies on the left bank of the Irwell, between that stream and the two smaller ones, the Irk and the Medlock, which here empty into the Irwell. On the left bank of the Irwell, bounded by a sharp curve of the river, lies Salford, and farther westward Pendleton; northward from the Irwell lie Upper and Lower Broughton; northward of the Irk, Cheetham Hill; south of the Medlock lies Hulme; farther east Chorlton on Medlock; still farther, pretty well to the east of Manchester, Ardwick. The whole assemblage of buildings is commonly called Manchester, and contains about four hundred thousand inhabitants, rather more than less. The town itself is peculiarly built, so that a person may live in it for years, and go in and out daily without coming into contact with a working-people's quarter or even with workers, that is, so long as he confines himself to his business or to pleasure walks. This arises chiefly from the fact, that by unconscious tacit agreement, as well as with outspoken conscious determination, the working people's quarters are sharply separated from the sections of the city reserved for the middle-class; . . .

I may mention just here that the mills almost all adjoin the rivers or the different canals that ramify throughout the city, before I proceed at once to describe the labouring quarters. First of all, there is the old town of Manchester, which lies between the northern boundary of the commercial district and the Irk. Here the streets, even the better ones, are narrow and winding, as Todd Street, Long Millgate, Withy Grove, and Shude Hill, the houses dirty, old, and tumble-down, and the construction of the side streets utterly horrible. Going from the Old Church to Long Millgate, the stroller has at once a row of old-fashioned houses at the right, of which not one has kept its original level; these are remnants of the old pre-manufacturing Manchester, whose former inhabitants have removed with their descendants into better built districts, and have left the houses, which were not good enough for them, to a population strongly mixed with Irish blood. Here one is in an almost undisguised working-men's quarter, for even the shops and beer houses hardly take the trouble to exhibit a trifling degree of cleanliness. But all this is nothing in comparison with the courts and lanes which lie behind, to which access can be gained only through covered passages, in which no two human beings can pass at the same time. Of the irregular cramming together of dwellings in ways which defy all rational plan, of the tangle in which they are crowded literally one upon the other, it is impossible to convey an idea. And it is not the buildings surviving from the old times of Manchester which are to blame for this; the confusion has only recently reached its height when every scrap of space left by the old way of building has been filled up and patched over until not a foot of land is left to be further occupied.

The south bank of the Irk is here very steep and between fifteen and thirty feet high. On this declivitous hillside there are planted three rows of houses, of which the lowest rise directly out of the river, while the front walls of the highest stand on the crest of the hill in Long Millgate. Among them are mills on the river, in short, the method of construction is as crowded and disorderly here as in the lower part of Long Millgate. Right and left a multitude of covered passages lead from the main street into numerous courts, and he who turns in thither gets into a filth and disgusting grime, the equal of which is not to be found - especially in the courts which lead down to the Irk, and which contain unqualifiedly the most horrible dwellings which I have yet beheld. In one of these courts there stands directly at the entrance, at the end of the covered passage, a privy without a door, so dirty that the inhabitants can pass into and out of the court only by passing through foul pools of stagnant urine and excrement. This is the first court on the Irk above Ducie Bridge - in case any one should care to look into it. Below it on the

**Humanities • Primary Source****Friederich Engels, Industrial Manchester, 1844**

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river there are several tanneries which fill the whole neighbourhood with the stench of animal putrefaction. Below Ducie Bridge the only entrance to most of the houses is by means of narrow, dirty stairs and over heaps of refuse and filth. The first court below Ducie Bridge, known as Allen's Court, was in such a state at the time of the cholera that the sanitary police ordered it evacuated, swept, and disinfected with chloride of lime. Dr. Kay gives a terrible description of the state of this court at that time. Since then, it seems to have been partially torn away and rebuilt; at least looking down from Ducie Bridge, the passer-by sees several ruined walls and heaps of debris with some newer houses. The view from this bridge, mercifully concealed from mortals of small stature by a parapet as high as a man, is characteristic for the whole district. At the bottom flows, or rather stagnates, the Irk, a narrow, coal-black, foul-smelling stream, full of debris and refuse, which it deposits on the shallower right bank.

In dry weather, a long string of the most disgusting, blackish-green, slime pools are left standing on this bank, from the depths of which bubbles of miasmatic gas constantly arise and give forth a stench unendurable even on the bridge forty or fifty feet above the surface of the stream. But besides this, the stream itself is checked every few paces by high weirs, behind which slime and refuse accumulate and rot in thick masses. Above the bridge are tanneries, bone mills, and gasworks, from which all drains and refuse find their way into the Irk, which receives further the contents of all the neighbouring sewers and privies. It may be easily imagined, therefore, what sort of residue the stream deposits. Below the bridge you look upon the piles of debris, the refuse, filth, and offal from the courts on the steep left bank; here each house is packed close behind its neighbour and a piece of each is visible, all black, smoky, crumbling, ancient, with broken panes and window frames. The background is furnished by old barrack-like factory buildings. On the lower right bank stands a long row of houses and mills; the second house being a ruin without a roof, piled with debris; the third stands so low that the lowest floor is uninhabitable, and therefore without windows or doors. Here the background embraces the pauper burial-ground, the station of the Liverpool and Leeds railway, and, in the rear of this, the Workhouse, the "Poor-Law Bastille" of Manchester, which, like a citadel, looks threateningly down from behind its high walls and parapets on the hilltop, upon the working-people's quarter below.

Above Ducie Bridge, the left bank grows more flat and the right bank steeper, but the condition of the dwellings on both banks grows worse rather than better. He who turns to the left here from the main street, Long Millgate, is lost; he wanders from one court to another, turns countless corners, passes nothing but narrow, filthy nooks and alleys, until after a few minutes he has lost all clue, and knows not whither to turn. Everywhere half or wholly ruined buildings, some of them actually uninhabited, which means a great deal here; rarely a wooden or stone floor to be seen in the houses, almost uniformly broken, ill-fitting windows and doors, and a state of filth! Everywhere heaps of debris, refuse, and offal; standing pools for gutters, and a stench which alone would make it impossible for a human being in any degree civilised to live in such a district. The newly-built extension of the Leeds railway, which crosses the Irk here, has swept away some of these courts and lanes, laying others completely open to view. Immediately under the railway bridge there stands a court, the filth and horrors of which surpass all the others by far, just because it was hitherto so shut off, so secluded that the way to it could not be found without a good deal of trouble. I should never have discovered it myself, without the breaks made by the railway, though I thought I knew this whole region thoroughly. Passing along a rough bank, among stakes and washing-lines, one penetrates into this chaos of small one-storied, one-roomed huts, in most of which there is no artificial floor; kitchen, living and sleeping-room all in one. In such a hole, scarcely five feet long by six broad, I found two beds - and such bedsteads and beds! - which, with a staircase and chimney-place, exactly filled the room. In several others I found absolutely nothing, while the door stood open, and the inhabitants leaned against it. Everywhere before the doors refuse and offal; that any sort of pavement lay underneath could not be seen but only felt, here and there, with the feet. This whole collection of cattle-sheds for human beings was surrounded on two sides by houses and a factory, and on the third by the river, and besides the narrow stair up the bank, a narrow doorway alone led out into another almost equally ill-built, ill-kept labyrinth of dwellings....

If we leave the Irk and penetrate once more on the opposite side from Long Millgate into the midst of the working-men's dwellings, we shall come into a somewhat newer quarter, which stretches from St. Michael's Church to

## Humanities · Primary Source

### Friederich Engels, *Industrial Manchester*, 1844

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Withy Grove and Shude Hill. Here there is somewhat better order. In place of the chaos of buildings, we find at least long straight lanes and alleys or courts, built according to a plan and usually square. But if, in the former case, every house was built according to caprice, here each lane and court is so built, without reference to the situation of the adjoining ones....

. . . Here, as in most of the working-men's quarters of Manchester, the pork-raisers rent the courts and build pig-pens in them. In almost every court one or even several such pens may be found, into which the inhabitants of the court throw all refuse and offal, whence the swine grow fat; and the atmosphere, confined on all four sides, is utterly corrupted by putrefying animal and vegetable substances....

Such is the Old Town of Manchester, and on re-reading my description, I am forced to admit that instead of being exaggerated, it is far from black enough to convey a true impression of the filth, ruin, and uninhabitableness, the defiance of all considerations of cleanliness, ventilation, and health which characterise the construction of this single district, containing at least twenty to thirty thousand inhabitants. And such a district exists in the heart of the second city of England, the first manufacturing city of the world. If any one wishes to see in how little space a human being can move, how little air - and *such* air! - he can breathe, how little of civilisation he may share and yet live, it is only necessary to travel hither. True, this is the *Old Town*, and the people of Manchester emphasise the fact whenever any one mentions to them the frightful condition of this Hell upon Earth; but what does that prove? Everything which here arouses horror and indignation is of recent origin, belongs to the *industrial epoch*.

From Friedrich Engels, *The Condition of the Working-Class in England in 1844* (London: Swan Sonnenschein & Co., 1892), pp. 45, 48-53.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1844engels.html>>



### ***Frankenstein*, Mary Shelley**

When *Frankenstein* appeared in 1818, it not only opened the door for the new genre of science fiction but also introduced a theme of enduring importance: moral responsibility in light of scientific invention. The story centers on young Dr. Frankenstein and his obsession with giving an inanimate object life. Upon seeing the grotesqueness of his creation, Dr. Frankenstein flees it. The creature, however, seeks to find acceptance among humans but is rejected. In the end, both the creator and the creature are destroyed.

### **Related Readings**

"Mary Shelley's *Frankenstein*"—movie review by Roger Ebert

"A Frankenstein Monster Ended Up Being a Lamb"—book review by Ed Regis

"A New Life"—short story by Ramsey Campbell

"The Golem"—short story by Isaac Bashevis Singer

"...That Thou Art Mindful of Him"—short story by Isaac Asimov

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**Study Guide**

for

**Frankenstein**

by Mary Shelley



New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

# Meet Mary Shelley



*[Frankenstein] offers a rare opportunity to investigate the way that an individual work can merge into general consciousness: how a personal act of imagination may become myth.*

—Christopher Small in *Mary Shelley's Frankenstein*

Mary Shelley's fame as a writer rests on a single novel, *Frankenstein*. Millions of people who have never heard of Mary Shelley know her story through the films and other media inspired by the novel. The word "Frankenstein" has become a synonym for monster, and Shelley's tragic tale—about a well-intentioned student of science and his human-like creation—has been given myth-like status.

Born in 1797, Shelley was the daughter of two of England's leading intellectual radicals. Her father, William Godwin, was an influential political philosopher and novelist. Her mother, Mary Wollstonecraft, the author of *A Vindication of the Rights of Woman*, was a pioneer in promoting women's rights and education. Shelley never knew her mother, who died ten days after giving birth, but she was influenced throughout her life by her mother's writings and reputation.

When Mary was four, her father remarried. Mary received no formal education, but Mr. Godwin encouraged his daughter to read from his well-stocked library. The Godwin household

was also a place of lively intellectual conversation. Many writers visited Godwin to talk about philosophy, politics, science, and literature. When Mary was nine, she and her stepsister hid under a sofa to hear Samuel Taylor Coleridge recite his poem "The Rime of the Ancient Mariner." This popular poem later influenced Shelley as she developed her ideas for *Frankenstein*.

Mary's future husband, the widely admired poet Percy Shelley, was one of her father's frequent visitors. When Mary was sixteen, she and Percy eloped to France. They married in 1816 and lived together for eight years, until Percy's early death. They spent their time traveling in Switzerland, Germany, and Italy, visiting with friends; studying literature, languages, music and art; and writing. In her journal, Shelley described her years with Percy as "romantic beyond romance." Her life during this period was also filled with personal tragedy. She gave birth to four children in five years, three of whom died as infants. Many critics have pointed out that thoughts of birth and death were much on Shelley's mind at the time she wrote *Frankenstein*.

Mary Shelley did not put her name on the novel when it was published in 1818. Many reviewers and readers assumed it was written by Percy Shelley because he had written the preface. Mary Shelley's name was first attached to the novel in the 1831 edition for which she wrote the introduction. Remembering back fifteen years, she explained in the introduction how an eighteen-year-old came to write the unusual novel.

After Percy's death in 1822 in a boating accident, Mary Shelley returned to England and supported herself, her son, and her father with her writings. She wrote four novels, including *The Last Man* (1826), a futuristic story about the destruction of the human race. She also wrote short stories, essays, and travelogues. To preserve her husband's literary legacy, she collected and annotated Percy Shelley's poems for publication. She died in 1851.



# Introducing the Novel

*I busied myself to think of a story, . . . One which would speak to the mysterious fears of our nature and awaken thrilling horror.*

—Mary Shelley

In the introduction to the 1831 edition of *Frankenstein*, Mary Shelley explains how she came to write her famous novel. In the summer of 1816, she and Percy Shelley were living near the poet Lord Byron and his doctor-friend John Polidori on Lake Geneva in the Swiss Alps. During a period of incessant rain, the four of them were reading ghost stories to each other when Byron proposed that they each try to write one. For days Shelley could not think of an idea. Then, while she was listening to Lord Byron and Percy discussing the probability of using electricity to create life artificially, according to a theory called galvanism, an idea began to grow in her mind:

*Perhaps a corpse would be re-animated; galvanism had given token of such things: perhaps the component parts of a creature might be manufactured, brought together, and [endued] with vital warmth.*

The next day she started work on *Frankenstein*. A year later, she had completed her novel. It was published in 1818, when Shelley was nineteen years old.

*Frankenstein* is an example of a **gothic** novel. This type of novel was popular between 1760 and 1820. The main ingredients of the gothic novel are mystery, horror, and the supernatural. The word *gothic* itself has several meanings. It can mean harsh or cruel, referring to the barbaric Gothic tribes of the Middle Ages. It can also mean “medieval,” referring to the historical period associated with castles and knights in armor. In literature the term applies to works with a brooding atmosphere that emphasize the unknown and inspire fear. Gothic novels typically feature wild and remote settings, such as haunted castles or wind-blasted moors, and their plots involve violent or mysterious events.

While the atmosphere of Shelley’s *Frankenstein* is nightmarish, the novel is much more than a

horror story. Shelley’s central characters—a young student of science and the man-like being he creates—are both morally complex. Through their conflict, Shelley poses profound questions about science and society and about the positive and destructive sides of human nature. These questions struck a chord with Shelley’s readers in the early 1800s—a time of startling breakthroughs in science and technology and a growing faith in the power of science to improve human life. Today, in a world where scientific advances such as cloning and genetic engineering seem to be redefining life itself, her questions are no less relevant.

## THE TIME AND PLACE

The novel takes place in the late 1700s in various parts of Europe, especially Switzerland and Germany, and in the Arctic. *Frankenstein* was published in 1818 in England at the height of the Romantic movement. This movement in art and literature was based in part on the feeling of optimism about human possibilities that pervaded Western culture after the American and French revolutions.

In England the post-revolutionary period was also a time of economic suffering and social disorder as the new industrialism transformed English society. Shelley’s readers lived in hopeful, but also disturbingly turbulent, times.

The Romantic movement, which lasted from about 1798 to 1832, pulled away from the period known as the Enlightenment, which emphasized reason and logic. English writers of the Romantic period believed in the importance of the individual. They valued subjectivity, imagination, and the expression of emotions over rational thought. The typical Romantic hero, found especially in the poetry of Lord Byron and Percy Shelley, is passionate, uninhibited, and unconventional. Often the hero is an artist who is a social rebel or a melancholy outcast from society.

The Romantic poets, including William Wordsworth, Samuel Taylor Coleridge, John

Keats, and Percy Shelley, transport their readers to the private worlds of the poets' imaginations. Often, they isolate themselves in nature and celebrate its beauty or its elemental rawness.

They were also attracted to stories and settings from the past. Percy Shelley, for example, made Prometheus, the symbol of creative striving in Greek mythology, the hero of his poetic drama *Prometheus Unbound*.

Mary Shelley's gothic novel *Frankenstein* was labeled "romantic fiction" by an early reviewer. It is a powerful work of imagination that uses exotic natural settings and emphasizes the emotions of fear and awe. Many scholars also see her novel as a critique of Romantic ideals. The "modern Prometheus" she holds up for readers' evaluation, Dr. Frankenstein, is an ambiguous character who may or may not be worthy of our admiration.

### Did You Know?

In the early 1800s, scientists were on the verge of discovering the potential of electricity. At this time, scientists knew about the existence of static electricity as well as electricity produced by lightning. But they were just beginning to discover that electricity could be produced by a chemical reaction.

In the 1780s, Luigi Galvani, a professor of anatomy in Bologna, Italy, conducted experiments on animal tissue using a machine that could produce electrical sparks. He concluded that animal tissue contained electricity in the

form of a fluid. Galvani's theory of "animal electricity" was shown to be incorrect, but he had proven that muscles contracted in response to an electrical stimulus. His research opened the way to new discoveries about the operation of nerves and muscles and showed that electrical forces exist in living tissue. In the novel, Frankenstein learns about the controversial theory of "galvanism" as part of his scientific training at a university in Germany. Today, galvanism refers to a direct current of electricity produced by a chemical reaction.

# Before You Read

## *Frankenstein* Letters 1–4

### FOCUS ACTIVITY

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What do you think spurs people to explore the unknown?

#### Share Ideas

In a small group, list ways in which people throughout the ages have explored the unknown. Also, identify some reasons why individuals devote themselves to a life of exploration and discovery. Does such devotion involve sacrifices?

#### Setting a Purpose

Read to find out how two eighteenth-century men's lives are changed as they pursue their separate dreams of exploring the unknown.

### BACKGROUND

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#### The Arctic

When the novel opens, an explorer named Robert Walton is organizing an expedition through the Arctic, the area around and within the Arctic Circle and near the North Pole. The Arctic Ocean covers most of this region, and more than half of the ocean's surface is frozen at all times. Travel by ship is extremely dangerous. Huge sheets of ice float through the frigid waters, threatening to crush the vessels that appear in their paths.

#### Did You Know?

In the letters, which set the stage for the novel, Robert Walton says he has been deeply affected by the narrative poem *The Rime of the Ancient Mariner*, written by Samuel Taylor Coleridge, a leading poet of the Romantic era. In the poem, an old sailor, or mariner, tells the story of a horrific sea voyage that changed his life. Sailing in stormy seas near the South Pole, the mariner's ship is surrounded by ice. When the crewmen spot an albatross, a huge seagull-like bird, flying through the fog, the ice splits open, freeing the ship. Then, unexpectedly, the mariner shoots the albatross. After this act of cruelty, the ship is cursed. Driven north, it becomes stranded in a hot, windless sea. All of the crew except the mariner die. Ever since, the remorseful mariner has traveled the world to tell his story and to teach others to revere God's creatures.

Walton's comments about "The Ancient Mariner" are examples of allusion. An **allusion** is a reference in a written work to something from history, art, religion, myth, or another work of literature. Writers use allusions to give readers additional insights about what is happening in the story and why. Shelley makes frequent use of literary allusions in *Frankenstein*.

### VOCABULARY PREVIEW

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**ardent** [ärd'ənt] *adj.* passionate

**countenance** [koun'tə nəns] *n.* face; expression

**dauntless** [dônt'lis] *adj.* fearless

**harrowing** [har'ōing] *adj.* extremely distressing

**irrevocably** [i rev'ə kə blē] *adv.* in a way impossible to change

**mariner** [mar'ə nər] *n.* navigator of a ship

**perseverance** [pur'sə vēr'əns] *n.* steady persistence

# Active Reading

## *Frankenstein* Letters 1–4

Robert Walton and the stranger he rescues share a number of similarities. As you read Walton's letters, make notes in the chart below about each character's situation, goals, attitude, and personal qualities. Consider both the character's statements and his actions. When you complete the chart, take time to think about the things the men have in common.

	Walton	The stranger
Situation	is searching for the source of magnetism in the polar regions	
Goals		
Attitude		
Personal Qualities		

# Responding

## *Frankenstein* Letters 1-4

### Personal Response

How did you react to the two characters introduced in this section? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. Who is Robert Walton? What is he searching for? What is his attitude toward his quest? What do these details suggest to you about his character?

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2. In this letter to his sister, what does Walton say he longs for? Why do you think Walton feels lonely even though he is on board a ship with a full crew?

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3. How does Walton respond to the stranger? Why do you think Walton is attracted to the stranger?

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# Responding

## *Frankenstein* Letters 1–4

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Why is the poem *The Ancient Mariner* important to Walton? How is the stranger similar to the ancient mariner? What mood does Shelley create by alluding to this poem?

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5. Walton has a thirst for knowledge, as the stranger once did. What details suggest that both are willing to make sacrifices in the search for knowledge? Do they seem unusual in this respect? Refer to your discussion in the **Focus Activity** on page 12.

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### Literature and Writing

#### A Good Beginning?

Urged by her husband, Percy Shelley, to expand her ghost story into a novel, Mary Shelley added Walton's letters as a frame to *Frankenstein's* tale. Do you believe the letters are an effective device for drawing readers into the story. What did you learn about explorers through Walton's letters? What did you learn about the stranger? Why do you think Shelley chose to lead into the stranger's story by starting with a frame story about Robert Walton? On a separate sheet of paper write your analysis of the letters as a frame for the novel.

### Extending Your Response

#### Listening and Speaking

In a small group, take turns reading aloud the three letters contained in Letter IV. In these letters, Walton describes how he rescued the stranger. Assign one letter to each reader. To prepare for your reading, you may want to use an enlarged photocopy for easier reading and marking. Practice reading the letter, underlining the most important sentences and making marginal notes about the emotions the character is expressing, if you have a copy to work with. Circle any difficult words and check their pronunciation in a dictionary. When you read, adjust your rate of speaking, volume, and pitch to convey the feelings and attitude of the characters. After the reading, discuss any new insights you gained into Walton's character or the events he described.

#### Learning for Life

While many people use E-mail, especially in business, letter-writing remains an important skill. E-mail is a good choice for short, to-the-point messages, but a letter may be a better choice if you want to explain something at length. A letter is also a good way to share and reflect on your experiences with people you know well. Following Walton's example in the novel, write a letter to a friend or relative. In your letter, describe one or more recent personal experiences in detail and reflect on the meaning of those experiences.



*Save your work for your portfolio.*

# Before You Read

## *Frankenstein* Chapters 1–10

### FOCUS ACTIVITY

How do you define personal responsibility? When something bad happens that involves you, how do you know whether or not you bear some responsibility for it?

#### Discuss

Evaluate these situations. In each case, discuss whether person *B* has a responsibility to person *A*.

- *A* falls off *B*'s roof while mending it.
- *B* walks by *A*, who is homeless and begging on the street.
- *B* lends *A* his car, which has faulty brakes, and *A* has an accident.

#### Setting a Purpose

Read to find out how Victor Frankenstein deals with his sense of personal responsibility.

### BACKGROUND

#### Two Well-Rounded Characters

In Chapters 1 through 10, Shelley develops the two main characters in the novel: Victor Frankenstein and his creature. She also introduces a number of minor characters. Both Frankenstein and the creature have complex and multifaceted personalities. In this regard, they stand out from the other characters in the novel. When a fictional character has individuality and depth, and experiences personal growth or change, he or she is called a **round character**. The opposite of a round character is a **flat character**. Round characters are life-like and three-dimensional, while flat characters seem more like cardboard figures or stereotypes, and are not as well developed.

#### Did You Know?

Victor Frankenstein develops an interest in science after reading about the “wild fancies” of several noted alchemists who lived 300 to 500 years before his lifetime. Alchemy was a field of philosophy that speculated about natural processes and often involved chemical experiments. Medieval alchemists believed they could find substances that would enable them to transform ordinary metals, such as lead, into gold or create a magical drink that would extend life and youth forever. While alchemy is not true science, the alchemists did make some scientific contributions. They discovered mineral acids and alcohol. They also invented types of laboratory equipment and procedures, which were later modified and used by scientists.

### VOCABULARY PREVIEW

**benevolent** [bə nev'ə lənt] *adj.* showing charity

**commiserate** [kə miz'ə rāt'] *v.* to express sympathy

**consolation** [kən sə lā'shən] *n.* something that eases sorrow or disappointment

**discern** [di surn'] *v.* to detect; to perceive

**fiend** [fēnd] *n.* evil spirit; devil

**hideous** [hid'ē əs] *adj.* extremely ugly

**omen** [ō'mən] *n.* a sign of future good or evil

# Active Reading

## *Frankenstein* Chapters 1–10

In Chapters 1 through 10, the author introduces the two major characters in the novel as well as several minor characters. In the chart below, list each character and note important details about his or her background or personality.

Character	Important Details
Victor Frankenstein	from happy home; thirsty for knowledge; ambitious; hard-working



# Responding

## *Frankenstein* Chapters 1–10

### Personal Response

What do you think of Victor Frankenstein as a student and scientist? What do you admire or dislike about his goals? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. Who is Elizabeth and how does Frankenstein feel about her? What does their relationship tell you about Frankenstein's values and personality?

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2. What is Frankenstein's purpose in pursuing science? What does he study? How do you interpret Frankenstein's initial response to the success of his experiment?

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3. Frankenstein says, "I shunned my fellow creatures as if I had been guilty of a crime." From your reading, give specific examples of Frankenstein's isolation from others. What does this tell you about his personality? Explain.

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# Responding

## *Frankenstein* Chapters 1–10

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. How is Frankenstein affected by the knowledge that the creature may be responsible for the death of William? In Chapter 7, what statement suggests that he views the creature as part of himself? Do you agree with Frankenstein that he bears some responsibility for the death? Why?

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5. How does the creature explain his evil behavior? Why does the creature compare himself to the biblical character Adam? Do you think this comparison is accurate? Why or why not?

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### Literature and Writing

#### Thrills and Chills

Gothic novels emphasize horror, mystery, and the supernatural. Write an analysis of the gothic features of the novel *Frankenstein* that are evident in Chapters 1 through 10. How does Shelley establish an atmosphere of mystery? How does the action create a feeling of terror in the reader? What supernatural elements does she include? Consider setting, plot, and character in your analysis.

### Extending Your Response

#### Literature Groups

Evaluate the character of Victor Frankenstein using evidence from Chapters 1 through 10 of the novel. Focus your discussion on the following questions as well as others that occurred to you as you were reading.

- What can you infer about Frankenstein’s character from his close personal relationships? his scientific project? In your opinion, is he an appealing person?
- Do you think that Frankenstein went too far in his quest for knowledge? Did he have a good motive for his project? Did he have adequate knowledge to begin his project? Did he consider possible consequences of his actions?
- How is Frankenstein affected by what happens after he abandons the creature? Why does he call himself the “true murderer” of William?

#### Art Connection

Illustrate a scene from Chapters 1 through 10 that includes both Frankenstein and his creature. Before you begin, reread the related passages of the novel to gather details provided by the author. Remember that the familiar image of the creature from films is just one interpretation of his appearance. Use the evidence in the novel and your imagination to create your own visual interpretation of the creature.



*Save your work for your portfolio.*

# Before You Read

## *Frankenstein* Chapters 11–16

### FOCUS ACTIVITY

What are some reasons why a person might be rejected by others?

#### Quickwrite

Describe on paper a situation in which a person might feel he or she has been repeatedly rejected by others. What emotional response might the person have?

#### Setting a Purpose

Read to find out what the creature did after he left Frankenstein's workshop.

### BACKGROUND

#### Did You Know?

There are many definitions of tragedy. In literature, a **tragedy** is a story that ends in the downfall of its main character and arouses pity or fear in the reader. In general, tragedy also expresses a tragic view of life—the idea that a noble person inevitably brings on his or her suffering or death through some failure or error. As you continue to read *Frankenstein*, think about whether the novel fits this definition of a tragedy.

#### A Fallen Angel

Do these words sound familiar? “Did I request thee, Maker, from my clay / To mold me man? Did I solicit thee / From darkness to promote me?” This quotation appears on the title page of Mary Shelley's *Frankenstein*. It could have been spoken by Frankenstein's creature. In fact, the words come from John Milton's poem *Paradise Lost* (1667) and are spoken by the character of Adam. This book-length poem is a retelling of the story of Adam and Eve from the Bible. An equally prominent character in the poem is Satan, the lord of evil. Milton depicts Satan as the chief angel of heaven who rebels against God and is cast into hell. To avenge himself, he tempts Adam and Eve to disobey God in the Garden of Eden.

Near the end of Chapter 10 of *Frankenstein*, the creature confronts his creator. He compares himself not only to Adam but to “the fallen angel, whom thou drivest from joy for no misdeed.” In Chapters 11 through 16, Shelley expands on this allusion to *Paradise Lost*, emphasizing the parallels between God and Satan in the poem, and Frankenstein and his creature in the novel.

### VOCABULARY PREVIEW

**conjecture** [kən jek 'chər] *v.* to guess using the available evidence

**disconsolate** [dis kon 'sə lit] *adj.* unable to be cheered up

**enigmatic** [en 'ig mat 'ik] *adj.* puzzling

**flagrant** [flā 'grənt] *adj.* highly offensive

**pensive** [pen 'siv] *adj.* deeply or dreamily thoughtful

**venerable** [ven 'ər ə bəl] *adj.* worthy of respect or reverence

**vengeance** [ven 'jəns] *n.* punishment inflicted in return for a wrong

**wantonly** [wont 'ən lē] *adv.* maliciously; without restraint

# Active Reading

## *Frankenstein* Chapters 11–16

In this section, the creature recounts what has happened in his life since Frankenstein abandoned him. Use the chart below to record the main experiences in the creature's life as well as his thoughts and feelings about those experiences.

Experiences	Thoughts and Feelings
discovers his senses; finds fire and food; observes moon	feels joy in discovering nature

# Responding

## *Frankenstein* Chapters 11–16

### Personal Response

What questions would you like to ask the creature?

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### Analyzing Literature

#### Recall and Interpret

1. How does the creature get to know the family who lives in the cottage? Why is he drawn to the family? How does the family's reaction to the creature affect his view of himself and the human race?

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2. After reading *Paradise Lost*, why does the creature think he is like Adam in that book? Why does he think he is like Satan? What are the specific reasons that the creature gives for hating his creator?

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3. How does the creature cause the deaths of William and Justine? What does the murder of William tell the creature about himself? According to the creature, what can save him from doing evil?

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# Responding

## *Frankenstein* Chapters 11–16

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Thus far, do you find the creature more or less sympathetic than the character of Victor Frankenstein? Explain.

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5. How believable is the account of the creature's education? Refer to the novel and your own experience in your answer.

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### Literature and Writing

#### Friend or Fiend?

Analyze the creature's personality. In your written analysis, discuss the different aspects of his character by addressing questions such as these:

- In what ways is he like any human being? In what ways is he different?
- What does he want most in life? Why does his goal seem unattainable?
- How have the creature's experiences shaped his opinion of himself? Does he have the potential for good as well as evil? To whom does he compare himself and why?

Support your analysis by citing events from the story as well as quoting statements made by the creature.

### Extending Your Response

#### Literature Groups

Now that you have heard the creature's story, do you think he is justified in declaring an "ever-lasting war" against the human species and his creator? Debate this question in your group. As you do, consider the following questions:

- What have the creature's interactions with humans been like? What acts of revenge does the creature take? Are these acts justified? Is revenge ever justified? Before answering, consider the quickwrite you did for the **Focus Activity** on page 20.
- How has the creature grown intellectually and emotionally since his "birth"? How does he justify his actions?
- Does the creature bear responsibility for the suffering he causes, or is Frankenstein ultimately responsible?

#### Learning for Life

Many companies and organizations have policies to help them evaluate job candidates. These policies help to ensure that hiring decisions are made on the basis of relevant facts, not on prejudices and preconceptions. Imagine you are an employer. Everyday you see job applicants who vary widely in their appearance. Come up with a list of guidelines for job interviewers that will ensure that diverse candidates are evaluated fairly.



*Save your work for your portfolio.*

# Before You Read

## *Frankenstein* Chapters 17–21

### FOCUS ACTIVITY

Why is it important to love and be loved?

#### Think-Pair-Share

On a sheet of paper, write three reasons why companionship or love is an important part of the human experience. Then meet with another student and read your ideas aloud. Discuss, blend, and adjust your lists to come up with three reasons that you both agree on.

#### Setting a Purpose

Read to find out how the need for love continues to motivate Frankenstein's creature.

### BACKGROUND

#### The British Isles

The British Isles include two main islands, Great Britain and Ireland, as well as numerous smaller islands. They lie a relatively short distance off the coast of Europe and were once connected to the continent. Four groups of people call the islands home, the English, Scots, Welsh, and Irish. While the climate is uniformly maritime, consisting of mild winters, cool summers, and ample precipitation, the landforms vary from the mountains and rocky headlands of Scotland to the plains of Southeast England.

#### Did You Know?

Tales of horror create suspense by raising questions or uncertainties about the action in the reader's mind. Sometimes we don't know what will happen. As we read, we wonder *who* or *what* is responsible for the events that take place, or we wonder *how* the events came about. In other cases, the tragic outcome is known or strongly hinted at at the beginning of the story. As we read, the suspense comes from anticipating *when* the worst will occur or wondering if it can be prevented. Authors often increase the readers' feeling of fear or dread through **foreshadowing**. They give hints that suggest or prepare the reader for a later event. Such hints, or foreshadowing, might take the form of a statement by a character, a mood established in the description of the setting, or the revelation of an important trait in one of the characters.

### VOCABULARY PREVIEW

**base** [bās] *adj.* mean-spirited

**inexorable** [i nek' sər ə bəl] *adj.* unyielding

**insurmountable** [in' sər moun' tə bəl] *adj.* impossible to overcome

**irksome** [urk' səm] *adj.* annoying

**listless** [list' lis] *adj.* lacking energy

**malicious** [mə lish' əs] *adj.* deliberately harmful

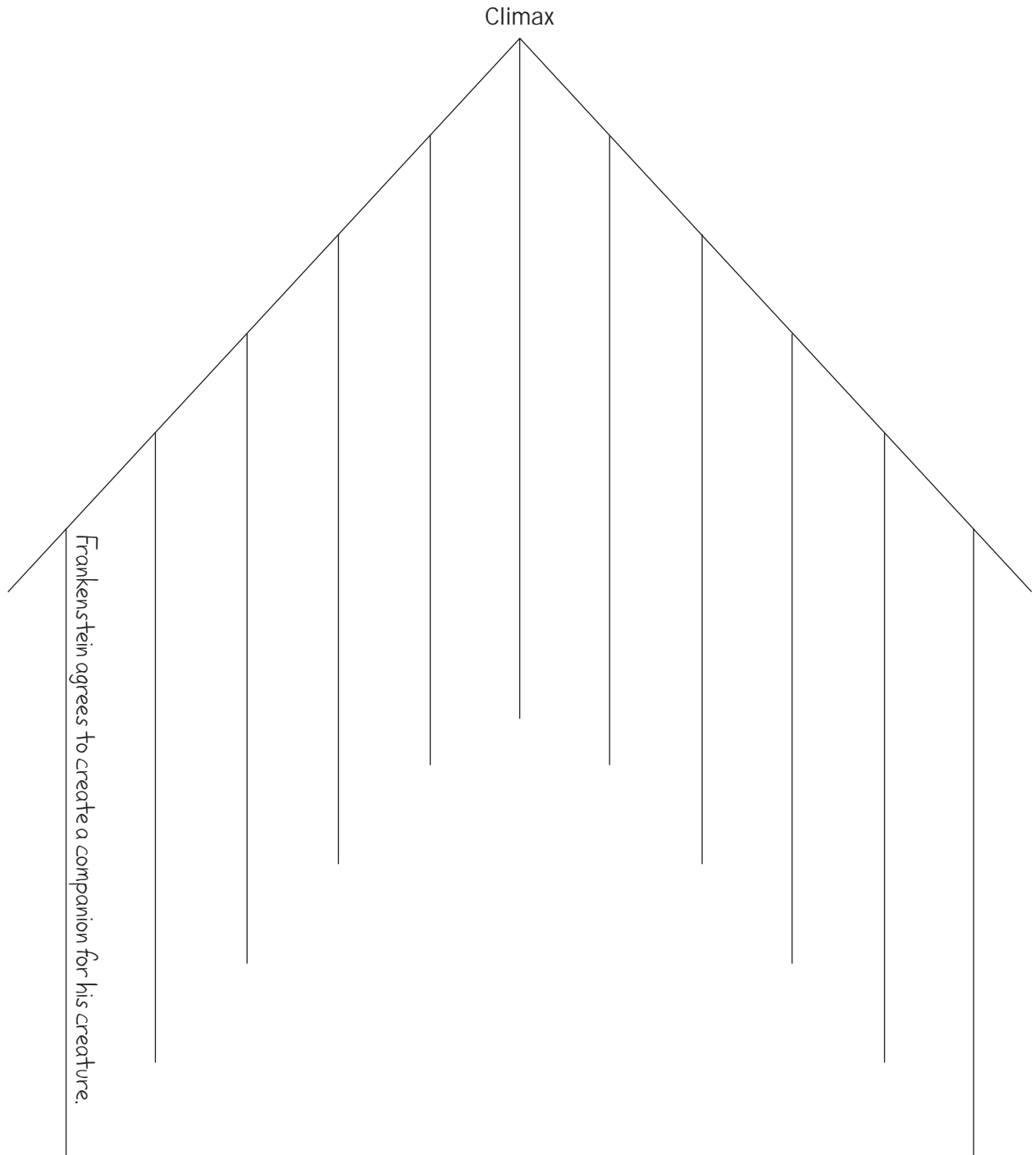
**torpor** [tôr' pər] *n.* state of inactivity or apathy

**traverse** [trav' ərs] *v.* to travel across

# Active Reading

## *Frankenstein* Chapters 17-21

Use the sequence chart below to trace the main events that occur after Frankenstein agrees to create a companion for his creature. Use as many boxes as you need but record the climax, or turning point, of this part of the novel at the peak of the diagram.



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# Responding

## *Frankenstein* Chapters 17–21

### Personal Response

Which of the events in this section of the novel surprised you the most and why?

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### Analyzing Literature

#### Recall and Interpret

1. What arguments does the creature use to persuade Frankenstein to make the female creature? How does Frankenstein's decision affect Frankenstein's mood and personal life?

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2. What keeps Frankenstein from completing the second creature? In your opinion, why does the creature direct his revenge to Frankenstein's wedding?

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3. How does Frankenstein become lost at sea? What happens when he lands in Ireland? Why does he call himself Henry Clerval's murderer?

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# Responding

## *Frankenstein* Chapters 17–21

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. How does Shelley create a feeling of suspense in Chapters 17 through 21?

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5. Did you find the events in Chapter 21 probable or improbable? Explain.

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### Literature and Writing

#### The Second Time Around

Imagine that Victor Frankenstein has decided to write a letter to Elizabeth or his father that describes his thoughts about creating another creature. Take on the role of Frankenstein as you write a letter of explanation. You may want to compare Frankenstein's creation of the second creature to his creation of the first one. Does he have the same motives or different ones? Do you think his attitude toward such ambitious projects has changed?

### Extending Your Response

#### Literature Groups

In your group, develop a soundtrack for this section of the novel. Make a list of specific songs or types of music you might play for each of the major scenes, such as the creature's visit to Frankenstein's room or Frankenstein's debate with himself at the side of the female creature. Review Chapters 17 through 21 to make a list of key scenes. Then skim for details about the physical setting or the characters' emotions that might spark ideas for music. Make a two-column outline of your soundtrack. In the first column list the key scenes or events in order. In the second column identify or describe the music that will accompany the scene. Focus on conveying the mood of the scene. If possible, play your music for the rest of the class or explain your choices.

#### Math Connection

Chart Victor Frankenstein's path on a map of Europe as he travels from Geneva to London and then to other cities and locations farther north. Then use the scale on the map to estimate the mileage between each pair of locations in sequence. To do this, you will need to consult the novel or make a guess about the form of transportation and route used. Record and label your figures clearly on a separate sheet of paper. Add up the mileage to find the total distance he traveled from the beginning of Chapter 17 to the end of Chapter 21. Compare your figures with those obtained by other students. If some figures disagree sharply, discuss the method you used to arrive at your figure. Decide which figure is most accurate.



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# Before You Read

## *Frankenstein* Chapters 22–24

### FOCUS ACTIVITY

It is sometimes said that the key to living a responsible and happy life is to balance intellectual and emotional pursuits. What does this mean to you?

#### Freewrite

Freewrite for five minutes about a person who is governed more by intellectual decisions than by emotional decisions. What are the positive and negative consequences of relying more on your intellect than your emotions?

#### Setting a Purpose

Read to find how Frankenstein weighs emotional and intellectual factors in a decision he must make.

### BACKGROUND

#### Did You Know?

Five years after *Frankenstein* was published, Mary Shelley saw the first dramatic production of her novel. She liked the actor's portrayal of her creature. How well she might like the hundreds of interpretations since is interesting speculation. In the 1931 film *Frankenstein*, starring English actor Boris Karloff, the monster comes to life on an operating table after being zapped with electricity. Given a huge, squared-off skull and pale corpse-like skin, Karloff portrayed the monster as a gentle, almost childlike character. His interpretation struck a chord with audiences, especially young children, from whom he received much fan mail. In the 1995 film version of the novel, *Mary Shelley's Frankenstein*, Robert De Niro, an actor known for his violent tough-guy roles, was cast as the creature. The director, Kenneth Branagh, explained, "I wanted a wise and intelligent and multifaceted Creature who could be angry and even funny at times, and who would have a sense of humor, however darkly ironic." To develop the physical appearance of the creature, make-up artists did research in books from the early 1800s on surgery, skin disorders, and embalming. They wanted to find out what Frankenstein would have been able to achieve using the techniques and knowledge available at the time. The result is a gray, scarred, hulking, patchwork sort of man.

#### Two Characters in One?

Many people who have not read Shelley's novel think that Frankenstein is the name of the creature, not the scientist who brought him to life. Careful readers of the novel, however, point out that this mistake has a certain symbolic truth. They see the two characters as doubles of each other, or two parts of a divided self. The idea of the double comes from German folklore and is known as the *doppelgänger* ("double goer"). The concept was based on the ancient belief that each living creature has an exact double who exists as a spirit or ghost. Many writers of horror stories have employed the idea of the double. For example, in Robert Louis Stevenson's novella of double identity, *The Strange Case of Dr. Jekyll and Mr. Hyde*, a respectable doctor becomes a murderous stalker by night.

### VOCABULARY PREVIEW

**adversary** [ad'vər ser'ē] *n.* enemy; opponent

**consternation** [kon'stər nā'shən] *n.* state of confusion

**illustrious** [i lus'trē əs] *adj.* very distinguished

**omnipotent** [om nip'ət tənt] *adj.* all-powerful

**pilgrimage** [pil'grə mij] *n.* long journey for a spiritual purpose

# Active Reading

## *Frankenstein* Chapters 22–24

In the final chapters of the novel, Victor Frankenstein and his creature are involved in a mad contest of revenge. In the chart below, record at least four statements made by each character that reveal his motives, feelings, or state of mind. Note the chapter number after each statement.

### Frankenstein

<p><i>"Human beings, their feelings and passions, would indeed be degraded if such a wretch as I felt pride." (Chapter 22)</i></p>

### The creature

<p><i>"A frightful selfishness hurried me on, while my heart was poisoned with remorse." (Chapter 24)</i></p>

# Responding

## *Frankenstein* Chapters 22–24

### Personal Response

Did the ending of the novel surprise you? Can you imagine a different ending to the novel? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. What does Frankenstein promise to tell Elizabeth after they are married? How does he behave in the weeks leading up to their wedding? Why is Frankenstein especially agitated as evening approaches on their wedding day?

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2. What happens to Elizabeth? What is ironic, or unexpected, about the creature's revenge on Frankenstein? What does Frankenstein resolve to do?

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3. How does Shelley show that Frankenstein and the creature are both obsessed with revenge? Does either of them win? Explain.

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# Responding

## *Frankenstein* Chapters 22–24

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. How does Shelley return to her frame story in Chapter 24? What effect does she achieve by using this frame story?

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5. How do you think Frankenstein failed or erred as a human being? What traits or attributes, do you think, led to the creature's fate?

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### Literature and Writing

#### Creating Dialogue

On board Walton's ship, the creature sees his creator for the last time. If they had had a chance to talk at this point, what might they say to each other at the end of their long chase? Write a dialogue that reveals each character's feelings about the other and about himself. You may wish to incorporate or paraphrase quotations from the novel. Make sure your dialogue accurately conveys the character's attitudes, feelings, and insights. After you have written your dialogue, ask two other students to read it aloud and offer comments.

### Extending Your Response

#### Literature Groups

In your group, come up with a personality profile, in the form of a word web, for each of the two main characters. Draw the webs on the chalkboard or on paper, putting the name of each character in the center and branching out from there.

#### Listening and Speaking

The **theme** of a work is the main idea, insight, or observation the writer offers. A work may have more than one theme, and even a single theme can be expressed in different ways. Furthermore, each reader will have his or her own ideas about a work's main themes. Meet with five or six other students. Cut a sheet of paper into equal-size strips, enough for the members of your group. On your strip, write a single sentence that, in your opinion, expresses one of the important themes of the novel. Put all the strips into a bag. Then take turns drawing them out one at a time (make sure you do not get your own). Read the theme statement aloud. Then, state whether you agree or disagree with the writer's choice and why. Lead a brief discussion of the theme in your group. Continue until each theme has been discussed.



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# Responding

## *Frankenstein*

### Personal Response

What is your reaction to the fate of Victor Frankenstein? to his creature? Explain.

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What would you like to ask Shelley about her main characters' fate?

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### Writing About the Novel

What do you see as the strengths and weaknesses of the novel? Did you find yourself engaged in the central conflict Shelley presents or the questions she raises? Do you believe that *Frankenstein* is a well-crafted work of literature? Write a short evaluation of the novel. State whether you would recommend the book to others.

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Save your work for your portfolio.



# Mary Shelley's Frankenstein

Roger Ebert

## Before You Read

### Focus Question

Think about a time when you had a mixed reaction to a movie or television show. What did you say when friends asked you whether or not you liked what you saw?

### Background

One of the most celebrated movie critics in the United States, Roger Ebert has been reviewing films for the daily newspaper, the *Chicago Sun-Times*, since the late 1960s. In his review of *Mary Shelley's Frankenstein*, he takes issue with the idea that a movie version of a novel must exactly follow its source.

## Responding to the Reading

1. What does Ebert say the "true subject" of the *Frankenstein* tale is? What does he say the "real story" or "whole issue" of the film is?

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2. What does Ebert like about the movie? What does he dislike? Overall, how does he feel about *Mary Shelley's Frankenstein*?

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3. **Making Connections** After reading this review, what similarities would you expect to find between the creature in this movie and the creature in the novel? What differences would you expect to find?

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### Art Connection

Make a poster advertising *Mary Shelley's Frankenstein*. Include an attention-getting image from the movie along with an excerpt from Ebert's review and the names of the director and the main stars. Arrange the information and images in the way most likely to lure viewers to the theater.



# A Frankenstein Monster Ended Up Being a Lamb

Ed Regis

## Before You Read

### Focus Question

What do you think it would be like to be a scientist involved in cutting-edge research on cloning?

### Background

In this article, book reviewer Ed Regis gives an overview of a book about animal cloning research. Unlike Shelley, who gives the reader only hints about Frankenstein's procedure in making his creature, Regis describes in detail the process the scientists used.

## Responding to the Reading

1. Why were biologists interested in cloning a sheep?

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2. What problems made it difficult for scientists to create the first clone?

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3. **Making Connections** Based on this book review, what can you infer about Regis's attitude toward cloning? Does he think animal cloning is an alarming development or something to celebrate? Do you think Mary Shelley would share his attitude? Explain.

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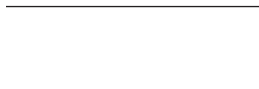
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## Art Connection

Draw a cartoon for the editorial page of a newspaper to illustrate ideas and views on animal cloning. You may want to focus on the ideas expressed in the review, or you may want to focus on your own views. As you brainstorm ideas, consider the visual possibilities suggested by the title of the book review. Add labels, dialogue, or a caption, as needed, to clarify the message of the cartoon.



# A New Life

Ramsey Campbell

## Before You Read

### Focus Question

Have you ever awakened from a deep sleep and not immediately recognized your surroundings? Can you remember your sensations?

### Background

Mary Shelley's gothic masterpiece has cast a long shadow. Published more than 180 years ago, *Frankenstein* continues to inspire and influence other horror writers. Among them is British author Ramsey Campbell, who wrote this short mystery in 1976.

## Responding to the Reading

1. What vague memories does the main character have as the story opens? How do you know he is afraid?

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2. What is the main character's first guess about where he is and why? What terrifying discovery does he make?

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3. What thought did the main character have as he was drowning? What does he think happened to him as a result?

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4. **Making Connections** In what way is Campbell's story indebted to Shelley's *Frankenstein*? Consider the plot, the central characters, the mood, and setting.

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## Creative Writing

Mary Shelley's description of the creature's coming to life is very spare; few details are given. In addition, this event is described from Frankenstein's point of view. Rewrite the "birth" scene in *Frankenstein* from the creature's point of view. What does it feel like to suddenly become conscious of the world? What sounds and sights in your surroundings make an impression on you? What sensations and feelings, or possibly memories, are you aware of?

# The Golem

Isaac Bashevis Singer

## Before You Read

### Focus Question

What is your favorite folktale and why? Why do you think certain folktales have been passed on from generation to generation?

### Background

Isaac Bashevis Singer, winner of the Nobel Prize for Literature, is known for his stories about Jewish life in Poland and the United States. In *The Golem*, Singer retells a European legend about a giant artificial man who, like Frankenstein's creature, is physically powerful.

## Responding to the Reading

1. Why is life difficult for the Jews of Prague? Why is Rabbi Leib told to make a golem?

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2. How does Rabbi Leib create the golem and bring him to life? How does the Rabbi feel about his power to create the golem?

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3. How does the golem begin to change? Why is he unhappy? How does he express his unhappiness?

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4. **Making Connections** Compare the rabbi's attitude toward the golem with Frankenstein's attitude toward his creature. Compare the golem's search for love with the creature's search.

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## Speaking and Listening

Folktales were originally passed on by word of mouth, with members of an older generation often telling the stories to members of a younger one. Adapt the story of the golem of Prague for a younger audience. Practice telling the story out loud, using your voice and gestures to keep your listeners' attention. Then tell the story to your class or to an audience of younger students.

# ... That Thou Art Mindful of Him

Isaac Asimov

## Before You Read

### Focus Question

Do you think scientists should have complete freedom in their research, or should society and government control research?

### Background

In this science fiction story set far in the future, a research-based company manufactures highly intelligent robots. In order to make sure the robots help the human race instead of threatening it, the inventors have devised a set of "Laws of Robotics."

## Responding to the Reading

1. What is the "Frankenstein Complex"? Do you think the Frankenstein Complex affects society today? How?

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2. What are Harriman's goals in developing the robo-bird? Do you believe he might be successful in his scheme for overcoming the fear of robots? Explain.

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3. **Making Connections** If Victor Frankenstein had been satisfied with his superhuman creatures and began producing them in numbers, do you think society would have passed laws to control them? Based on what you know about the creature and what you have learned about the Laws of Robotics, what laws do you think would enable the creatures to coexist with human beings?

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## Learning for Life

Imagine that company officials are discovered taking the robot off company property. Write a newspaper editorial denouncing the company's action and point out the dangers to society. Make references to Frankenstein's experiences with his creature.

# *Great Books: Frankenstein*

## Teacher's Guide

**Grade Level:** 9-12

**Curriculum Focus:** Literature

**Lesson Duration:** Two class periods

### Program Description

Mary Wollstonecraft Shelley's frightening tale of science gone awry has taken on a life of its own since the young author first published it anonymously nearly 200 years ago. Explore the novel's themes, the author's relationship with the poet Percy Bysshe Shelley, and the many stage and film adaptations of this quintessential Gothic novel.

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### Lesson Plan

#### *Student Objectives*

- Active readers interpret a novel – its characters, plot, setting, and theme – in different ways.
- Great literature can be and has been adapted in many ways over time.

#### *Materials*

- Simplified legal guides
- Dictionaries
- Space to set up mock trial
- *Great Books: Frankenstein* video and VCR or DVD and DVD player

#### *Procedures*

1. After watching the video, discuss Frankenstein's nature. Was he inherently evil? What made him so angry and vengeful?
2. Point out that in the United States these days, when litigation is so popular, a new version of *Frankenstein* set here might show the monster, before going off to the Arctic, suing his creator in civil court for negligence, malpractice, and emotional and physical distress. Tell students that they are going to stage a mock trial of Victor Frankenstein for the above-mentioned charges. The trial, like the novel, can have science fiction or fantasy elements.
3. Explain that the case will be heard in civil court, where a suit is brought by one individual (plaintiff) against another (defendant). This is different from a criminal court, where the case is between the state (prosecution) and the defendant.

4. Proceed by making sure students know what the charges are. They can research the definitions of *negligence*, *malpractice*, and *emotional and physical distress* as they are used in the legal profession. To find definitions, students may use materials prepared for jurors in local courts; in addition, some college-level and most unabridged dictionaries will give law-specific definitions for at least *negligence* and *malpractice*.
5. Ask students to help you determine what roles the following characters will play in the trial, and then assign students to those roles:
  - Victor Frankenstein
  - the ghost of William Frankenstein
  - the ghost of Justine Moritz
  - the ghost of Henry Clerval
  - the ghost of Elizabeth Lavenza
  - the monster
  - witnesses for the plaintiff, including a medical expert and an ethicist
  - witnesses for the defendant, including a medical expert and an ethicist
  - attorney for the plaintiff
  - attorney for the defendant
  - judge

Because this mock trial is a civil case, assign six jurors and one alternate. Take the role of bailiff, the person who keeps order in the court.

6. Go over the order in which they may carry out their mock trial:
  - opening statement by plaintiff's attorney
  - opening statement by defendant's attorney
  - interrogation of plaintiff's witnesses by attorney for the plaintiff
  - cross-examination of plaintiff's witnesses by attorney for the defendant
  - interrogation of defendant's witnesses by attorney for the defendant
  - cross-examination of defendant's witnesses by attorney for the plaintiff
  - closing arguments by both attorneys
7. Give each participating student time to prepare for his or her role by reviewing the novel and researching the book on the Internet.
8. During the trial, the judge may intervene to help the witnesses and to respond to objections by attorneys. After both sides have rested their cases, the judge should remind the jury of its obligations. Then you can invite the jury to deliberate in front of the class. The jury should submit a verdict in writing to the judge, who will read it aloud.

9. Determine for your class whether the trial will end with the jury's verdict, or, if found guilty, the defendant will hear what damages he must pay to the monster. The judge, the original jurors, or a new panel of jurors may determine damages.
10. Ask the students who did not participate in the mock trial to assess the strengths and weaknesses of the case as it was presented in the mock trial.

### *Assessment*

Use the following three-point rubric to evaluate students' work during this lesson.

- **Three points:** Students created their role and stayed in that role very well; developed well thought out questions or statements; and delivered questions or statements clearly.
- **Two points:** Students created their role and stayed in that role moderately well; developed fairly well thought out questions or statements; and delivered most questions or statements well.
- **One point:** Students did a poor job of creating their role and staying in that role; their questions or statements were not clearly thought out; and they did not deliver questions or statements well.

### *Vocabulary*

#### **benevolent**

Definition: Marked by or disposed to doing good

Context: I was benevolent once; my soul glowed with love and understanding.

#### **formidable**

Definition: Causing fear, dread, or apprehension; tending to inspire awe or wonder

Context: Most people thought it was a formidable subject.

#### **obsession**

Definition: A persistent, disturbing preoccupation with an often-unreasonable idea or feeling

Context: Victor Frankenstein's dream of creating life became his obsession.

#### **poignant**

Definition: Painfully affecting the feelings

Context: *Frankenstein* illustrates the poignant struggle of an outcast to fit in to society.

#### **predatory**

Definition: Inclined or intended to injure or exploit others for personal gain or profit

Context: The experience of being abandoned drives him into a violent, predatory rage.

#### **progeny**

Definition: Offspring of animals or plants

Context: Mary Shelley referred to her book as "my hideous progeny."

## Academic Standards

### Mid-continent Research for Education and Learning (McREL)

McREL's Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education addresses 14 content areas. To view the standards and benchmarks, visit <http://www.mcrel.org/compendium/browse.asp>.

This lesson plan addresses the following national standards:

- Language Arts: Reading – Uses reading skills and strategies to understand and interpret a variety of literary texts; Uses reading skills and strategies to understand and interpret a variety of informational texts
  - Language Arts: Listening and Speaking – Uses listening and speaking strategies for different purposes
  - Language Arts: Viewing – Uses viewing skills and strategies to understand and interpret visual media
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## Support Materials

Develop custom worksheets, educational puzzles, online quizzes, and more with the free teaching tools offered on the Discoveryschool.com Web site. Create and print support materials, or save them to a Custom Classroom account for future use. To learn more, visit

- <http://school.discovery.com/teachingtools/teachingtools.html>
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## DVD Content

This program is available in an interactive DVD format. The following information and activities are specific to the DVD version.

### How To Use the DVD

The DVD starting screen has the following options:

**Play Video** – This plays the video from start to finish. There are no programmed stops, except by using a remote control. With a computer, depending on the particular software player, a pause button is included with the other video controls.

**Video Index** – Here the video is divided into sections indicated by video thumbnail icons; brief descriptions are noted for each one. Watching all parts in sequence is similar to watching the video from start to finish. To play a particular segment, press Enter on the remote for TV playback; on a computer, click once to highlight a thumbnail and read the accompanying text description and click again to start the video.





**Curriculum Units**—These are specially edited video segments pulled from different sections of the video (see below). These nonlinear segments align with key ideas in the unit of instruction. They include onscreen pre- and post-viewing questions, reproduced below in this Teacher's Guide. To play a particular segment, press Enter on the TV remote or click once on the Curriculum Unit title on a computer.

**Standards Link**—Selecting this option displays a single screen that lists the national academic standards the video addresses.

**Teacher Resources**—This screen gives the technical support number and Web site address.

## Video Index

### I. Introduction (12 min.)

A look at the life of Mary Wollstonecraft Shelley, the young author of *Frankenstein*, and an introduction to the story told in her frightening tale of science gone awry.

### II. Birthing a Monster (13 min.)

Dr. Victor Frankenstein runs away in horror after giving life to a hideous monster. In the second part of *Frankenstein*, we hear the terrifying story from the monster's perspective.

### III. *Frankenstein* on Stage and Film (13 min.)

Having turned violent due to loneliness and despair, the monster leads Frankenstein on a deadly chase in the Arctic. Through plays and films, *Frankenstein* lives on.

### IV. *Frankenstein's* Legacy (12 min.)

Over the years, Frankenstein's monster has become a symbol of what happens when science goes too far. A look at some of the ways the monster lives on.

## Curriculum Units

Segment 1. *Frankenstein*: An Introduction

Pre-viewing question

Q: What kinds of rules and boundaries should apply to science?

A: Answers may vary

Post-viewing question

Q: What is the definition of a "Frankenstein"?

A: Frankenstein means one who creates a monster or destructive agency that he cannot control or that brings about his own ruin.



### Segment 2. Mary Shelley

#### Pre-viewing question

Q: Why do you think *Frankenstein* was published anonymously?

A: Answers may vary

#### Post-viewing question

Q: Why was the love affair between Mary Wollstonecraft and Percy Shelley so scandalous?

A: Percy Shelley was married with two children when he began seeing Mary. The two would meet at her mother's grave. Mary became pregnant at 16 and she and Percy eloped, even though Percy was already married. The couple went to France but soon returned to England because they were broke. Neither Mary nor Percy's father would accept the lovers or help them pay their debts, so they hid from debt collectors, moving numerous times.

### Segment 3. Dr. Frankenstein Creates Life

#### Pre-viewing question

Q: Why might someone see electricity as the source of life?

A: Answers may vary

#### Post-viewing question

Q: What are the similarities between Victor Frankenstein and Percy Shelley?

A: Percy Shelley had a sister named Elizabeth, Victor Frankenstein's character was in love with a cousin named Elizabeth. Victor's fictional family very closely resembled Percy's real-life family. Also, Percy published his first book of poems under the pen name Victor.

### Segment 4. A Monster's Perspective

#### Pre-viewing question

Q: How would you react if your friends and family abandoned you?

A: Answers may vary

#### Post-viewing question

Q: Was Frankenstein's monster civilized?

A: Yes, he learns to read and write and sees the world through a very poetic light. However, his anger at being abandoned and unloved makes him violent.

### Segment 5. Theatrical Versions of *Frankenstein*

#### Pre-viewing question

Q: Do you feel sympathy for Frankenstein's monster?

A: Answers may vary

#### Post-viewing question

Q: What was Victor Frankenstein's initial reaction to his monster in the first Universal movie?

A: In the original release, Dr. Frankenstein reacts to his monster by saying, "Now I know what it feels like to be God." The line was later dropped, possibly because of protests by audiences offended by the idea of a man comparing himself to God.



Segment 6. Modern Twists on the Monster

Pre-viewing question

Q: Why are we fascinated with monsters?

A: Answers may vary

Post-viewing question

Q: What does the story of *Frankenstein* show us?

A: The story is a condemnation of science without soul. Its message makes us aware of our own accountability when we tamper with nature.





**COLUMBUS CITY SCHOOLS**

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## Humanities · Recommended Reading Resources

### Unit 4: The Age of Imperialism

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#### **Novels**

##### Time Period

Chinua Achebe, *Things Fall Apart*

[Study Guide: <http://www.wsu.edu/~brians/anglophone/achebe.html>]

[Lesson Plan: [http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=382](http://edsitement.neh.gov/view_lesson_plan.asp?id=382)]

Joseph Conrad, *Heart of Darkness*

[Study Guide: [http://www.glencoe.com/sec/literature/litlibrary/pdf/heart\\_secret.pdf](http://www.glencoe.com/sec/literature/litlibrary/pdf/heart_secret.pdf)]

##### Thematic (Clash of Cultures)

Jane Austen, *Pride and Prejudice*

[Study Guide: [http://www.glencoe.com/sec/literature/litlibrary/pdf/pride\\_and\\_prejudice.pdf](http://www.glencoe.com/sec/literature/litlibrary/pdf/pride_and_prejudice.pdf)]

Willa Cather, *My Ántonia*

[Study Guide: [http://www.glencoe.com/sec/literature/litlibrary/pdf/my\\_antonia.pdf](http://www.glencoe.com/sec/literature/litlibrary/pdf/my_antonia.pdf)]

#### **Literature Textbook Correlations**

*Literature; Language and Literacy* – Grade Nine – Prentice Hall 2010

The Girl Who Can, p. 86 (thematic – clash of cultures)

My English, p. 114 (thematic – clash of cultures)

The Man to Send Rain Clouds, p. 292 (thematic – clash of cultures)

Rules of the Game, p. 316 (thematic – clash of cultures/generations)

There is a Longing, p. 1196

#### **Humanities Reader Selections**

David Livingstone, African Journal, p. 165

Joseph Conrad, Creepy Thoughts, p. 172

Menelik II, Letter to Alfred Ilg, p. 178

Alfred Thayer Mahan, The Interest in Sea Power, Present and Future, p. 181

Chinua Achebe, from *Things Fall Apart*, p. 185

Chinua Achebe, *Dead Men's Path*, p. 190

Chinua Achebe, *Civil Peace*, p. 194

Aurora Levins Morales, *Child of the Americas*, p. 199

#### **Websites**

United Streaming - Key Word Search: "Heart of Darkness"

<http://www.unitedstreaming.com>

White Man's Burden Student Reaction Poems

<http://www.guhds.net/mcdowell/history/projects/wmburden/main.html>

Internet Modern History Sourcebook – Imperialism

<http://www.fordham.edu/halsall/mod/modsbook34.html>

## Humanities · Literary Connection

### Unit 4: The Age of Imperialism

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#### The Age of Imperialism – *What happens when cultures collide?*

Imperialism is the policy, practice, or advocacy of extending the power and dominion of a nation--especially by direct territorial acquisitions or by gaining indirect control over the political or economic life of other areas. Generally, it is the extension or imposition of power, authority, or influence.

#### FICTION

Many works of fiction related to imperialism demonstrate the conflict that arises when one culture attempts to hold dominion over another. In some cases, that conflict is within a single culture as one generation tries to control another.

#### Discussion Questions

- Think about the time period and conditions of society when the authors wrote these works, as well as the conditions of society today. Discuss how conditions of their times may have influenced their works. Compare and/or contrast how today's society aligns to the environment depicted in the works.

#### Literature Textbook Correlations

*Literature; Language and Literacy* – Grade Nine – Prentice Hall 2010

- Aidoo, Ama Ata. "The Girl Who Can." p. 86. In this selection, a young girl challenges her grandmother's views about a woman's traditional place in society. Traditionally, a woman's place in rural Africa was to give birth and raise children. These views have been challenged as other (European and American) cultures have descended on the African continent.
- Silko, Leslie Marmon. "The Man To Send Rain Clouds." p. 292. In this selection, the death of an elderly Native American man serves as a way to illuminate how centuries-old cultural rules and beliefs have been modified by outside influences, chiefly Christian traditions.
- Tan, Amy. "Rules of the Game." p. 316. This excerpt from *The Joy Luck Club* focuses on the relationship between a mother who was born and raised in China and her daughter, born in America. As the girl succeeds as a chess champion, the two clash over their generational and cultural differences.

#### Novels

- Achebe, Chinua. *Things Fall Apart*. 1958. This novel portrays the collision of African and European cultures in an Ibo (Igbo) village.
- Austen, Jane. *Pride and Prejudice*. 1813. The main subject in the novel is stated in the first sentence: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." This novel looks at courtship and marriage in a humorous tone as men chase women and women chase men.
- Cather, Willa. *My Antonia*. 1918. This novel tells the story of several immigrant families who move to rural Nebraska.
- Conrad, Joseph. *Heart of Darkness*. 1902. This novel explores the three levels of darkness the protagonist, Marlow, encounters: The darkness of the Congo wilderness, the darkness of the cruel treatment of the natives, and the unfathomable darkness within every human being for heinous acts of evil.

## Humanities · Literary Connection

### Unit 4: The Age of Imperialism

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#### Websites

- [www.americanliterature.com/Cather/MyAntonia/31.html](http://www.americanliterature.com/Cather/MyAntonia/31.html)

#### NONFICTION

Many works of nonfiction related to imperialism are essays or autobiographies in which cultural conflict plays a role.

#### Discussion Questions

- When considering the works of nonfiction, one should keep in mind that this was a period in which one culture attempted to dominate another. What reasons, real or otherwise, did the aggressor give for imposing its beliefs upon another group of people? What were the results of this domination?

#### Literature Textbook Correlations

*Literature; Language and Literacy* – Grade Nine – Prentice Hall 2010

- Alvarez, Julia. “My English.” p. 114. In this excerpt of Alvarez’s autobiography, she describes her introduction to the English language and the slow process of learning the language. Language, in this piece, serves as a bridge between the two cultures.
- George, Chief Dan. “There is a Longing.” p. 1196. This speech discusses the conflict and partial destruction of Native American culture because of interaction and domination by Anglo-American society. He believes that Native Americans must ensure their survival by acknowledging their ancient heritage and having pride in traditional values, while embracing the best of what the “white man” has given them.



## Humanities · Art and Music Connection

### Unit 4: The Age of Imperialism

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#### African Weaving

When Europeans began colonizing Africa, they found a variety of cultures, many with distinctive textiles. Just as the colonizers learned to identify peoples from the textiles they wore, so historians also learn from these fabrics. For example, the materials used in the fabrics reveal clues about the environment of the weavers. The designs and patterns often used traditional symbols or myths of the culture. When and how these fabrics were used also provide information about the culture's celebrations and social roles. Many of these fabrics continue to be produced in modern times.

In Africa, as in some other parts of the world with long-established traditions, garments provide a great deal of information about the person who wears them. For example, only the Ashanti king is allowed to wear certain silk kente patterns. On days when people come before him with disputes or petitions, he may choose to wear a particular pattern such as the "Liar's Cloth," to convey a subtle message to those pleading their case that they should be truthful.

#### Web Links:

<http://web.uflib.ufl.edu/cm/africana/textiles.htm>

This site includes background information and samples of textiles from West Africa.

<http://www.webexhibits.org/colorart/african-textiles.html>

This site presents background information and samples of African textiles including Kente cloth.

#### Imperialism in Music

Nationalism swept many European countries in the 19<sup>th</sup> century, and was a strong motivating factor of imperialism. Nationalism is a feeling of intense pride in one's nation, including its language and culture. For the citizens of many European nations—and, at the end of the 19th century, the United States—colonies were not only a source of wealth, but also a source of pride. The more colonial holdings a nation had, the greater its power and the more important it was on the world stage.

The nationalistic and imperialistic impulse of Europe can heard in the music of the 19<sup>th</sup> century.

<http://www.fordham.edu/halsall/mod/rulebritannia.html>

This site includes song lyrics and mp3 files of British imperialistic anthems.

**Humanities · Reading Study Guide**  
**David Livingstone, African Journal**  
*The Western World*, pp. 165-171

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**Key Vocabulary**

Missionary -

**Questions for Review and Discussion**

1. How is Livingstone's account of the "natives" he meets different from other European accounts of Africans?

a. Why does Livingstone's perspective differ from other European accounts?

2. What effect do the continuous and heavy rains have on Livingstone's party as they travel up the river?

3. What trade goods are mentioned in Livingstone's account?

Name \_\_\_\_\_ Date \_\_\_\_\_ Period \_\_\_\_\_

**Humanities · Reading Study Guide**

**David Livingstone, African Journal**

*The Western World*, pp. 165-171

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4. What elements of customary law does Livingstone record?
5. What does the reception Livingstone receives indicate about the relationship between Europeans and Africans in mid-nineteenth century Central Africa?
6. How does Livingstone's perspective seem to be shaped by his relationship to his African companions?
7. Does Livingstone embody any of the European beliefs about Africa and other "uncivilized" areas that dominated the age of Imperialism? Explain your answer using references from the text.

**Humanities · Reading Study Guide**  
**Joseph Conrad, Creepy Thoughts**  
*The Western World, pp. 172-177*

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**Questions for Review and Discussion**

1. How does Marlow view the native Africans that he encounters?
  - a. Why is he frightened by them?
  
2. How does Marlow describe going up the river? Give some examples that illustrate the malevolence (evil) and mystery of the trip.
  
  
  
  
  
  
  
  
  
  
3. How is the Congo River important in this selection?
  - a. Why does Marlow travel primarily by boat and seldom on land?

## Humanities · Reading Study Guide

### Joseph Conrad, Creepy Thoughts

*The Western World*, pp. 172-177

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4. Marlow comments, "When you have to attend to things of that sort [looking for wood to fuel the boiler], to the mere incidents of the surface, the reality—the reality, I tell you—fades. The inner truth is hidden—luckily, luckily." How would you interpret his remarks? What literary device is used?
5. Marlow says, "We penetrated deeper and deeper into the heart of darkness." What emphasizes that he is talking about a darkness no one can understand?
6. Based on the reading, how do the Africans that Marlow and his crew encounters come across? Is this view consistent throughout the selection? Explain.

**Humanities · Reading Study Guide**

**Menelik II, Letter to Alfred Ilg**

*The Western World*, pp. 178-180

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**Key Vocabulary**

colony -

treaty -

**Questions for Review and Discussion**

1. Who is the Lion of the Tribe of Judah?
2. What happened to Menelik's box of watches and watch straps?
3. What does the letter reveal about Menelik's relationship to Europe?
4. What does Menelik mean by "all that the Italian journalists report is not genuine"?

Name \_\_\_\_\_ Date \_\_\_\_\_ Period \_\_\_\_\_

**Humanities · Reading Study Guide**

**Menelik II, Letter to Alfred Ilg**

*The Western World, pp. 178-180*

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5. How does Menelik defy popular imperialistic European views of Africans?

6. What evidence does this letter give to show how Menelik has become more "European" and therefore more "civilized"?

a. Why would Menelik make these changes?





**Humanities · Reading Study Guide**

**Alfred Thayer Mahan, *The Interest in Sea Power, Present and Future* (1897)**

***The Western World, pp. 181-184***

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4. How do you think Mahan's arguments might have affected Americans discussing the extension of American power abroad around the turn of the twentieth century?
  
  
  
  
  
  
  
  
  
  
5. In what way is Mahan's proposal a reaction to events taking place in Europe?
  
  
  
  
  
  
  
  
  
  
6. What role does racism play in Mahan's proposal? How did racism motivate imperialist claims?
  
  
  
  
  
  
  
  
  
  
7. What does Mahan claim is the ultimate goal of his proposal?
  - a. Why is this ironic?

**Humanities · Reading Study Guide**  
**Chinua Achebe, from *Things Fall Apart***  
***The Western World*, pp. 185-189**

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**Key Vocabulary**

Improvident -

Kite -

Impending –

Plaintive –

Prowess –

Harmattan -

**Questions for Review and Discussion**

1. List four physical characteristics that separate Okonkwo's appearance from that of the other men of his village.
  
  
  
  
  
  
  
  
  
  
2. How did Okonkwo bring honor to his village as a young man? What other achievements make him an important man?

**Humanities · Reading Study Guide**  
**Chinua Achebe, from *Things Fall Apart***  
***The Western World*, pp. 185-189**

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3. Why does Okonkwo have no patience with his own father, Unoka? What good qualities does Unoka have that his son fails to appreciate?
4. What does the general opinion of Unoka indicate about Igbo ideas of masculinity?
5. Find an example of a proverb in this selection.
6. Locate a simile at the beginning of the selection and explain it.
7. Who seems to be Achebe's intended audience for his novel?



**Humanities · Reading Study Guide**  
**Chinua Achebe, “Dead Men’s Path”**  
*The Western World, pp. 190-193*

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7. Identify an example of a proverb from this selection? Explain what the proverb means.
8. Why is the white supervisor’s report ironic?
9. What can you predict or infer about the future of the school and Mr. Obi’s success from the end of the passage?
10. Identify European influences in this selection? How do they contradict the traditional beliefs of the villagers?
11. How are Michael Obi and his wife a product of European imperialism? In what ways does this affect their ability to interact with their countrymen?
12. Compare Michael Obi with Okonkwo from *Things Fall Apart*. How has European imperialism affected each man? In what ways are their outcomes similar?

**Humanities · Reading Study Guide**

**Chinua Achebe, "Civil Peace"**

*The Western World*, pp. 194-198

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**Questions for Review and Discussion**

1. Why does Jonathan Iwegbu consider himself so lucky?
  - a. What does his joy convey regarding the severity of the war and its impact on the civilian population?
  
2. How does the Iwegbu family rebuild their lives after the war?
  - a. How does their effort illustrate their resilience?
  
3. Why does Jonathan repeat the phrase "nothing puzzles God"?
  - a. What does this phrase imply about his attitude toward the war, the peace, and life in general?
  
4. In explaining his demand for money, the leader of the thieves refers to the time as "Civil Peace." What are the implications of this term?

**Humanities · Reading Study Guide**

**Chinua Achebe, "Civil Peace"**

*The Western World, pp. 194-198*

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5. How does Civil Peace differ from Civil War?
  - a. In what ways are the two conditions similar?
  
6. Throughout the story, Jonathan and his family take action to reestablish themselves in their village. Which actions are effective, and which are not?
  - a. To what extent are the Iwegbus capable of controlling their lives?
  
  - b. To what extent do outside forces control them?
  
7. What images and structures of European imperialism are evident in the story?
  - a. How do they compare to African images and structures?
  
8. How do the images from "Civil Peace" compare to current media images of Africa in the United States and Europe?

**Humanities · Reading Study Guide**  
**Aurora Levin Morales, “Child of the Americas”**  
*The Western World, p. 199*

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**Key Vocabulary**

mestiza -

diaspora -

**Questions for Review and Discussion**

1. One of the themes present in “Child of the Americas” is inherited vs. self identity. What parts of the speaker’s identity are inherited?
  - a. What parts of the speaker’s identity are created by her environment and circumstance?
  
2. What does the poem suggest about what it means to be an American?
  - a. How does this view clash with traditional views and images of an “American”?
  
  - b. Why is the speaker’s view more realistic than the traditional view?
  
3. Both Achebe and Morales write in English but incorporate words from their native languages. How does this contribute to the author’s message?
  - a. What does this say about the impact of imperialism and colonialism on native cultures?



**Humanities · Primary Source****John Stuart Mill, On Colonies and Colonization, 1848**

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If it is desirable, as no one will deny it to be, that the planting of colonies should be conducted, not with an exclusive view to the private interests of the first founders, but with a deliberate regard to the permanent welfare of the nations afterwards to arise from these small beginnings; such regard can only be secured by placing the enterprise, from its commencement, under regulations constructed with the foresight and enlarged views of philosophical legislators; and the government alone has power either to frame such regulations, or to enforce their observance.

The question of government intervention in the work of Colonization involves the future and permanent interests of civilization itself, and far outstretches the comparatively narrow limits of purely economical considerations. But even with a view to those considerations alone, the removal of population from the overcrowded to the unoccupied parts of the earth's surface is one of those works of eminent social usefulness, which most require, and which at the same time best repay, the intervention of government. To appreciate the benefits of colonization, it should be considered in its relation, not to a single country, but to the collective economical interests of the human race. The question is in general treated too exclusively as one of distribution; of relieving one labor market and supplying another. It is this, but it is also a question of production, and of the most efficient employment of the productive resources of the world.

Much has been said of the good economy of importing commodities from the place where they can be bought cheapest; while the good economy of producing them where they can be produced cheapest, is comparatively little thought of. If to carry consumable goods from the places where they are superabundant to those where they are scarce, is a good pecuniary speculation, is it not an equally good speculation to do the same thing with regard to labor and instruments? The exportation of laborers and capital from old to new countries, from a place where their productive power is less, to a place where it is greater, increases by so much the aggregate produce of the labor and capital of the world. It adds to the joint wealth of the old and the new country, what amounts in a short period to many times the mere cost of effecting the transport. There needs be no hesitation in affirming that Colonization, in the present state of the world, is the best affair of business, in which the capital of an old and wealthy country can engage.

It is equally obvious, however, that Colonization on a great scale can be undertaken, as an affair of business, only by the government, or by some combination of individuals in complete understanding with the government; except under such very peculiar circumstances as those which succeeded the Irish famine. Emigration on the voluntary principle rarely has any material influence in lightening the pressure of population in the old country, though as far as it goes it is doubtless a benefit to the colony. Those laboring persons who voluntarily emigrate are seldom the very poor; they are small farmers with some little capital, or laborers who have saved something, and who, in removing only their own labor from the crowded labor market, withdraw from the capital of the country a fund which maintained and employed more laborers than themselves. Besides, this portion of the community is so limited in number, that it might be removed entirely, without making any sensible impression upon the numbers of the population, or even upon the annual increase. Any considerable emigration of labor is only practicable, when its cost is defrayed, or at least advanced, by others than the emigrants themselves.

Who then is to advance it? Naturally, it may be said, the capitalists of the colony, who require the labor, and who intend to employ it. But to this there is the obstacle, that a capitalist, after going to the expense of carrying out laborers, has no security that he shall be the person to derive any benefit from them. If all the capitalists of the colony were to combine, and bear the expense by subscription, they would still have no security that the laborers, when there, would continue to work for them. After working for a short time and earning a few pounds, they always, unless prevented by the government, squat on unoccupied land, and work only for themselves. The experiment has been repeatedly tried whether it was possible to enforce contracts for labor, or the repayment of the passage money of emigrants to those who advanced it, and the trouble and expense have always exceeded the advantage. The only other resource is the voluntary contributions of parishes or individuals, to rid themselves of surplus laborers who are already, or who are likely to become, locally chargeable on the poor rate. Were this speculation to become general, it might produce a sufficient amount of emigration to clear off the existing

**Humanities · Primary Source****John Stuart Mill, On Colonies and Colonization, 1848**

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unemployed population, but not to raise the wages of the employed; and the same thing would require to be done over again in less than another generation.

One of the principal reasons why Colonization should be a national undertaking, is that in this manner alone, save in highly exceptional cases, can emigration be self-supporting. The exportation of capital and labor to a new country being, as before observed, one of the best of all affairs of business, it is absurd that it should not, like other affairs of business, repay its own expenses. Of the great addition which it makes to the produce of the world, there can be no reason why a sufficient portion should not be intercepted, and employed in reimbursing the outlay incurred in effecting it. For reasons already given, no individual, or body of individuals, can reimburse themselves for the expense; the government, however, can. It can take from the annual increase of wealth, caused by the emigration, the fraction which suffices to repay with interest what the emigration has cost. The expenses of emigration to a colony ought to be borne by the colony; and this, in general, is only possible when they are borne by the colonial government.

Of the modes in which a fund for the support of colonization can be raised in the colony, none is comparable in advantage to that which was first suggested, and so ably and perseveringly advocated, by Mr Wakefield: the plan of putting a price on all unoccupied land, and devoting the proceeds to emigration. The unfounded and pedantic objections to this plan have been answered in a former part of this chapter: we have now to speak of its advantages. First, it avoids the difficulties and discontents incident to raising a large annual amount by taxation; a thing which is almost useless to attempt with a scattered population of settlers in the wilderness, who, as experience proves, can seldom be compelled to pay direct taxes, except at a cost exceeding their amount; while in an infant community indirect taxation soon reaches its limit. The sale of lands is thus by far the easiest mode of raising the requisite funds. But it has other and still greater recommendations. It is a beneficial check upon the tendency of a population of colonists to adopt the tastes and inclinations of savage life, and to disperse so widely as to lose all the advantages of commerce, of markets, of separation of employments, and combination of labor. By making it necessary for those who emigrate at the expense of the fund, to earn a considerable sum before they can become landed proprietors, it keeps up a perpetual succession of laborers for hire, who in every country are a most important auxiliary even to peasant proprietors: and by diminishing the eagerness of agricultural speculators to add to their domain, it keeps the settlers within reach of each other for purposes of co-operation, arranges a numerous body of them within easy distance of each center of foreign commerce and non-agricultural industry, and insures the formation and rapid growth of towns and town products.

This concentration, compared with the dispersion which uniformly occurs when unoccupied land can be had for nothing, greatly accelerates the attainment of prosperity, and enlarges the fund which may be drawn upon for further emigration. Before the adoption of the Wakefield system, the early years of all new colonies were full of hardship and difficulty: the last colony founded on the old principle, the Swan River settlement, being one of the most characteristic instances. In all subsequent colonization, the Wakefield principle has been acted upon, though imperfectly, a part only of the proceeds of the sale of land being devoted to emigration: yet wherever it has been introduced at all, as in South Australia, Victoria, and New Zealand, the restraint put upon the dispersion of the settlers, and the influx of capital caused by the assurance of being able to obtain hired labor, has, in spite of many difficulties and much mismanagement, produced a suddenness and rapidity of prosperity more like fable than reality.

The self-supporting system of Colonization, once established, would increase in efficiency every year; its effect would tend to increase in geometrical progression: for since every able-bodied emigrant, until the country is fully peopled, adds in a very short time to its wealth, over and above his own consumption, as much as would defray the expense of bringing out another emigrant, it follows that the greater the number already sent, the greater number might continue to be sent, each emigrant laying the foundation of a succession of other emigrants at short intervals without fresh expense, until the colony is filled up. It would therefore be worth while, to the mother country, to accelerate the early stages of this progression, by loans to the colonies for the purpose of emigration, repayable from the fund formed by the sales of land. In thus advancing the means of accomplishing a large immediate emigration, it would be investing that amount of capital in the mode, of all others, most beneficial to

**Humanities · Primary Source****John Stuart Mill, On Colonies and Colonization, 1848**

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the colony; and the labor and savings of these emigrants would hasten the period at which a large sum would be available from sales of land. It would be necessary, in order not to overstock the labor market, to act in concert with the persons disposed to remove their own capital to the colony. The knowledge that a large amount of hired labor would be available, in so productive a field of employment, would insure a large emigration of capital from a country, like England, of low profits and rapid accumulation: and it would only be necessary not to send out a greater number of laborers at one time, than this capital could absorb and employ at high wages.

Inasmuch as, on this system, any given amount of expenditure, once incurred, would provide not merely a single emigration, but a perpetually flowing stream of emigrants, which would increase in breadth and depth as it flowed on; this mode of relieving overpopulation has a recommendation, not possessed by any other plan ever proposed for making head against the consequences of increase without restraining the increase itself: there is an element of indefiniteness in it; no one can perfectly foresee how far its influence, as a vent for surplus population, might possibly reach. There is hence the strongest obligation on the government of a country like our own, with a crowded population, and unoccupied continents under its command, to build, as it were, and keep open, in concert with the colonial governments, a bridge from the mother country to those continents, by establishing the self-supporting system of colonization on such a scale, that as great an amount of emigration as the colonies can at the time accommodate, may at all times be able to take place without cost to the emigrants themselves.

The importance of these considerations, as regards the British islands, has been of late considerably diminished by the unparalleled amount of spontaneous emigration from Ireland; an emigration not solely of small farmers, but of the poorest class of agricultural laborers, and which is at once voluntary and self-supporting, the succession of emigrants being kept up by funds contributed from the earnings of their relatives and connections who had gone before. To this has been added a large amount of voluntary emigration to the seats of the gold discoveries, which has partly supplied the wants of our most distant colonies, where, both for local and national interests, it was most of all required. But the stream of both these emigrations has already considerably slackened, and though that from Ireland has since partially revived, it is not certain that the aid of government in a systematic form, and on the self-supporting principle, will not again become necessary to keep the communication open between the hands needing work in England, and the work which needs hands elsewhere.

**Source:**

From: John Stuart Mill, *Principles of Political Economy*, ed. J. Laurence Laughlin, (New York: D. Appleton & Co., 1891), pp. 540-560.

Scanned by Jerome S. Arkenberg, Cal. State Fullerton. The text has been modernized by Prof. Arkenberg.

Source: Internet Modern History Sourcebook < <http://www.fordham.edu/halsall/mod/1849jsmill-colonies.html>>

**Humanities · Primary Source**  
**American Anti-Imperialist League, 1899**

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*The American Anti-Imperialist League was founded in 1899, after the United States occupied Cuba and Puerto Rico and the Philippine Islands. Cuba became nominally independent, although the United States retained until 1934 the legal right to intervene in Cuban domestic and foreign affairs. Both Puerto Rico and the Philippines became American colonies. The Filipinos revolted against American rule in February, 1899, and were suppressed in 1902 after a bloody, ruthless guerrilla war. Most Americans supported overseas expansion, but many of the nation's most illustrious citizens - including Andrew Carnegie and William James, were appalled by American imperialism. In 1899 they founded the American Anti-Imperialist League in order to campaign, unsuccessfully as it turned out, against the annexation of the Philippines.*

**Platform of the American Anti-Imperialist League**

We hold that the policy known as imperialism is hostile to liberty and tends toward militarism, an evil from which it has been our glory to be free. We regret that it has become necessary in the land of Washington and Lincoln to reaffirm that all men, of whatever race or color, are entitled to life, liberty and the pursuit of happiness. We maintain that governments derive their just powers from the consent of the governed. We insist that the subjugation of any people is "criminal aggression" and open disloyalty to the distinctive principles of our Government.

We earnestly condemn the policy of the present National Administration in the Philippines. It seeks to extinguish the spirit of 1776 in those islands. We deplore the sacrifice of our soldiers and sailors, whose bravery deserves admiration even in an unjust war. We denounce the slaughter of the Filipinos as a needless horror. We protest against the extension of American sovereignty by Spanish methods.

We demand the immediate cessation of the war against liberty, begun by Spain and continued by us. We urge that Congress be promptly convened to announce to the Filipinos our purpose to concede to them the independence for which they have so long fought and which of right is theirs.

The United States have always protested against the doctrine of international law which permits the subjugation of the weak by the strong. A self-governing state cannot accept sovereignty over an unwilling people. The United States cannot act upon the ancient heresy that might makes right.

Imperialists assume that with the destruction of self-government in the Philippines by American hands, all opposition here will cease. This is a grievous error. Much as we abhor the war of "criminal aggression" in the Philippines, greatly as we regret that the blood of the Filipinos is on American hands, we more deeply resent the betrayal of American institutions at home. The real firing line is not in the suburbs of Manila. The foe is of our own household. The attempt of 1861 was to divide the country. That of 1899 is to destroy its fundamental principles and noblest ideals.

Whether the ruthless slaughter of the Filipinos shall end next month or next year is but an incident in a contest that must go on until the Declaration of Independence and the Constitution of the United States are rescued from the hands of their betrayers. Those who dispute about standards of value while the foundation of the Republic is undermined will be listened to as little as those who would wrangle about the small economies of the household while the house is on fire. The training of a great people for a century, the aspiration for liberty of a vast immigration are forces that will hurl aside those who in the delirium of conquest seek to destroy the character of our institutions.

We deny that the obligation of all citizens to support their Government in times of grave National peril applies to the present situation. If an Administration may with impunity ignore the issues upon which it was chosen, deliberately create a condition of war anywhere on the face of the globe, debauch the civil service for spoils to

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**American Anti-Imperialist League, 1899**

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promote the adventure, organize a truth-suppressing censorship and demand of all citizens a suspension of judgment and their unanimous support while it chooses to continue the fighting, representative government itself is imperiled.

We propose to contribute to the defeat of any person or party that stands for the forcible subjugation of any people . We shall oppose for reelection all who in the White House or in Congress betray American liberty in pursuit of un-American ends. We still hope that both of our great political parties will support and defend the Declaration of Independence in the closing campaign of the century.

We hold, with Abraham Lincoln, that "no man is good enough to govern another man without that other's consent. When the white man governs himself, that is self-government, but when he governs himself and also governs another man, that is more than self-government-that is despotism." "Our reliance is in the love of liberty which God has planted in us. Our defense is in the spirit which prizes liberty as the heritage of all men in all lands. Those who deny freedom to others deserve it not for themselves, and under a just God cannot long retain it."

We cordially invite the cooperation of all men and women who remain loyal to the Declaration of Independence and the Constitution of the United States.

"Platform of the American Antilmerialist League," in *Speeches, Correspondence, and Political Papers of Carl Schurz*, vol. 6, ed. Frederick Bancroft (New York: G.P. Putnam's Sons, 1913), p. 77, note 1.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1899antiimp.html>>

**Humanities · Primary Source****The Earl of Cromer, Why Britain Acquired Egypt in 1882 (1908)**

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*This is the Earl of Cromer's (first British Viceroy of Egypt) account of why the British took over Egypt. It is also a good example of Political Imperialism - i.e., we don't really want the damned place but if we don't someone else will grab it and the whole balance of power will be mucked up...*

Egypt may now almost be said to form part of Europe. It is on the high road to the Far East. It can never cease to be an object of interest to all the powers of Europe, and especially to England. A numerous and intelligent body of Europeans and of non-Egyptian orientals have made Egypt their home. European capital to a large extent has been sunk in the country. The rights and privileges of Europeans are jealously guarded, and, moreover, give rise to complicated questions, which it requires no small amount of ingenuity and technical knowledge to solve. Exotic institutions have sprung up and have taken root in the country. The capitulations impair those rights of internal sovereignty which are enjoyed by the rulers or legislatures of most states. The population is heterogeneous and cosmopolitan to a degree almost unknown elsewhere. Although the prevailing faith is that of Islam, in no country in the world is a greater variety of religious creeds to be found amongst important sections of the community.

In addition too these peculiarities, which are of a normal character, it has to be borne in mind that in 1882 the [Egyptian] army was in a state of mutiny; the treasury was bankrupt; every branch of the administration had been dislocated; the ancient and arbitrary method, under which the country had for centuries been governed, had received a severe blow, whilst, at the same time, no more orderly and law-abiding form of government had been inaugurated to take its place. Is it probable that a government composed of the rude elements described above, and led by men of such poor ability as Arabi and his coadjutors, would have been able to control a complicated machine of this nature? Were the sheikhs of the El-Azhar mosque likely to succeed where Tewfik Pasha and his ministers, who were men of comparative education and enlightenment, acting under the guidance and inspiration of a first-class European power, only met with a modified success after years of patient labor? There can be but one answer to these questions. Nor is it in the nature of things that any similar movement should, under the present conditions of Egyptian society, meet with any better success. The full and immediate execution of a policy of "Egypt for the Egyptians," as it was conceived by the Arabists in 1882, was, and still is, impossible.

History, indeed, records some very radical changes in the forms of government to which a state has been subjected without its interests being absolutely and permanently shipwrecked. But it may be doubted whether any instance can be quoted of a sudden transfer of power in any civilized or semi-civilized community to a class so ignorant as the pure Egyptians, such as they were in the year 1882. These latter have, for centuries past, been a subject race. Persians, Greeks, Romans, Arabs from Arabia and Baghdad, Circassians, and finally, Ottoman Turks, have successively ruled over Egypt, but we have to go back to the doubtful and obscure precedents of Pharaonic times to find an epoch when, possibly, Egypt was ruled by Egyptians. Neither, for the present, do they appear to possess the qualities which would render it desirable, either in their own interests, or in those of the civilized world in general, to raise them at a bound to the category of autonomous rulers with full rights of internal sovereignty.

If, however, a foreign occupation was inevitable or nearly inevitable, it remains to be considered whether a British occupation was preferable to any other. From the purely Egyptian point of view, the answer to this question cannot be doubtful. The intervention of any European power was preferable to that of Turkey. The intervention of one European power was preferable to international intervention. The special aptitude shown by Englishmen in the government of Oriental races pointed to England as the most effective and beneficent instrument for the gradual introduction of European civilization into Egypt. An Anglo-French, or an Anglo-Italian occupation, from both of which we narrowly and also accidentally escaped, would have been detrimental to Egyptian interests and would ultimately have caused friction, if not serious dissension, between England on the one side and France or Italy on the other. The only thing to be said in favor of Turkish intervention is that it would have relieved England from the responsibility of intervening.

By the process of exhausting all other expedients, we arrive at the conclusion that armed British intervention was, under the special circumstances of the case, the only possible solution of the difficulties which existed in 1882.

**Humanities · Primary Source****The Earl of Cromer, Why Britain Acquired Egypt in 1882 (1908)**

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Probably also it was the best solution. The arguments against British intervention, indeed, were sufficiently obvious. It was easy to foresee that, with a British garrison in Egypt, it would be difficult that the relations of England either with France or Turkey should be cordial. With France, especially, there would be a danger that our relations might become seriously strained. Moreover, we lost the advantages of our insular position. The occupation of Egypt necessarily dragged England to a certain extent within the arena of Continental politics. In the event of war, the presence of a British garrison in Egypt would possibly be a source of weakness rather than of strength. Our position in Egypt placed us in a disadvantageous diplomatic position, for any power, with whom we had a difference of opinion about some non-Egyptian question, was at one time able to retaliate by opposing our Egyptian policy. The complicated rights and privileges possessed by the various powers of Europe in Egypt facilitated action of this nature.

There can be no doubt of the force of these arguments. The answer to them is that it was impossible for Great Britain to allow the troops of any other power to occupy Egypt. When it became apparent that some foreign occupation was necessary, that the Sultan would not act save under conditions which were impossible of acceptance, and that neither French nor Italian cooperation could be secured, the British government acted with promptitude and vigor. A great nation cannot throw off the responsibilities which its past history and its position in the world have imposed upon it. English history affords other examples of the government and people of England drifting by accident into doing what was not only right, but was also most in accordance with British interests.

From: The Earl of Cromer, *Modern Egypt*, 2 Vols., (New York: Macmillan, 1908), Vol. I.xvii-xviii.  
Scanned by: J. S. Arkenberg, Dept. of History, Cal. State Fullerton. Prof. Arkenberg has modernized the text.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1908cromer.html>>

**Humanities · Primary Source**  
**John Hobson, Imperialism, 1902**

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*John A. Hobson (1858-1940), an English economist, wrote one of the most famous critiques of the economic bases of imperialism in 1902.*

Amid the welter of vague political abstractions to lay one's finger accurately upon any "ism" so as to pin it down and mark it out by definition seems impossible. Where meanings shift so quickly and so subtly, not only following changes of thought, but often manipulated artificially by political practitioners so as to obscure, expand, or distort, it is idle to demand the same rigour as is expected in the exact sciences. A certain broad consistency in its relations to other kindred terms is the nearest approach to definition which such a term as Imperialism admits. Nationalism, internationalism, colonialism, its three closest congeners, are equally elusive, equally shifty, and the changeful overlapping of all four demands the closest vigilance of students of modern politics.

During the nineteenth century the struggle towards nationalism, or establishment of political union on a basis of nationality, was a dominant factor alike in dynastic movements and as an inner motive in the life of masses of population. That struggle, in external politics, sometimes took a disruptive form, as in the case of Greece, Servia, Roumania, and Bulgaria breaking from Ottoman rule, and the detachment of North Italy from her unnatural alliance with the Austrian Empire. In other cases it was a unifying or a centralising force, enlarging the area of nationality, as in the case of Italy and the PanSlavist movement in Russia. Sometimes nationality was taken as a basis of federation of States, as in United Germany and in North America.

It is true that the forces making for political union sometimes went further, making for federal union of diverse nationalities, as in the cases of Austria-Hungary, Norway and Sweden, and the Swiss Federation. But the general tendency was towards welding into large strong national unities the loosely related States and provinces with shifting attachments and alliances which covered large areas of Europe since the breakup of the Empire. This was the most definite achievement of the nineteenth century. The force of nationality, operating in this work, is quite as visible in the failures to achieve political freedom as in the successes; and the struggles of Irish, Poles, Finns, Hungarians, and Czechs to resist the forcible subjection to or alliance with stronger neighbours brought out in its full vigour the powerful sentiment of nationality.

The middle of the century was especially distinguished by a series of definitely "nationalist" revivals, some of which found important interpretation in dynastic changes, while others were crushed or collapsed. Holland, Poland, Belgium, Norway, the Balkans, formed a vast arena for these struggles of national forces.

The close of the third quarter of the century saw Europe fairly settled into large national States or federations of States, though in the nature of the case there can be no finality, and Italy continued to look to Trieste, as Germany still looks to Austria, for the fulfillment of her manifest destiny.

This passion and the dynastic forms it helped to mould and animate are largely attributable to the fierce prolonged resistance which peoples, both great and small, were called on to maintain against the imperial designs of Napoleon. The national spirit of England was roused by the tenseness of the struggle to a self-consciousness it had never experienced since "the spacious days of great Elizabeth." Jena made Prussia into a great nation; the Moscow campaign brought Russia into the field of European nationalities as a factor in politics, opening her for the first time to the full tide of Western ideas and influences.

Turning from this territorial and dynastic nationalism to the spirit of racial, linguistic, and economic solidarity which has been the underlying motive, we find a still more remarkable movement. Local particularism on the one hand, vague cosmopolitanism upon the other, yielded to a ferment of nationalist sentiment, manifesting itself among the weaker peoples not merely in a sturdy and heroic resistance against political absorption or territorial nationalism, but in a passionate revival of decaying customs, language, literature and art; while it bred in more dominant peoples strange ambitions of national "destiny" and an attendant spirit of Chauvinism.



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**John Hobson, Imperialism, 1902**

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No mere array of facts and figures adduced to illustrate the economic nature of the new Imperialism will suffice to dispel the popular delusion that the use of national force to secure new markets by annexing fresh tracts of territory is a sound and a necessary policy for an advanced industrial country like Great Britain....

But these arguments are not conclusive. It is open to Imperialists to argue thus: "We must have markets for our growing manufactures, we must have new outlets for the investment of our surplus capital and for the energies of the adventurous surplus of our population: such expansion is a necessity of life to a nation with our great and growing powers of production. An ever larger share of our population is devoted to the manufactures and commerce of towns, and is thus dependent for life and work upon food and raw materials from foreign lands. In order to buy and pay for these things we must sell our goods abroad. During the first three quarters of the nineteenth century we could do so without difficulty by a natural expansion of commerce with continental nations and our colonies, all of which were far behind us in the main arts of manufacture and the carrying trades. So long as England held a virtual monopoly of the world markets for certain important classes of manufactured goods, Imperialism was unnecessary.

After 1870 this manufacturing and trading supremacy was greatly impaired: other nations, especially Germany, the United States, and Belgium, advanced with great rapidity, and while they have not crushed or even stayed the increase of our external trade, their competition made it more and more difficult to dispose of the full surplus of our manufactures at a profit. The encroachments made by these nations upon our old markets, even in our own possessions, made it most urgent that we should take energetic means to secure new markets. These new markets had to lie in hitherto undeveloped countries, chiefly in the tropics, where vast populations lived capable of growing economic needs which our manufacturers and merchants could supply. Our rivals were seizing and annexing territories for similar purposes, and when they had annexed them closed them to our trade. The diplomacy and the arms of Great Britain had to be used in order to compel the owners of the new markets to deal with us: and experience showed that the safest means of securing and developing such markets is by establishing 'protectorates' or by annexation....

It was this sudden demand for foreign markets for manufactures and for investments which was avowedly responsible for the adoption of Imperialism as a political policy.... They needed Imperialism because they desired to use the public resources of their country to find profitable employment for their capital which otherwise would be superfluous....

Every improvement of methods of production, every concentration of ownership and control, seems to accentuate the tendency. As one nation after another enters the machine economy and adopts advanced industrial methods, it becomes more difficult for its manufacturers, merchants, and financiers to dispose profitably of their economic resources, and they are tempted more and more to use their Governments in order to secure for their particular use some distant undeveloped country by annexation and protection.

The process, we may be told, is inevitable, and so it seems upon a superficial inspection. Everywhere appear excessive powers of production, excessive capital in search of investment. It is admitted by all business men that the growth of the powers of production in their country exceeds the growth in consumption, that more goods can be produced than can be sold at a profit, and that more capital exists than can find remunerative investment.

It is this economic condition of affairs that forms the taproot of Imperialism. If the consuming public in this country raised its standard of consumption to keep pace with every rise of productive powers, there could be no excess of goods or capital clamorous to use Imperialism in order to find markets: foreign trade would indeed exist....

Everywhere the issue of quantitative versus qualitative growth comes up. This is the entire issue of empire. A people limited in number and energy and in the land they occupy have the choice of improving to the utmost the

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**John Hobson, Imperialism, 1902**

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political and economic management of their own land, confining themselves to such accessions of territory as are justified by the most economical disposition of a growing population; or they may proceed, like the slovenly farmer, to spread their power and energy over the whole earth, tempted by the speculative value or the quick profits of some new market, or else by mere greed of territorial acquisition, and ignoring the political and economic wastes and risks involved by this imperial career. It must be clearly understood that this is essentially a choice of alternatives; a full simultaneous application of intensive and extensive cultivation is impossible. A nation may either, following the example of Denmark or Switzerland, put brains into agriculture, develop a finely varied system of public education, general and technical, apply the ripest science to its special manufacturing industries, and so support in progressive comfort and character a considerable population upon a strictly limited area; or it may, like Great r Britain, neglect its agriculture, allowing its lands to go out of cultivation and its population to grow up in towns, fall behind other nations in its methods of education and in the capacity of adapting to its uses the latest scientific knowledge, in order that it may squander its pecuniary and military resources in forcing bad markets and finding speculative fields of investment in distant corners of the earth, adding millions of square miles and of unassimilable population to the area of the Empire.

The driving forces of class interest which stimulate and support this false economy we have explained. No remedy will serve which permits the future operation of these forces. It is idle to attack Imperialism or Militarism as political expedients or policies unless the axe is laid at the economic root of the tree, and the classes for whose interest Imperialism works are shorn of the surplus revenues which seek this outlet.

From John A. Hobson, *Imperialism* (London: Allen and Unwin, 1948),pp.35 7172,7778,8081,9293.

Source: Internet Modern History Sourcebook < <http://www.fordham.edu/halsall/mod/1902hobson.html>>

## Humanities · Primary Source

### Jules Ferry, On French Colonial Expansion

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*Ferry was twice prime minister of France, from [1880-1881, 1883-1885]. He is especially remembered for championing laws that removed Catholic influence from most education in France and for promoting a vast extension of the French colonial empire.*

The policy of colonial expansion is a political and economic system ... that can be connected to three sets of ideas: economic ideas; the most far-reaching ideas of civilization; and ideas of a political and patriotic sort.

In the area of economics, I am placing before you, with the support of some statistics, the considerations that justify the policy of colonial expansion, as seen from the perspective of a need, felt more and more urgently by the industrialized population of Europe and especially the people of our rich and hardworking country of France: the need for outlets [for exports]. Is this a fantasy? Is this a concern [that can wait] for the future? Or is this not a pressing need, one may say a crying need, of our industrial population? I merely express in a general way what each one of you can see for himself in the various parts of France. Yes, what our major industries [textiles, etc.], irrevocably steered by the treaties of 1860 into exports, lack more and more are outlets. Why? Because next door Germany is setting up trade barriers; because across the ocean the United States of America have become protectionists, and extreme protectionists at that; because not only are these great markets ... shrinking, becoming more and more difficult of access, but these great states are beginning to pour into our own markets products not seen there before. This is true not only for our agriculture, which has been so sorely tried ... and for which competition is no longer limited to the circle of large European states .... Today, as you know, competition, the law of supply and demand, freedom of trade, the effects of speculation, all radiate in a circle that reaches to the ends of the earth .... That is a great complication, a great economic difficulty; ... an extremely serious problem. It is so serious, gentlemen, so acute, that the least informed persons must already glimpse, foresee, and take precautions against the time when the great South American market that has, in a manner of speaking, belonged to us forever will be disputed and perhaps taken away from us by North American products. Nothing is more serious; there can be no graver social problem; and these matters are linked intimately to colonial policy.

Gentlemen, we must speak more loudly and more honestly! We must say openly that indeed the higher races have a right over the lower races ....

I repeat, that the superior races have a right because they have a duty. They have the duty to civilize the inferior races .... In the history of earlier centuries these duties, gentlemen, have often been misunderstood; and certainly when the Spanish soldiers and explorers introduced slavery into Central America, they did not fulfill their duty as men of a higher race .... But, in our time, I maintain that European nations acquit themselves with generosity, with grandeur, and with sincerity of this superior civilizing duty.

I say that French colonial policy, the policy of colonial expansion, the policy that has taken us under the Empire [the Second Empire, of Napoleon III, to Saigon, to Indochina [Vietnam], that has led us to Tunisia, to Madagascar-I say that this policy of colonial expansion was inspired by... the fact that a navy such as ours cannot do without safe harbors, defenses, supply centers on the high seas .... Are you unaware of this? Look at a map of the world.

Gentlemen, these are considerations that merit the full attention of patriots. The conditions of naval warfare have greatly changed .... At present, as you know, a warship, however perfect its design, cannot carry more than two weeks' supply of coal; and a vessel without coal is a wreck on the high seas, abandoned to the first occupier. Hence the need to have places of supply, shelters, ports for defense and provisioning.... And that is why we needed Tunisia; that is why we needed Saigon and Indochina; that is why we need Madagascar... and why we shall never leave them! ... Gentlemen, in Europe such as it is today, in this competition of the many rivals we see rising up around us, some by military or naval improvements, others by the prodigious development of a constantly growing population; in a Europe, or rather in a universe thus constituted, a policy of withdrawal or abstention is simply the

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**Jules Ferry, On French Colonial Expansion**

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high road to decadence! In our time nations are great only through the activity they deploy; it is not by spreading the peaceable light of their institutions ... that they are great, in the present day.

Spreading light without acting, without taking part in the affairs of the world, keeping out of all European alliances and seeing as a trap, an adventure, all expansion into Africa or the Orient-for a great nation to live this way, believe me, is to abdicate and, in less time than you may think, to sink from the first rank to the third and fourth.

From Jules François Camille Ferry, "Speech Before the French Chamber of Deputies, March 28, 1884," *Discours et Opinions de Jules Ferry*, ed. Paul Robiquet (Paris: Armand Colin & Cie., 1897), -1. 5, pp. 199-201, 210-11, 215-18. Translated by Ruth Kleinman in Brooklyn College Core Four Sourcebook

Scanned by: J. S. Arkenberg, Dept. of History, Cal. State Fullerton. Prof. Arkenberg has modernized the text.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1884ferry.html>>

**Humanities · Primary Source****Capt. F.D. Lugard, The Rise of our East African Empire, 1893**

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It is sufficient to reiterate here that, as long as our policy is one of free trade, we are compelled to seek new markets; for old ones are being closed to us by hostile tariffs, and our great dependencies, which formerly were the consumers of our goods, are now becoming our commercial rivals. It is inherent in a great colonial and commercial empire like ours that we go forward or go backward. To allow other nations to develop new fields, and to refuse to do so ourselves, is to go backward; and this is the more deplorable, seeing that we have proved ourselves notably capable of dealing with native races and of developing new countries at a less expense than other nations. We owe to the instincts of colonial expansion of our ancestors those vast and noble dependencies which are our pride and the outlets of our trade today; and we are accountable to posterity that opportunities which now present themselves of extending the sphere of our industrial enterprise are not neglected, for the opportunities now offered will never recur again. Lord Rosebery in his speech at the Royal Colonial Institute expressed this in emphatic language: "We are engaged in 'pegging out claims' for the future. We have to consider, not what we want now, but what we shall want in the future. We have to consider what countries must be developed either by ourselves or some other nation. . . . Remember that the task of the statesman is not merely with the present, but with the future. We have to look forward beyond the chatter of platforms, and the passions of party, to the future of the race of which we are at present the trustees, and we should, in my opinion, grossly fail in the task that has been laid upon us did we shrink from responsibilities, and decline to take our share in a partition of the world which we have not forced on, but which has been forced upon us."

If some initial expense is incurred, is it not justified by the ultimate gain? I have already pointed out what other nations are doing in the way of railway extension. The government is not asked to provide the capital of the railway, but only a guarantee on the subscribed capital....

Independently of money spent on railways, the conquest of Algeria alone cost France £150,000,000, and it is estimated that her West Coast colonies cost her half a million yearly. Italy spends on her Abyssinian protectorate a sum variously estimated at £400,000 or £600,000 per annum. Belgium, besides her heavy expenses for the Congo railway, the capital of which she has advanced without interest, guarantees £80,000 per annum to the Congo state, and is altering her constitution in order to allow her to take over that state as a colonial possession.

Germany has spent over a million sterling in East Africa, besides her expenditure on the west and southwest colonies. The parallel is here complete, for the German company failed, and government stepped in to carry out the pledges and obligations incurred. Even Portugal is content to support a yearly deficit on each of her African possessions, gives heavy subsidies to the mail steamers, and £10,000 per annum to the cable. All these nations are content to incur this yearly cost in the present, confident that in the future these possessions will repay the outlay, and willing to be at a national expense to fulfill their treaty obligations under the Brussels Act.

The Zanzibar Gazette, which is in a good position to judge, since the imports and exports from German East Africa can be fairly assessed there, speaking of "the comparatively large sums from the national resources" invested in this country, says, "We think it is only a question of time for such investments, with a careful management of the territory, to show highly profitable returns." Such a view from those on the spot and possessing local knowledge, should be a strong testimony in favor of the far richer British sphere....

A word as to missions in Africa. Beyond doubt I think the most useful missions are the medical and the industrial, in the initial stages of savage development. A combination of the two is, in my opinion, an ideal mission. Such is the work of the Scotch Free Church on Lake Nyasa. The medical missionary begins work with every advantage. Throughout Africa the ideas of the cure of the body and of the soul are closely allied. The "medicine man" is credited, not only with a knowledge of the simples and drugs which may avert or cure disease, but owing to the superstitions of the people, he is also supposed to have a knowledge of the charms and *dawa* which will invoke the aid of the Deity or appease His wrath, and of the witchcraft and magic (*ulu*) by which success in war, immunity from danger, or a supply of rain may be obtained. As the skill of the European in medicine asserts its superiority over the crude methods of the medicine man, so does he in proportion gain an influence in his teaching of the great truths of Christianity. He teaches the savage where knowledge and art cease, how far natural remedies produce their effects, independent of charms or supernatural agencies, and where divine power overrules all

**Humanities · Primary Source****Capt. F.D. Lugard, *The Rise of our East African Empire, 1893***

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human efforts. Such demonstration from a medicine man, whose skill they cannot fail to recognize as superior to their own, has naturally more weight than any mere preaching. A mere preacher is discounted and his zeal is not understood. The medical missionary, moreover, gains an admission to the houses and homes of the natives by virtue of his art, which would not be so readily accorded to another. He becomes their adviser and referee, and his counsels are substituted for the magic and witchcraft which retard development.

The value of the industrial mission, on the other hand, depends, of course, largely on the nature of the tribes among whom it is located. Its value can hardly be overestimated among such people as the Waganda, both on account of their natural aptitude and their eager desire to learn. But even the less advanced and more primitive tribes may be equally benefited, if not only mechanical and artisan work, such as the carpenter's and blacksmith's craft, but also the simpler expedients of agriculture are taught. The sinking of wells, the system of irrigation, the introduction and planting of useful trees, the use of manure, and of domestic animals for agricultural purposes, the improvement of his implements by the introduction of the primitive Indian plough, etc.---all of these, while improving the status of the native, will render his land more productive, and hence, by increasing his surplus products, will enable him to purchase from the trader the cloth which shall add to his decency, and the implements and household utensils which shall produce greater results for his labor and greater comforts in his social life.

In my view, moreover, instruction (religious or secular) is largely wasted upon adults, who are wedded to custom and prejudice. It is the rising generation who should be educated to a higher plane, by the establishment of schools for children. They, in turn, will send their children for instruction; and so a progressive advancement is instituted, which may produce really great results. I see, in a recent letter, that Dr. Laws supports this view, and appositely quotes the parallel of the Israelites after their exodus from Egypt, who were detained for forty years in the desert, until the generation who had been slaves in Egypt had passed away. The extensive schools at his mission at Bandawi were evidence of the practical application of his views. These schools were literally thronged with thousands of children, and chiefs of neighboring tribes were eagerly offering to erect schools in their own villages at their own cost.

The Established Church of Scotland Mission at Blantyre was (if I may so call it) an administrative mission. It was started under a wholly different set of conditions. The site of the mission, instead of being in a densely populated country, like the Free Church mission stations, was in a district largely depopulated. Around the mission grew up a population chiefly consisting of fugitive slaves. This initial mistake led to serious difficulties later, and I believe the resentment of the tribes from whom these slaves had run away was eventually disarmed only by the payment of ransom money by the mission. Thus the missions became the administrators and lawgivers of the native community which grew up around them. Just as the mission houses and plantations were themselves an object lesson to the natives of Africa, so the little colony became itself a model. The spotless clothes of the children, the neatness, and order, and discipline enforced, were like nothing I have ever seen elsewhere in Africa. The children in the schools were boarders; native chiefs from surrounding tribes sent their sons to live in Blantyre, and be taught in the schools; neighboring chiefs came to the white man of Blantyre, as arbitrator in disputes; his intervention on more than one occasion prevented war.

The great coffee plantation and buildings of the missions, the Lakes Company, and Messrs. Buchanan, were the means of instituting on a large scale the experiment of free labor in Africa, and natives came from great distances, even from the warlike Angoni tribe, to engage themselves for regular wages....

An administrative mission can, of course, only be founded in a country not under the aegis of any European power. Under such circumstances, a mission may be justified in undertaking to some extent administrative functions, pending the absorption of the country under European protection, especially where no central native authority exists, and there is no cohesion to repel the attacks of slavetraders, or the tyranny of the dominant tribe. This is, of course, more especially the case when the community has grown up in a previously unpopulated country, as at

**Humanities · Primary Source****Capt. F.D. Lugard, The Rise of our East African Empire, 1893**

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Blantyre. But when a secular administration is established, it appears to me that the missions should resign entirely into the hands of the authorized executive government all functions pertaining to administration....

One word as regards missionaries themselves. The essential point in dealing with Africans is to establish a respect for the European. Upon this---the prestige of the white man---depends his influence, often his very existence, in Africa. If he shows by his surroundings, by his assumption of superiority, that he is far above the native, he will be respected, and his influence will be proportionate to the superiority he assumes and bears out by his higher accomplishments and mode of life. In my opinion---at any rate with reference to Africa---it is the greatest possible mistake to suppose that a European can acquire a greater influence by adopting the mode of life of the natives. In effect, it is to lower himself to their plane, instead of elevating them to his. The sacrifice involved is wholly unappreciated, and the motive would be held by the savage to be poverty and lack of social status in his own country. The whole influence of the European in Africa is gained by this assertion of a superiority which commands the respect and excites the emulation of the savage. To forego this vantage ground is to lose influence for good. I may add, that the loss of prestige consequent on what I should term the humiliation of the European affects not merely the missionary himself, but is subversive of all efforts for secular administration, and may even invite insult, which may lead to disaster and bloodshed. To maintain it a missionary must, above all things, be a gentleman; for no one is more quick to recognize a real gentleman than the African savage. He must at all times assert himself, and repel an insolent familiarity, which is a thing entirely apart from friendship born of respect and affection. His dwelling house should be as superior to those of the natives as he is himself superior to them. And this, while adding to his prestige and influence, will simultaneously promote his own health and energy, and so save money spent on invalidings to England, and replacements due to sickness or death.....

I am convinced that the indiscriminate application of such precepts as those contained in the words to turn the other cheek also to the smiter, and to be the servant of all men, is to wholly misunderstand and misapply the teaching of Christ. The African holds the position of a late-born child in the family of nations, and must as yet be schooled in the discipline of the nursery. He is neither the intelligent ideal crying out for instruction, and capable of appreciating the subtle beauties of Christian forbearance and self-sacrifice, which some well-meaning missionary literature would lead us to suppose, nor yet, on the other hand, is he universally a rampant cannibal, predestined by Providence to the yoke of the slave, and fitted for nothing better, as I have elsewhere seen him depicted. I hold rather with Longfellow's beautiful lines---

"In all ages  
Every human heart is human;  
There are longings, yearnings, strivings  
For the good they comprehend not.  
That the feeble hands and helpless,  
Groping blindly in the darkness,  
Touch God's right hand in that darkness."

That is to say, that there is in him, like the rest of us, both good and bad, and that the innate good is capable of being developed by culture.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1893lugard.html>>

**Humanities · Primary Source**  
**Rudyard Kipling, The White Man's Burden, 1899**

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*This famous poem, written by Britain's imperial poet, was a response to the American take over of the Philippines after the Spanish-American War.*

Take up the White Man's burden--  
Send forth the best ye breed--  
Go bind your sons to exile  
To serve your captives' need;  
To wait in heavy harness,  
On fluttered folk and wild--  
Your new-caught, sullen peoples,  
Half-devil and half-child.

Take up the White Man's burden--  
Ye dare not stoop to less--  
Nor call too loud on Freedom  
To cloke your weariness;  
By all ye cry or whisper,  
By all ye leave or do,  
The silent, sullen peoples  
Shall weigh your gods and you.

Take up the White Man's burden--  
In patience to abide,  
To veil the threat of terror  
And check the show of pride;  
By open speech and simple,  
An hundred times made plain  
To seek another's profit,  
And work another's gain.

Take up the White Man's burden--  
Have done with childish days--  
The lightly proffered laurel,  
The easy, ungrudged praise.  
Comes now, to search your manhood  
Through all the thankless years  
Cold, edged with dear-bought wisdom,  
The judgment of your peers!

Take up the White Man's burden--  
The savage wars of peace--  
Fill full the mouth of Famine  
And bid the sickness cease;  
And when your goal is nearest  
The end for others sought,  
Watch sloth and heathen Folly  
Bring all your hopes to nought.

Take up the White Man's burden--  
No tawdry rule of kings,  
But toil of serf and sweeper--  
The tale of common things.  
The ports ye shall not enter,  
The roads ye shall not tread,  
Go mark them with your living,  
And mark them with your dead.

Take up the White Man's burden--  
And reap his old reward:  
The blame of those ye better,  
The hate of those ye guard--  
The cry of hosts ye humour  
(Ah, slowly!) toward the light--  
"Why brought he us from bondage,  
Our loved Egyptian night?"

Source: Internet Modern History Sourcebook  
<<http://www.fordham.edu/halsall/mod/Kipling.html>>



## Humanities · Primary Source

### Edward Morel, *The Black Man's Burden*, 1903

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*Kipling's poem The White Man's Burden of 1899 presented one view of imperialism. Edward Morel, a British journalist in the Belgian Congo, drew attention to the abuses of imperialism in 1903. The Congo [for a period known in modern times as Zaire] was perhaps the most famously exploitative of the European colonies.*

It is [the Africans] who carry the 'Black man's burden'. They have not withered away before the white man's occupation. Indeed ... Africa has ultimately absorbed within itself every Caucasian and, for that matter, every Semitic invader, too. In hewing out for himself a fixed abode in Africa, the white man has massacred the African in heaps. The African has survived, and it is well for the white settlers that he has....

What the partial occupation of his soil by the white man has failed to do; what the mapping out of European political 'spheres of influence' has failed to do; what the Maxim and the rifle, the slave gang, labour in the bowels of the earth and the lash, have failed to do; what imported measles, smallpox and syphilis have failed to do; whatever the overseas slave trade failed to do, the power of modern capitalistic exploitation, assisted by modern engines of destruction, may yet succeed in accomplishing.

For from the evils of the latter, scientifically applied and enforced, there is no escape for the African. Its destructive effects are not spasmodic: they are permanent. In its permanence resides its fatal consequences. It kills not the body merely, but the soul. It breaks the spirit. It attacks the African at every turn, from every point of vantage. It wrecks his polity, uproots him from the land, invades his family life, destroys his natural pursuits and occupations, claims his whole time, enslaves him in his own home....

. . . In Africa, especially in tropical Africa, which a capitalistic imperialism threatens and has, in part, already devastated, man is incapable of reacting against unnatural conditions. In those regions man is engaged in a perpetual struggle against disease and an exhausting climate, which tells heavily upon childbearing; and there is no scientific machinery for salving the weaker members of the community. The African of the tropics is capable of tremendous physical labours. But he cannot accommodate himself to the European system of monotonous, uninterrupted labour, with its long and regular hours, involving, moreover, as it frequently does, severance from natural surroundings and nostalgia, the condition of melancholy resulting from separation from home, a malady to which the African is specially prone. Climatic conditions forbid it. When the system is forced upon him, the tropical African droops and dies.

Nor is violent physical opposition to abuse and injustice henceforth possible for the African in any part of Africa. His chances of effective resistance have been steadily dwindling with the increasing perfectibility in the killing power of modern armament....

Thus the African is really helpless against the material gods of the white man, as embodied in the trinity of imperialism, capitalistic exploitation, and militarism....

To reduce all the varied and picturesque and stimulating episodes in savage life to a dull routine of endless toil for uncomprehended ends, to dislocate social ties and disrupt social institutions; to stifle nascent desires and crush mental development; to graft upon primitive passions the annihilating evils of scientific slavery, and the bestial imaginings of civilized man, unrestrained by convention or law; in fine, to kill the soul in a people--this is a crime which transcends physical murder.

From E. D. Morel, *The Black Man's Burden*, in Louis L. Snyder, *The Imperialism Reader* (Princeton, N.J.: Van Nostrand, 1962), pp.163164. First published in 1920 in Great Britain.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1903blackburden.html>>

**Humanities · Primary Source**  
**Extent of Colonialism**

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**(1939)**

****	Great Britain	France	Belgium	Netherlands	Germany (1914)
<b>Area in Square Miles</b>	94,000	212,600	11,800	13,200	210,000
<b>Population</b>	45,500,100	42,000,000	8,300,000	8,500,000	67,500,000
<b>Area of Colonies</b>	13,100,000	4,300,000	940,000	790,000	1,100,000
<b>Population of Colonies</b>	470,000,000	65,000,000	13,000,000	66,000,000	13,000,000

SOURCE: Mary Evelyn Townsend, *European Colonial Expansion Since 1871* (Chicago: J.P. Lippincott Company, 1941), p. 19

**Percentage of Territories Belonging to the European/US Colonial Powers**

**(1900)**

Region	Percentage Controlled
<b>Africa</b>	90.4%
<b>Polynesia</b>	98.9%
<b>Asia</b>	56.5%
<b>Australia</b>	100.0%
<b>Americas</b>	27.2%

SOURCE: A. Supan, *Die territoriale Entwicklung der Euroaischen Kolonien* (Gotha, 1906), p. 254

Source: Internet Modern History Sourcebook <<http://www.mtholyoke.edu/acad/intrel/pol116/colonies.htm>>

**Humanities · Literature Activities**

***Things Fall Apart***

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**Chinua Achebe, *Things Fall Apart***

**Pre-Reading**

**Making Literary Connections**

**Objective:** Understanding the connection between various literary works.

**Activity:**

Chinua Achebe takes the title his novel *Things Fall Apart* from “The Second Coming,” a poem by William Butler Yeats. Viewing the destruction and the catastrophe of World War I, Yeats feared a rise in communism and future global tragedy. He wrote his poem as a glimpse into the world that could arise from the results of the war.

Read Yeats’ “The Second Coming” and consider why Achebe would choose this as the title for his book. Based on your thoughts and feelings about the poem, indicate in the chart below any possible connections between the poem and Achebe’s novel.

<b>“The Second Coming”</b>	<b>Things Fall Apart</b>

**Humanities · Literature Activities**

***Things Fall Apart***

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**The Second Coming  
By W.B. Yeats**

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all convictions, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in the sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough best, its hour come round at last,  
Slouches towards Bethlehem to be born?

**Humanities · Literature Activities**

***Things Fall Apart***

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**Things Fall Apart  
Chapters 1-3**

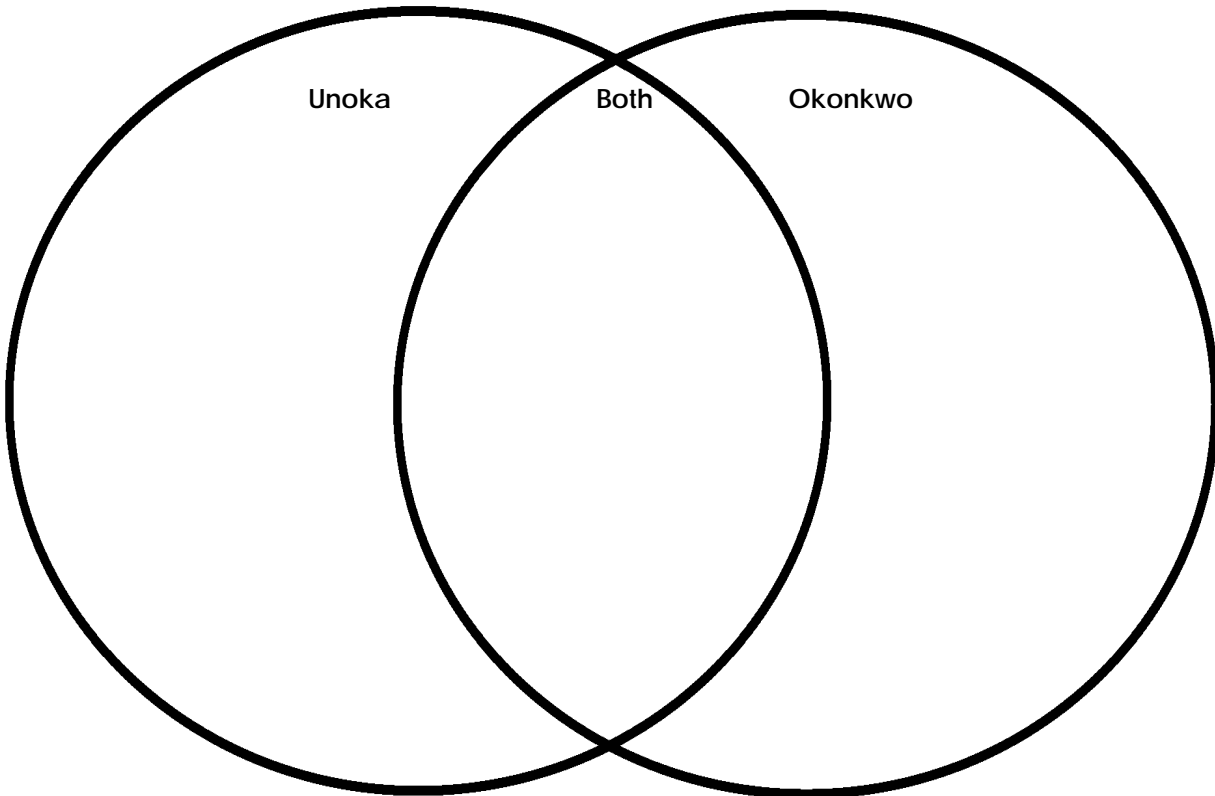
**Characterization**

**Objective:** Comparing and contrasting characters

**Activity:**

In order for the reader to identify with the characters, the author creates a visual of his characters through description and detail. The first three chapters of *Things Fall Apart* reveal much about the protagonist Okonkwo and his father, Unoka.

A Venn diagram is a way to organize the similarities and differences between two people or things visually. In the center, where the circles intersect, write the similarities. On either side, write the differences. Fill in the Venn diagram that follows to compare and contrast Okonkwo with his father Unoka. Consider their personalities, attitudes, relationships, and appearances.





### ***Heart of Darkness* and *The Secret Sharer*, Joseph Conrad**

The dark recesses of what was once the Belgian Congo provide an appropriate background for *Heart of Darkness*, a tale of the psychological and physical diminishment of Kurtz, the once-charismatic chief of a trading company's Congo station. The journey to the Congo that opens this story provides the introduction to both Kurtz and the setting in which he has lived.

In *The Secret Sharer*, two men meet in the middle of the night—one the captain of a ship, the other a fugitive who appears out of the black night and the open sea. Their shared stories of ambition, uncertainty, murder, and loyalty, develop through Conrad's use of symbol and careful detail.

#### **Related Readings**

"The Hollow Men"—poem by T. S. Eliot

"The Negro Speaks of Rivers"—poem by Langston Hughes

"Vessel of Last Resort"—magazine article by Jeffrey Taylor

"Miriam"—short story by Truman Capote

"The Street"—poem by Octavio Paz

#### **[Study Guide \(PDF\)](#)**

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**Study Guide**

for

**Heart of  
Darkness**

and

**“The Secret  
Sharer”**

by Joseph Conrad



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McGraw-Hill**

New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

# Meet Joseph Conrad



*The artist appeals to that part of our being which is not dependent on Wisdom. . . . He speaks to our capacity for delight and wonder, to that sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain.*

—Joseph Conrad

As a child, Joseph Conrad dreamed of sailing the high seas. His fascination with the unknown reportedly led him to put his finger on a blank spot in the middle of a map of Africa and declare, “When I grow up, I will go there.” When he grew up, he did go “there.” He lived his childhood dream and became a mariner, visiting such distant places as the Congo, Constantinople, Bangkok, Java, Singapore, and Madras.

**A Difficult Childhood** Conrad, whose birth name was Jozef Teodor Konrad Nalecz Korzeniowski, was born in 1857 in Russian-controlled Poland. When he was three, the family moved to Warsaw but did not live there long. Conrad’s father, a Polish patriot and political activist, took part in a movement to free Poland from Russian control and was arrested and imprisoned soon after the family arrived.

When Conrad was four, the family was deported to Vologda, in northern Russia, far from the center of political activity. Soon after, Conrad’s mother died from tuberculosis. Later,

Conrad and his father were allowed to move back to Poland, where, before Conrad was twelve years old, his father also died of the disease. Thereafter, Conrad lived with relatives. He had never given up his dream of going to sea, though his uncle tried to dissuade him from pursuing it. At the age of sixteen, Conrad left for Marseilles, France, where he had distant relatives, and joined the French merchant marine. Over the next few years, he sailed several times to the West Indies.

**From Sailor to Author** As a young adult, Conrad became a seaman in the British merchant marine. Though he knew only a few words of English when he entered the service, he began picking up the language by listening and talking to his British shipmates. Gifted with a natural facility for languages, he quickly learned English. By his late twenties, he had become a British citizen and had risen to the rank of captain. A few years later, he began writing his first novel, *Almayer’s Folly*, but he worked on it only sporadically because of the demands of his career. When he was in his late thirties, he finally finished the novel and began to devote himself primarily to writing.

*Heart of Darkness*, which was first published in 1898, established Conrad as a master of psychological fiction and a brilliant prose stylist. It was soon followed by several other tales of the sea, including “The Secret Sharer,” published in 1910.

**Conrad’s Art** Conrad’s fiction is characterized by a narrative technique that involves time shifts, stories within stories, and the use of symbol and myth. To a reader who had asked about the meaning of one of his stories, he replied:

*A work of art is very seldom limited to one exclusive meaning and not necessarily tending to a definite conclusion. And this for the reason that the nearer it approaches art, the more it acquires a symbolic character.*

During his lifetime, Conrad’s close friends were authors Stephen Crane, John Galsworthy, Ford Madox Ford, and Henry James. He continued to write until his death, in 1924, at age sixty-six.



# Introducing the Novella

[*Heart of Darkness* is a] dreadful and fascinating tale, full as any of [Edgar Allan] Poe's mystery and haunting terrors, yet with a substantial basis of reality that no man who had not lived as well as dreamed could conjure into existence.

—from a review in *The Nation*, 1906

## BACKGROUND

Like many authors, Joseph Conrad drew on his experiences when he wrote. He often incorporated details about people he had known, places he had visited, and events he had witnessed. This technique gives *Heart of Darkness* a sense of authenticity and immediacy that moved critic F. R. Leavis to write,

*The details and circumstances of the voyage to and up the Congo are present to us as if we were making the journey ourselves.*

Conrad himself referred to the work as “experience pushed a little (and very little) beyond the facts of the case.”

The novella is based on a four-month stint Conrad spent in the Congo. Out of work, broke, and eager for a chance to realize his boyhood dream of exploring central Africa, he had accepted an assignment to command a steamboat up the Congo River for the Belgian Company for Upper-Congo Commerce. This company ranked as one of late-nineteenth-century Europe's most

successful—and greedy—traders in ivory. Steaming a thousand miles upriver from Kinshasa, Conrad reached the company's inner station. There he met an ailing agent named Georges Antoine Klein, who may have been a model for the character Kurtz.

Since its publication, *Heart of Darkness* has become one of the most read and debated works of fiction in the English language. Why? Perhaps it is because Conrad plumbs the depths of human consciousness to explore the dark side of the personality. Perhaps it is because his sophisticated narrative technique helped paved the way for modern fiction. Or perhaps it is because of his elegant prose style. Whatever the reasons, it is likely that *Heart of Darkness* will continue to be read, discussed, and analyzed for many years to come.

## THE TIME AND PLACE

The novella takes place in the Congo River basin in the summer of 1890, during a period when the colonization of Africa was at its peak and Belgium's King Leopold II was ruthlessly exploiting the land and its people. European countries rushed to claim territory in Africa and to establish strongholds that would secure their status as world powers. Before that period, few Europeans had explored the “Dark Continent.”

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## Did You Know?

The unnamed ivory trading company referred to throughout *Heart of Darkness* may have been based on companies such as the Anglo-Belgian India Rubber Company. During the twenty years that King Leopold controlled the company, in which he owned half the stock, an estimated five million people in the Congo died at the

hands of company agents, who terrorized and killed Africans who failed to meet their rubber quotas. King Leopold cleared a substantial profit before he lost his monopolistic control of the rubber trade. A reform movement sparked by *Heart of Darkness* and eyewitness reports helped break his power in the region.

# Introducing the Short Story

*“The Secret Sharer” remains one of Conrad’s most characteristic stories, and it contains passages of language as beautifully evocative as the most celebrated passages in Heart of Darkness.*

—Joyce Carol Oates

## BACKGROUND

Like the central characters in *Heart of Darkness*, the characters at the center of “The Secret Sharer” are based on people that Joseph Conrad met during his seafaring career. In particular, the fugitive Leggatt is based on a first mate named Sidney Smith, who, in an incident widely known in East Asia, had killed a combative seaman and

was given a chance to escape by his captain. Conrad chose to make Leggatt a more sympathetic character than Smith, who was known as a tyrant and whose crime was more savage than that portrayed in the short story. Conrad is said to have considered “The Secret Sharer” a favorite among his own stories. He wrote it based on the experience of commanding the ship *Otago* in Bangkok, Thailand, after the death of its captain. It was Conrad’s first and only sea command.

## THE TIME AND PLACE

“The Secret Sharer” takes place on a ship in the Gulf of Siam (now Gulf of Thailand) sometime during the 1890s.

## Did You Know?

According to German folklore, every living being has a doppelgänger—an exact, but usually invisible, spirit double. Legend has it that seeing one’s doppelgänger is a sign of approaching death. In literature, the

doppelgänger is often a device for revealing a character’s unconscious desires or conflicts. In “The Secret Sharer,” the murderer Leggatt is the captain’s very real doppelgänger.

## CRITIC’S CORNER

[Conrad shows] *that a hidden part of man committed to order and the rules of society might suddenly embrace and identify itself with a being, a presence, an apparition which seems most antithetic to his own conscious self, a walking reminder of all that inner darkness and weakness which civilized man has suppressed in order to make group life possible.*

—Tony Tanner

# Before You Read

## *Heart of Darkness* Part 1

### FOCUS ACTIVITY

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Imagine that you are about to leave on a long journey to a distant country where everyone is a stranger to you. How do you feel?

#### Quickwrite

Jot down your feelings, explaining why you feel as you do.

#### Setting a Purpose

Read to discover how Charlie Marlow feels about embarking on a trip to Africa.

### BACKGROUND

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#### Did You Know?

In A.D. 43, Roman armies invaded and conquered most of the area that was later known as England. The area remained under Roman control until about 400. The Romans, who had already built a vast empire, considered themselves superior to the “uncivilized” Celts who inhabited the region. Among the remnants of the Roman occupation is Hadrian’s Wall, a long stone barricade in northern England that Emperor Hadrian ordered built to discourage invaders from entering Roman-occupied territory.

#### Story Within a Story

*Heart of Darkness* comprises two stories. In the frame, or “outer” story, an unnamed narrator and four companions aboard the yawl *Nellie* are sailing on the Thames River. The narrator introduces Charlie Marlow, one of his companions on the vessel, who proceeds to tell the story of his experiences in the Congo. The unnamed narrator and the other men on board occasionally comment on Marlow’s narrative. Marlow’s speech is set off by quotation marks; the unnamed narrator’s speech is not.

### VOCABULARY PREVIEW

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**ascetic** [ə se’ tik] *adj.* practicing strict self-denial (p. 1)

**emissary** [e’ mə ser ē] *n.* agent as of a government, in an official or secret mission (p. 21)

**rapacious** [rə pā’ shəs] *adj.* grasping; greedy (p. 13)

**sententiously** [sen tent’ shəs lē] *adv.* tersely or moralistically expressed (p. 8)

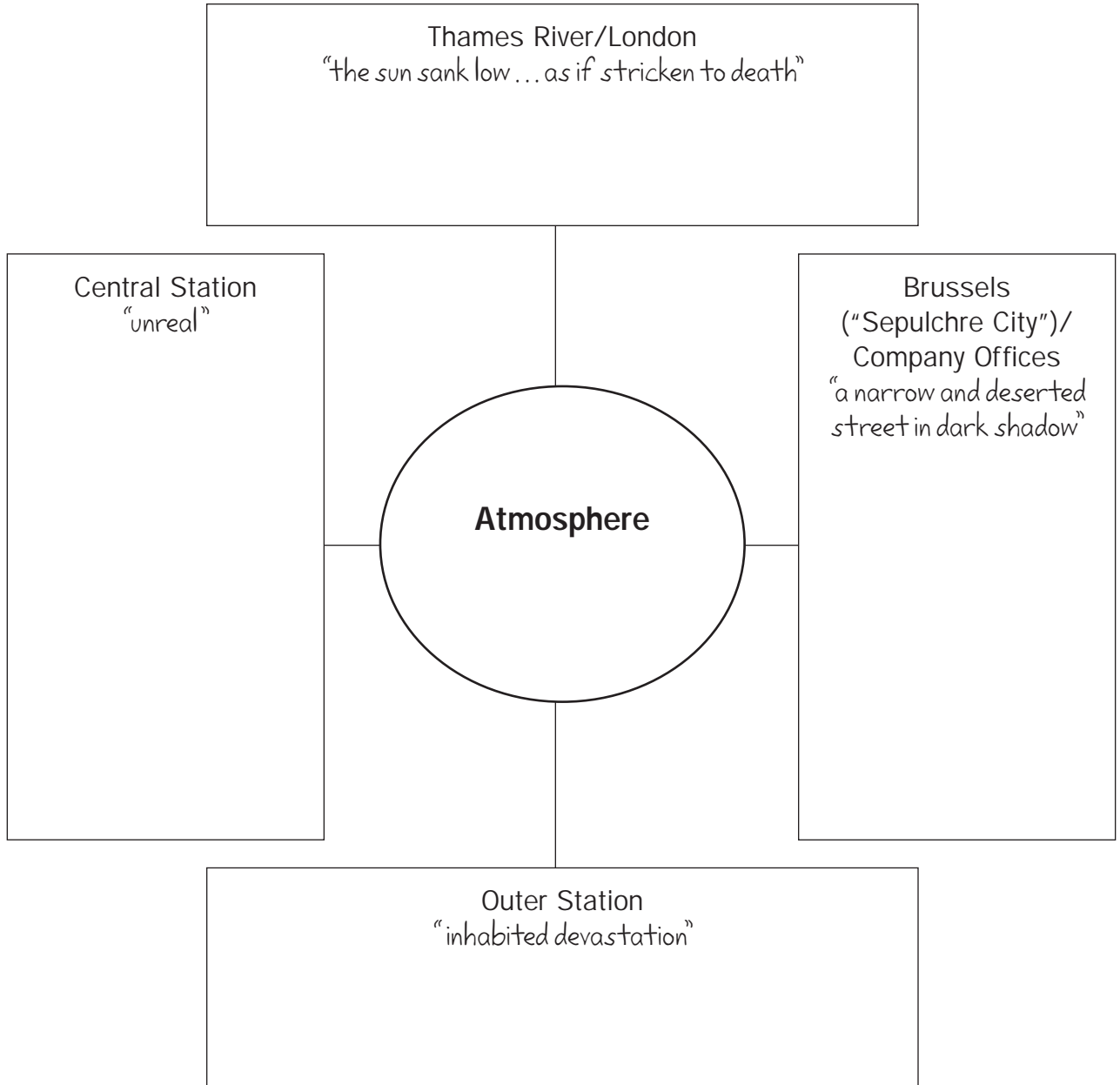
**sepulchre** [sep’ əl kər] *n.* burial place, esp. a vault or tomb (p. 7)

**volubility** [vəl’ yə bi’ lə tē] *n.* fluency (p. 17)

# Active Reading

## *Heart of Darkness Part 1*

The descriptions of the various settings in part 1 create a certain atmosphere, or mood. As you read, use the cluster diagram below to take notes on words and images that create atmosphere. Then sum up the atmosphere as a whole in the center circle.



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# Responding

## *Heart of Darkness Part 1*

### Personal Response

What are your first impressions of the trading company? Of the people who work for it?

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### Analyzing Literature

#### Recall and Interpret

1. Why does Marlow seek to pilot a steamboat up the Congo River? Describe the conflict that created an opening in the company for a captain. What future conflicts might this incident hint at, or foreshadow?

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2. What does Marlow's aunt believe should be the mission of Europeans going to the Congo? What does that mission suggest about her view of Europeans? Of the inhabitants of the Congo?

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3. What is the company accountant's opinion of Kurtz? How does it differ from the manager's opinion? Why do their opinions differ?

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4. What assumption does the brickmaker make about Kurtz and Marlow? Why doesn't Marlow set the record straight?

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5. What is the Eldorado Exploring Expedition? To what does Marlow compare the men in the expedition? What do you think the men symbolize, or represent?

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# Responding

## *Heart of Darkness* Part 1

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. Conrad's portrayal of women has been criticized as sexist. Do you agree with this criticism? Explain.

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7. Review your response to the **Focus Activity** on page 16. Are Marlow's feelings similar to the ones you expressed? Why might this be so?

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### Literature and Writing

#### Character Sketch

What is Marlow like? Review part 1, taking notes on Marlow's opinions, actions, and motives. Then, in a few paragraphs, describe his most important traits and beliefs. Support your description with specific details from the novella.

### Extending Your Response

#### Literature Groups

With a group of classmates, review the frame story at the beginning of *Heart of Darkness*. Then discuss the following questions: How does the unnamed narrator's view of the "conquest of the earth" differ from Marlow's? How do their contrasting views help prepare readers for the story that follows? Share your conclusions with the class.

#### Learning for Life

Using details from part 1, create an itinerary for Marlow. Trace his whereabouts from the point at which he seeks to command a boat scheduled to travel on the Congo River to the point at which part 1 ends.



Save your work for your portfolio.

# Before You Read

## *Heart of Darkness* Part 2

### FOCUS ACTIVITY

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Recall a time when other people's opinions of someone you did not know influenced your impression of the person. When you got to know the person, was your impression accurate?

#### Journal

In your journal, describe the opinions on which your impression was based and explain whether it proved to be accurate.

#### Setting a Purpose

Read to discover how other people's opinions of Kurtz influence Marlow's impression of him.

### BACKGROUND

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#### Did You Know?

When *Heart of Darkness* was written, ivory was much in demand. That demand continued well into the twentieth century. In fact, during the 1980s the demand for elephant tusks reached its highest level ever. More recently, the demand for ivory caused the elephant population to fall to dangerously low levels. In response, the Convention on International Trade in Endangered Species (CITES) banned the international sale of ivory in 1990. In 1997, when the number of elephants rebounded, the ban was partially lifted.

#### Simile and Metaphor

A simile is a comparison of two unlike things signaled by the word like, than, or as. A metaphor is a comparison in which a likeness is suggested. In the following description, Conrad uses both a simile and a metaphor: "Going up that river was like traveling back to the beginnings of the world, when . . . trees were kings." As you read part 2 of *Heart of Darkness*, be alert to similes and metaphors, and think about what each one means.

### VOCABULARY PREVIEW

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**cipher** [sɪˈfər] *n.* code (p. 33)

**evanescent** [e vəˈne sənt] *adj.* tending to fade away or pass away (p. 40)

**implacable** [ɪm pləˈkə bəl] *adj.* that cannot be placated or appeased (p. 29)

**recondite** [rəˈkən dɪt] *adj.* difficult to understand (p. 36)

**sagacious** [sə ɡāˈshəs] *adj.* having or showing wisdom, sound judgment, and keen perception or discernment (p. 28)

# Active Reading

## *Heart of Darkness Part 2*

The mysterious Kurtz is described further in part 2. As you read, fill in the boxes below with quotations from the various characters who describe him, as well as from Kurtz's own written messages.

The Manager and His Uncle	Marlow
<p>“Look at the influence that man must have.”</p>	<p>“a gifted creature”</p>
Kurtz's Letters and Papers	The Russian



# Responding

## *Heart of Darkness Part 2*

### Personal Response

What images from part 2 linger in your mind?

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### Analyzing Literature

#### Recall and Interpret

1. How does Marlow feel when he hears the tribesmen howl and watches them dance? How does he explain that feeling? What keeps him from joining the tribesmen?

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2. What book does Marlow find in the reed hut in the jungle? How does he feel when he puts the book away? Why?

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3. Describe the fog that descends as Marlow and his passengers near Kurtz's station. What might the color of the fog symbolize, or represent? What mental state might the fog symbolize?

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4. For what society does Kurtz write a report? What attitude toward the inhabitants of the Congo does he display in the report? What change in attitude is indicated by the handwritten note at the end of the report?

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5. Who attacks the steamboat as it approaches the Inner Station? Why?

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# Responding

## *Heart of Darkness* Part 2

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. In part 2 Marlow reaches the Inner Station, but he does not meet Kurtz. What effect does Conrad create by withholding the meeting until part 3?

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7. Review your response to the **Focus Activity** on page 20. When Marlow and Kurtz finally meet, do you think Marlow's impression of him will prove to be accurate? Explain.

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### Literature and Writing

#### Supporting a Position

Author Joyce Carol Oates has asserted that “Marlow, for all his condescension [toward people of color], represents a degree of humanity not found in the other Caucasian Europeans.” Do you agree? In a paragraph or two, explain why or why not, supporting your position with specific evidence from the novella.

#### Extending Your Response

##### Literature Groups

*Heart of Darkness* has been variously described as an adventure tale, a political story, and a psychological mystery. With a group of classmates, discuss which of the descriptions best fits the novella. Try to come to a consensus of opinion based on evidence from the novella; then share your opinion with the class.

##### Learning for Life

Imagine that you are a journalist who has been assigned to interview Kurtz in preparation for a story about him. Formulate a list of questions that you would ask him. (You may find it helpful to review the quotations you recorded for the **Active Reading** activity on page 21.)



*Save your work for your portfolio.*

# Before You Read

## *Heart of Darkness* Part 3

### FOCUS ACTIVITY

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Recall a time when you hesitated to tell someone the truth for fear of hurting the person's feelings. What did you decide to do? Why?

#### Journal

In your journal, describe the situation and explain whether you decided to tell the truth and why. Were you satisfied with your decision?

#### Setting a Purpose

Read to find out why Marlow hesitates to tell Kurtz's fiancée the truth.

### BACKGROUND

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#### Did You Know?

For many of the first readers of *Heart of Darkness*, the theories of the English naturalist Charles Darwin (1809–1882) were relatively new—and disturbing. Darwin hypothesized that human beings and the great apes evolved from a common ancestor and that moral and spiritual traits widely considered to be divinely created were actually the products of biological evolution. Thus, in Darwin's view, human beings are part of a continuum with the rest of the animal world. As you read part 3 of *Heart of Darkness*, consider the impact that Darwin's theory of evolution may have had on Victorian readers' notions of civilization.

#### Symbolism and Theme

*Heart of Darkness* is rich with symbolism—people, places, and things that have significance beyond their surface, or literal, meanings. Symbols are often a clue to the theme, or central message, of a work. As you finish reading *Heart of Darkness*, ask yourself what Marlow's journey up the Congo River symbolizes and what Marlow learns as a result of the journey.

### VOCABULARY PREVIEW

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**abscond** [ab skänd] *v.* to flee secretly and conceal oneself (p. 49)

**inexorable** [i neks' rə bəl] *adj.* that does not change or relent, no matter what anyone does or says (p. 61)

**fatalism** [fā' təl izm] *n.* doctrine that all events and conditions are predetermined by fate and cannot be altered by human beings (p. 61)

**litany** [lit' ə nē] *n.* form of prayer consisting of a series of petitions spoken by the minister to which the choir or congregation makes fixed responses (p. 60)

**odious** [ō' de əs] *adj.* causing hate, disgust, or repugnance (p. 58)

**primeval** [prī mē' vəl] *adj.* of, relating to, or belonging to the first or earliest ages, esp. of the world (p. 62)

# Active Reading

## *Heart of Darkness Part 3*

In part 3, Marlow describes the two women in Kurtz's life: an African and Kurtz's European "intended," or fiancée. On the chart below, record the words that Marlow uses to describe each of the women. What image of each emerges? What does the contrast between them reveal about Kurtz's personality?

African Woman	Kurtz's Intended
<p style="text-align: center;"><i>"wild-eyed and magnificent"</i></p>	<p style="text-align: center;"><i>"surrounded by ashy halo"</i></p>

# Responding

## *Heart of Darkness Part 3*

### Personal Response

Did the ending of Marlow's story surprise you? Why or why not?

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### Analyzing Literature

#### Recall and Interpret

1. Why does Marlow admire and envy the Russian? Do you think his admiration and envy are justified? Explain.

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2. What does Marlow mean when he says that “[Kurtz’s] appetite for more ivory had got the better of—what shall I say?—less material aspirations?” To what aspirations is he referring?

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3. What “things” about Kurtz had the wilderness whispered to him that he did not know?

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4. Why does Marlow judge Kurtz to have been a “remarkable man” in spite of the terrible acts Kurtz committed?

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5. Marlow asks the question “Did he [Kurtz] live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge?” To what moment is Marlow referring? To what complete knowledge?

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# Responding

## *Heart of Darkness* Part 3

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. Sum up Marlow's views about the meaning of life. Do you agree with them? Why or why not?

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7. Review your response to the **Focus Activity** on page 24. Why does Marlow lie to Kurtz's fiancée? Do you think he did the right thing? Why or why not?

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### Literature and Writing

#### Analyze a Title

Critics have pointed out several possible meanings for the title *Heart of Darkness*. In a paragraph or two, explain what you think the title refers to and why. Support your ideas with specific evidence from the work.

#### Extending Your Response

##### Literature Groups

With a group of classmates, debate the following questions: Was Marlow's journey into the heart of darkness really an "inconclusive experience"? What lessons did he learn? Why might he have judged the experience to be inconclusive? Try to come to a consensus of opinions. Then share your opinions with the class.

##### Interdisciplinary Activity: History

With a partner, use library resources or the Internet to research the African ivory trade from the 1800s to the present. Take notes on your findings; then use your notes to present a brief oral report to your class.



*Save your work for your portfolio.*

# Before You Read

## “The Secret Sharer”

### FOCUS ACTIVITY

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Recall a time when you reached out to a stranger. What were the circumstances, and how did the person respond?

#### Think-Pair-Share

With a partner, discuss the situation. What made you extend yourself?

#### Setting a Purpose

Read to find out how and why a sea captain reaches out to a stranger.

### BACKGROUND

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#### Did You Know?

The Gulf of Siam, where “The Secret Sharer” is set, is now known as the Gulf of Thailand, after the Southeast Asian country that it borders. Thailand is one of the world’s twenty most populous countries, with about 60 million inhabitants (in 1997). The country was known as Siam until its name was officially changed to Thailand in 1939.

#### Conflict

In literature, conflict is the struggle between two opposing forces. Conflict can be external, as when a character clashes with another character or a force of nature, or internal, as when a character struggles with a difficult decision or moral dilemma. As you read “The Secret Sharer,” look for instances of both types of conflict.

### VOCABULARY PREVIEW

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**compunction** [kəm pənkʻshən] *n.* uneasiness of mind due to feelings of remorse or guilt (p. 76)

**edification** [e də fə kāʻshən] *n.* act of edifying; being edified; intellectual or moral enlightenment or improvement (p. 87)

**insolence** [in sə lənts] *n.* insulting contemptuousness in speech or conduct (p. 80)

**peremptorily** [pə ɛmpʻtə rə lē] *adv.* performed with self-assurance or arrogance (p. 76)

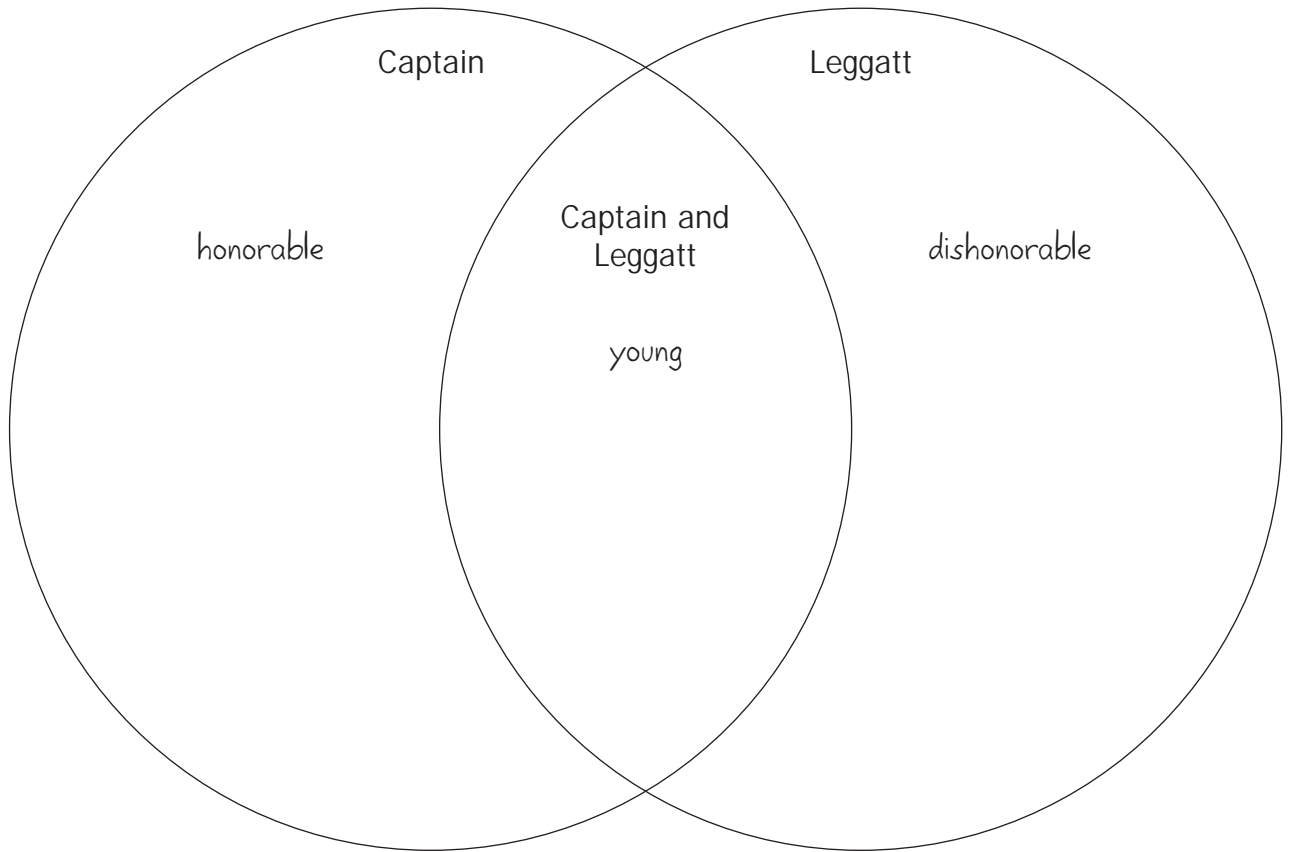
**punctilious** [pənk tiʻlē əs] *adj.* strictly attentive to the fine points of proper or polite behavior (p. 91)

**tenacious** [tə nāʻshəs] *adj.* holding or inclined to hold firmly (p. 92)

# Active Reading

## "The Secret Sharer"

The captain and his double, Leggatt, are similar in many ways and different in others. As you read "The Secret Sharer," fill in the Venn diagram below with descriptive words and phrases that show how the two characters are alike and how they are different.





# Responding

## “The Secret Sharer”

### Personal Response

What did you think of the “doubles” theme? Why?

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### Analyzing Literature

#### Recall and Interpret

1. Why did the captain uncharacteristically take the five-hour anchor watch rather than having his subordinates do so?

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2. Why did Leggatt kill the sailor? Was he justified in doing so?

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3. What does the chief mate’s gesture of tapping his forefinger against his forehead in conversation with another mate suggest about the captain?

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4. Why does the captain pretend to be hard of hearing when talking with the skipper from the *Sephora*?

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5. What purpose does the captain’s floating hat serve?

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# Responding

## “The Secret Sharer”

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. What effect does the fugitive’s safe escape from the captain’s ship have on the captain? How does his relationship with his crew change?

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7. Review your response to the **Focus Activity** on page 28. Do you think that the captain was wrong to extend himself to a fugitive? Would you have done the same? Why or why not?

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### Literature and Writing

#### Analyzing Conflict

In a paragraph or two, describe the nature of the captain’s conflict—internal, external, or both—and how he finally resolves it. What role does the fugitive Leggatt play in this conflict?

### Extending Your Response

#### Literature Groups

With a group of classmates, dramatize a trial scene in which the captain is charged with aiding and abetting a crime by harboring a fugitive. One student should act as prosecutor and another should act as defense attorney. Each should use evidence from the story to support his position and may call on other students to serve as jurors to render a verdict.

#### Learning for Life

Write an incident report describing Leggatt’s murder of a shipmate. Based on the facts provided in the story, describe the incident and the means by which he is suspected of having escaped from the ship. Include a description of the fugitive and any other pertinent information that might lead to his capture.



*Save your work for your portfolio.*

T. S. Eliot

# The Hollow Men

## Before You Read

### Focus Question

What makes a person “hollow”?

### Background

T. S. Eliot (1888–1965), winner of a Nobel Prize for Literature, wrote some of the most influential poetry of the twentieth century. Many of his poems examine the trivialization of spirituality in the modern world. The quotation that introduces the poem, “Mistah Kurtz—he dead,” is from Conrad’s novella *Heart of Darkness*, as is the phrase “hollow man,” which is used to describe Kurtz, a character in the novella.

## Responding to the Reading

1. Briefly sum up the descriptions of the men. Based on the descriptions, what conclusions can you draw about the lives of hollow men?

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2. Which images did you find the most striking in the poem, and why?

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3. What might Eliot mean when he describes the men as being both “hollow” and “stuffed”? What is the effect of this contrast?

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4. What does the poet imply about the human will when he says that the “shadow” falls between the idea and the reality, the motion and the act, the conception and the creation? How do these pairings help to reinforce the hollowness of men?

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5. **Making Connections** What lines in the poem would you use to characterize Kurtz? In what ways is Kurtz a hollow man?

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## Art Connection

Make a drawing to accompany the poem or find images from the Internet or magazines and create a collage that illustrates this poem. Share your work with your class.

Langston  
Hughes

# The Negro Speaks of Rivers

## Before You Read

### Focus Question

Does your natural environment ever inspire you to reflect on the past? What thoughts come to mind?

### Background

Langston Hughes (1902–1967) is one of America’s best-known African American writers. Much of his work focuses on people’s struggle to pursue their dreams despite hardships and oppression.

## Responding to the Reading

1. What is the relationship between the poem’s ancient rivers and the lives of African Americans?

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2. What human traits does the poet give the Mississippi River?

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3. Who is the “I” that is repeated throughout the poem, and why is its use effective?

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4. What do you think the speaker means when he says “my soul has grown deep like the rivers?”

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5. **Making Connections** How is the speaker’s brief description of the Congo different from Marlow’s depiction of the Congo in the novella?

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## Listening and Speaking

Interview someone from an older generation. Ask the person whether the environment in which he or she grew up shaped his or her outlook on life. Have the person explain why or why not. Use the response to determine how important a physical environment is to the development of a person’s character and outlook on life.

Jeffrey Tayler

# Vessel of Last Resort

## Before You Read

### Focus Question

Recall a time when a place that you longed to visit didn't live up to your expectations when you got there. What was the place, and why were you disappointed?

### Background

In this travelogue, Jeffrey Tayler uses vivid descriptions, usually based on sight and sound, to make the reader experience the immediacy of the events described. He begins his trip by remembering Conrad's journey up the Congo River.

## Responding to the Reading

1. What does Tayler cite as his motive for traveling the Congo? Do you think he was prepared for what he encountered?

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2. What were some of the perils of Tayler's voyage up the Congo River? Which do you think were the most dangerous?

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3. Which description of the writer's observations affected you the most? Why?

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4. Do you think that Tayler felt his trip down the Congo River was worth the risk? Explain why or why not.

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5. **Making Connections** How does Marlow's description of his journey compare with Tayler's account? What are some similarities and differences between the two?

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## Creative Writing

Think of an interesting place you have visited recently. Using vivid imagery, describe the most striking images of the place, capturing the sights and sounds as you experienced them.

Truman  
Capote

# Miriam

## Before You Read

### Focus Question

Recall a time when you had an unwelcome visitor. How did you respond to the person?

### Background

Truman Capote (1924–1984) is probably best remembered for his novella *Breakfast at Tiffany's* and his pioneering “nonfiction novel” *In Cold Blood*. Capote also wrote a number of distinguished short stories and collaborated on screenplays.

## Responding to the Reading

1. Why, do you think, did the author name the little girl after Mrs. Miller?

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2. Do you think Miriam is real, or is she a figment of Mrs. Miller’s imagination? Explain your answer.

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3. How do the weather conditions described in the story reflect Mrs. Miller’s state of mind?

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4. Why is Mrs. Miller afraid of Miriam?

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5. **Making Connections** In both “Miriam” and “The Secret Sharer,” the presence of a double influences certain characters’ behavior. Contrast Mrs. Miller’s reaction toward Miriam with the young captain’s reaction toward Leggatt. In what way are their reactions different?

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## Creative Writing

The end of the story leaves the reader hanging. Write a different ending describing what happens to Mrs. Miller when she sees Miriam reappear. Try to remain faithful to the author’s style.

Octavio Paz

# The Street

## Before You Read

### Focus Question

Recall a time when you experienced the sensation of being followed. What was the situation, and how did it make you feel?

### Background

Octavio Paz (1914–1998) was considered by many to be Mexico’s greatest poet. He won the Nobel Prize for Literature in 1990 “for impassioned writing with wide horizons, characterized by sensuous intelligence and humanistic integrity.” In this poem, Paz describes the sensation of being followed.

## Responding to the Reading

1. Where does the poem take place? Support your answer with details from the poem.

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2. Whom do you think the “he” in the poem represents? What is the relationship between the speaker and the unnamed person in the poem?

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3. What do the words silent, blackness, blind, and dark suggest about the poem’s theme? What do you think the speaker’s stumbling and falling symbolize?

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4. Are the speaker’s experiences real or imagined? Explain.

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5. **Making Connections** Compare the speaker’s feelings toward his double with the captain’s feelings toward Leggatt. What emotions characterize each man’s attitude toward his double?

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## Performing

Perform a dramatic reading of “The Street,” using pantomime to capture the feeling of being followed. Ask your classmates to evaluate the effectiveness of your interpretation.

# Great Books: *Heart of Darkness*

## Teacher's Guide

**Grade Level:** 9–12

**Curriculum Focus:** Literature

**Lesson Duration:** One class period

### Program Description

Embark on a journey through Joseph Conrad's 19th-century Belgian Congo. Students travel through Conrad's very personal story of European occupation of this African nation. Who were these colonials harvesting gold, ivory, and diamonds at the expense of five million Africans? How were these foreigners able to bring moral decay and primeval savagery to the Congo?

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### Onscreen Questions and Activities

Pre-viewing questions

- What do you know about colonialism throughout history? Can you think of any ideas or actions that have been common among colonial governments?
- As you watch the program, pay close attention to how the Belgian government treated Africa and Africans at the turn of the century.
- What drew Europeans to this “uncivilized” continent?

Post-viewing question

- Kurtz's dying words are a cryptic whisper: “the horror, the horror.” What “horror” might Kurtz have been talking about? Is there more than one possibility?
- Why do you think Conrad made this scene so ambiguous? Support your opinion with examples from the novel and Conrad's personal history

Activity: Conrad gives his African characters little personal identity. Write a scene in which one of Kurtz's workers tells his story to Marlow. Include dialogue that expresses how Africans might have felt toward the colonial presence on their continent.

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### Lesson Plan

#### *Student Objectives*

- Understand that critics have debated Conrad's ending of *Heart of Darkness*.
- Write their own ending, in which Marlow tells Kurtz's fiancée the truth about Kurtz's last words and how he had changed



## Materials

Great Books: Heart of Darkness video

## Procedures

1. As a class, discuss Conrad's ending for the novel, *Heart of Darkness*. Encourage them to share emotional responses as well as their own analytic interpretations. As this activity proceeds, students will have a chance to write their own ending for the novel. (In Conrad's version, Marlowe decides not to tell Kurtz's fiancée about her betrothed's final degradation. When she asks what Kurtz's final words were, Marlow wants to say, "The horror! The horror!" but he can't. Instead, he tells her that Kurtz spoke her name.)
2. After students discuss their responses and interpretations of Conrad's ending, share with them critics' comments on the ending. Critics have often written about Marlow's white lie at the end. Some critics say it illustrates Conrad's ideas about how we all must be protected from the savagery inside us, just as Marlowe protected Kurtz's fiancée from the ugly truth about the decline of the man she intended to marry. Other critics, however, call it the novel's one striking moment of weakness, when Conrad just couldn't bear to keep telling the novel's heavy story.
3. With the preceding discussion in mind, ask your students to write an alternative scene in which Marlow does tell Kurtz's fiancée the truth, not only about Kurtz's last words but also about everything Kurtz had become.
4. As students start prewriting, ask them to consider the following:
  - What words Marlow might use in talking to Kurtz's fiancée.
  - What feelings he might have while he talks to her, and how he might show or not show those feelings.
  - How Kurtz's fiancée might react to what she hears from Marlow.
  - What might happen between Marlow and Kurtz's fiancée after he discloses the truth.
5. As students begin their drafts, encourage them to stay with Conrad's tone and writing style.
6. Allow time for peer editing and revision. Then ask volunteers to read their new endings aloud, leading into a discussion about the choices that students made.

## Assessment

Use the following three-point rubric to evaluate students' work during this lesson.

**3 points:** Student's new ending includes believable words, feelings, and actions; writing clearly retains Conrad's tone and style; no errors in grammar, usage, and mechanics.

**2 points:** Student's new ending includes somewhat believable words, feelings, and actions; writing retains some of Conrad's tone and style; some errors in grammar, usage, and mechanics.



**1 point:** Student's new ending does not include believable words, feelings, and actions; writing does not retain Conrad's tone and style; many errors in grammar, usage, and mechanics.

## Vocabulary

### apocalypse

*Definition:* An imminent cosmic cataclysm

*Context:* In the film *Apocalypse Now*, director Francis Ford Coppola attempted to translate the events of *Heart of Darkness* into similar events during the war in Vietnam.

### colonialism

*Definition:* Control by one power over an area and people outside its own territory

*Context:* Colonialism in Africa was marked by the greed of the Europeans who dominated the continent.

### novella

*Definition:* A work of fiction intermediate in length and complexity between a short story and a novel

*Context:* *Heart of Darkness* is a novella packed with memorable descriptions of the jungle.

### primeval

*Definition:* Of or relating to the earliest ages in the world's history

*Context:* Conrad's novella is the story of a journey up a great river into a primeval jungle.

## Academic Standards

### Mid-continent Research for Education and Learning (McREL)

McREL's Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education addresses 14 content areas. To view the standards and benchmarks, visit <http://www.mcrel.org/compendium/browse.asp>.

This lesson plan addresses the following national standards:

- Language Arts – Reading: Uses the general skills and strategies of the reading process
  - Language Arts – Reading: Uses reading skills and strategies to understand and interpret a variety of literary texts
  - World History – Understands patterns of global change in the era of Western military and economic dominance from 1800 to 1914
- 



## Support Materials

Develop custom worksheets, educational puzzles, online quizzes, and more with the free teaching tools offered on the Discoveryschool.com Web site. Create and print support materials, or save them to a Custom Classroom account for future use. To learn more, visit

- <http://school.discovery.com/teachingtools/teachingtools.html>
- 

## DVD Content

### How To Use the DVD

The DVD starting screen has the following options:

**Play Video** – This plays the video from start to finish. There are no programmed stops, except by using a remote control. With a computer, depending on the particular software player, a pause button is included with the other video controls.

**Video Index** – Here the video is divided into sections, indicated by video thumbnail icons. Watching all parts in sequence is similar to watching the video from start to finish. Brief descriptions and total running times are noted for each part. To play a particular segment, press Enter on the remote for TV playback; on a computer, click once to highlight a thumbnail and read the accompanying text description and click again to start the video.

**Curriculum Units** – These are specially edited video segments pulled from different sections of the video (see below). These nonlinear segments align with key ideas in the unit of instruction. They include onscreen pre- and post-viewing questions, reproduced below in this Teacher's Guide. To play a particular segment, press Enter on the TV remote or click once on the Curriculum Unit title on a computer.

**Standards Link** – Selecting this option displays a single screen that lists the national academic standards the video addresses.

**Teacher Resources** – This screen gives the technical support number and Web site address.

### Video Index

#### I. *Heart of Darkness: An Apocalyptic Tale* (12 min.)

An overview of Joseph Conrad's novel that includes a look at Conrad's journey up the Congo and screen adaptations of the book, including *Apocalypse Now*.

#### II. *Conrad's Own Story* (12 min.)

Biographical information about Joseph Conrad and a comparison of the author's experiences with those of the fictional Marlow. A look at Belgium's King Leopold II and his brutal rule of the Congo.



### III. Finding Kurtz (14 min.)

Marlow travels upriver and finds Kurtz; he hears the madman's dying words. A look at the parallels between the novel and the film.

### IV. Life After the Congo (11 min.)

Conrad's life after his experiences in the Congo and a discussion of the impact his writings had on political reformers. World War I with all its atrocities descends on Europe.

## Curriculum Units

Segment 1: Introduction: Heart of Darkness

Pre-viewing question

Q: Would you have accepted the job of finding Kurtz?

A: Answers will vary.

Post-viewing question

Q: Why is Marlow hired to find Kurtz?

A: Kurtz is no longer sending ivory, and the company wants to find out what is going on upriver.

Segment 2: The Ivory Trade

Pre-viewing question

Q: Why did missionaries go to the European colonies?

A: They wanted to "civilize" Africans.

Post-viewing question

Q: How did Conrad feel about the ivory trade in Africa?

A: He said it was the vilest scramble for loot that had ever disfigured the history of the human conscience.

Segment 3: Marlow Begins His Mission

Pre-viewing question

Q: How do you think the colonized Africans viewed the Europeans?

A: Answers will vary.

Post-viewing question

Q: Why do the men at the station speak of Kurtz with some hostility?

A: He no longer sends ivory, and they've heard rumors that he has "gone native." He is an ominous figure.

Segment 4: Traveling Upriver

Pre-viewing question

Q: Do you think Conrad was a racist?

A: Answers will vary.



Post-viewing question

Q: Did Marlow find the silence on the river peaceful?

A: No, he said the silence was not of peace but the stillness of an “implacable force rooting over an inscrutable intention.”

Segment 5: About Joseph Conrad

Pre-viewing question

Q: What makes Conrad's prose distinctive?

A: Answers will vary, but should include old-world lushness and use of allegory.

Post-viewing question

Q: What happened to Conrad after he left the Congo?

A: He left the Congo ill from malaria and dysentery. His career at sea was over, but he began writing; he published three novels and a collection of short stories before tackling the *Heart of Darkness*.

Segment 6: Europe's Tragedy

Pre-viewing question

Q: What does the title *Heart of Darkness* refer to?

A: Answers will vary, but may include the evils of imperialism, the evil that lurks in the human heart, an example of what happens when a person gives into temptations.

Post-viewing question

Q: Why does Marlow lie to Kurtz's fiancée?

A: He didn't want to force other people to carry the burden of Kurtz' words.



### ***My Ántonia*, Willa Cather**

*My Ántonia* recounts the childhood experiences of two young people who have recently arrived in the vast, untamed Nebraska of the late 1800s. Told from the perspective of Jim Burden, a young orphan who has come to live with his grandparents, the story focuses upon the enduring character of Ántonia Shimerda, the daughter of a Bohemian immigrant family. Ántonia's own struggles present a rich portrayal of larger issues: the difficulties of fitting into a new land with a new language, the constraints faced by women in the nineteenth century, the harsh challenges of the prairie, and the desire for family and companionship.

### **Related Readings**

"Letter to Frances Samland"—personal letter by Annie Pavelka

from *The House on Mango Street*—vignettes from the novel by Sandra Cisneros

"Catherine Moran McNamara: The Life of the Irish" and "Phillip and Theresa Bonacorsi: Children of the Lawrence Strike"—interviews by June Namias

"Willa Cather Talks of Work"—interview by F. H.

"Willa Cather"—interview by Eleanor Hinman

from *PrairyErth*—travel writing by William Least Heat-Moon

[\*\*Study Guide \(PDF\)\*\*](#)

THE GLENCOE LITERATURE LIBRARY

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## Study Guide

for

# My Ántonia

by Willa Cather



New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

# Meet Willa Cather



*Art must spring out of the very stuff that life is made of. The German housewife who sets before her family on Thanksgiving day a perfectly roasted goose, is an artist. The farmer who goes out in the morning to harness his team, and pauses to admire the sunrise—he is an artist.*

—Willa Cather

Since childhood, Willa Cather had the ability to see her own brand of art in the people, situations, and emotions of everyday life. Her unique perspective on ordinary life can be found in her celebrated novels, short stories, and essays. Cather is best known as the voice of frontier life on the American plains, where she spent the years of her youth and young adulthood. According to Cather, these were the years during which she unconsciously gathered the rich material that would inspire her to write when she was an adult. She says:

*Every story I have written since then has been the recollection of some childhood experience, of something that touched me while a youngster. You must know a subject as a child, before you ever had any idea of writing, to instill into it . . . the true feeling.*

Cather was born on December 7, 1873, the eldest child of Charles and Mary Virginia Cather. When she was ten years old, her family moved to a small settlement west of Red Cloud, Nebraska. Cather was at first homesick and had difficulty adjusting to the rough, open landscape of the

Nebraska prairie. However, she found that her diverse collection of neighbors was a striking and welcome contrast to the flat, drab countryside. At that time, immigrants came from all over Europe to farm in Nebraska. Young Cather was befriended by some of the older immigrant women, and their unique experiences made a strong impression on her. Later, Cather relates:

*I have never found any intellectual excitement any more intense than I used to feel when I spent a morning with one of these old women at her baking or butter making. . . . I always felt . . . as if I had actually got inside another person's skin.*

Nebraska's immigrant settlers appear in many of Cather's novels and short stories. In *My Ántonia*, where a narrator tells the story of his friendship with an immigrant settler, parallels can be drawn between the experiences and feelings of the narrator and of Cather's early years.

Eventually, Cather's family left farming and moved into Red Cloud, where Cather attended school and decided she wanted to become a doctor. It wasn't until she attended the University of Nebraska that her attention turned to literature and writing. After graduating in 1896, she lived for ten years in Pittsburgh, Pennsylvania, and worked as an editor of a woman's magazine, an editor and reviewer for a newspaper, and a high school teacher. During the same period, she published reviews, short stories, and a collection of poems. In 1906 Cather moved to New York City to become a staff writer and eventually the managing editor for *McClure's Magazine*.

Cather's own desire to write about the subjects she loved prompted her to leave the magazine in 1911 to focus her attention on writing fiction. Her efforts led to great literary success. Before her death in 1947, she wrote several novels and numerous poems, short stories, and essays. She also received numerous honorary academic degrees and awards, including a Pulitzer Prize and the National Institute of Arts and Letters gold medal. Today she is considered one of the major American novelists of the twentieth century.



# Introducing the Novel

*During that burning day when we were crossing Iowa, our talk kept returning to a central figure, a Bohemian girl whom we had both known long ago. More than any other person we remembered, this girl seemed to mean to us the country, the conditions, the whole adventure of our childhood.*

—Introduction, *My Ántonia*

Willa Cather's *My Ántonia* is written as a young man's reflections on the people and places of his youth. The narrator, Jim Burden, is a New York City lawyer who grew up on the Nebraska frontier. His memories show his affection for the past and his connection to his childhood friend, and paint a vivid portrait of life in Nebraska in the late 1800s and early 1900s.

From its first pages, *My Ántonia* depicts the ethnically diverse, hardworking people who came to the American plains. The novel also powerfully depicts the open landscape of the prairie and the rugged lifestyle of its settlers. In 1920, H. L. Mencken, a famous literary critic and essayist, wrote:

*I know of no novel that makes the remote folk of the western farmlands more real than My Ántonia makes them, and I know of none that makes them seem better worth knowing.*

The primary focus of the novel is Ántonia Shimerda, Jim's friend since childhood. Cather based the character of Ántonia on an actual friend, Annie Sadilek, whom she knew when they both lived on the Nebraskan frontier. Cather described her friend to a book reviewer in 1921 as "one of the truest artists I ever knew in the keenness and sensitiveness of her enjoyment, in her love of people and in her willingness to take pains." She gives these same qualities to her fictional character.

Through Jim Burden, Cather expresses her affection for the people and landscape of her own childhood and for people like Ántonia, who represent the immigrant pioneer spirit of the West. Cather tells of their triumphs and tragedies in a quiet understated fashion. She wrote:

[My Ántonia] is just the other side of the rug,

*the pattern that is not supposed to count in a story. In it there is no love affair, no courtship, no marriage, no broken heart, no struggle for success. I knew I'd ruin my material if I put it in the usual fictional pattern. I just used it the way I thought absolutely true.*

## THE TIME AND PLACE

The novel is set mainly in the Nebraska Divide, a rural farming area in southern Nebraska, and in Black Hawk, a town just east of the Divide. Cather grew up in this area and based the fictional town of Black Hawk on the real town of Red Cloud, which sits on the Republican River. Another setting described in the novel is Lincoln, Nebraska, where narrator Jim Burden attends school for a brief period.

The novel begins in the late 1880s and covers a period of about thirty years of the narrator's life. This was an eventful time in the actual history of Nebraska. In 1862 Congress passed the first Homestead Act, which granted 160 acres of free land in the West to anyone at least twenty-one years old who promised to settle it. The concept of providing free land to hardworking settlers was first suggested by western pioneers who were struggling to build farms on undeveloped land. They argued that, because the land was worthless until developed, Congress should give them parcels of land as a reward for helping to improve the country. Close to a million people requested homestead applications between 1863 and 1890. More farms were created in this time period than any other in U.S. history. The Homestead Act was also a key factor in the United States' expansion westward.

The Homestead Act created opportunities for many struggling American citizens and immigrants to the United States. Between 1881 and 1920, southern and eastern Europeans, including Bohemians, were part of a major immigration movement to the United States. Many of these immigrants, like the Shimerdas in *My Ántonia*, came to the United States to take advantage of available prairie land.

In 1865 the Union Pacific Railroad began building its line farther into Nebraska territory.

They advertised Nebraska farmland in the East as well as in Europe. From 1869 to 1879 Kansas and Nebraska attracted a large number of settlers. Between 1874 and 1877, however, swarms of grasshoppers invaded the area and damaged much of the crops. Many settlers left

their farms and returned east. Drought, bad credit policies, and low prices on agricultural products caused further distress to Nebraska farmers. In *My Ántonia*, Cather captures the hardships facing pioneers as they tried to build new lives in unfamiliar territory.

### Did You Know?

Ántonia was born in Bohemia, an area that is now part of the western section of the Czech Republic in eastern Europe. She and her family would have lived in Bohemia when it was ruled by the Catholic Hapsburg family. This family gained control of the region in 1526, was overthrown by Bohemian Protestants in 1618, and then regained power in 1620. They ruled for almost 400 years.

As part of the Hapsburg Empire, Bohemia lost most of its religious and political freedom. In 1848 Bohemian people tried to revolt but were unsuccessful. Bohemia became part of the Czechoslovak Republic in 1918. After World War II, the republic was taken over by Communist forces. All private property was seized and the government ruled the lives of all Czechoslovakians. In November of 1989, the Communist regime was overthrown and Vaclav Havel, a former playwright, was elected

president. In 1992, when Czechoslovakia was divided into the countries of the Czech Republic and Slovakia, Bohemia became part of the Czech Republic.

Ántonia's homeland has a rich history of cultural and artistic tradition. The first university north of the Alps was established in Prague in 1348. Several Czech writers, including Franz Kafka and Milan Kundera, have greatly contributed to not only their own literary tradition but to world literature as well. World-famous composers such as Antonin Dvorak and Bedrich Smetana have incorporated their country's traditional folk music into their major compositions. Baroque architecture figures prominently in the Czech Republic, and cubistic architecture is unique to Prague. The Bohemian area is also well known for its glassblowers and their intricately wrought crystal.

# Before You Read

## *My Ántonia* Introduction and Book 1

### FOCUS ACTIVITY

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What people and places from your childhood do you remember most clearly? Why did they leave such a strong impression on you?

#### Journal

In your journal, write about a memorable person or place from your childhood. Describe the person or place in detail. What importance does the person or place have to you today?

#### Setting a Purpose

Read to learn about a person and a place that leave a lasting impression on a boy.

### BACKGROUND

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#### Did You Know?

In the settling of frontier land, immigrant families often faced greater challenges than U.S.-born settlers. Because many immigrants left their countries under difficult circumstances, they often did not have a great deal of money with which to begin their new lives. Once in the United States, some struggled with a language barrier that made meeting people and conducting business difficult. Many immigrants also experienced prejudice against their customs and religious practices. Some U.S.-born settlers were resentful of having to compete with immigrants for land or work.

#### Rural Nebraska

Setting, particularly the landscape surrounding Jim's grandparents' farm, plays a crucial role in the development of *My Ántonia*. Cather takes great care in detailing the natural environment that surrounds her characters. For example, to illustrate the movement of prairie grass, she writes, "I felt motion in the landscape; in the fresh, easy-blowing morning wind, and in the earth itself, as if the shaggy grass were a sort of loose hide, and underneath it herds of wild buffalo were galloping, galloping. . . ." As you read, notice how the setting reflects the characters and influences their moods.

### VOCABULARY PREVIEW

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**alight** [ə līt'] *v.* to step down from

**clemency** [klem'ən sē] *n.* mercy; forgiveness

**decorum** [di kôr əm] *n.* formality; etiquette

**imminent** [im'ə nənt] *adj.* ready to happen

**interminable** [in tur'mi nə bəl] *adj.* endless

**laconically** [lə kon'ik lē] *adv.* abruptly; quickly

**magnanimity** [mag'nə nim'ə tē] *n.* generosity

**meritorious** [mer'ə tôr'ē əs] *adj.* noble

**portentous** [pôr ten'təs] *adj.* threatening

**sullied** [sul'ēd] *adj.* tarnished

**undulating** [un'jə lāt'ing] *adj.* having a wavy outline or appearance

# Active Reading

## *My Ántonia* Introduction and Book 1

Throughout the novel, the characters are sensitive to the change of seasons. On the chart below, record important events and activities that mark each season of Jim's first year on his grandparents' farm. Then review your chart and think about how each event relates to the particular mood suggested by each sea-

①. Autumn

- \* harvest season
- \* Jim gets to know the farm
- \*
- \*
- \*

②. Winter

③. Spring

④. Summer

# Responding

## *My Ántonia* Introduction and Book 1

### Personal Response

Which events did you find the most memorable? Why?

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### Analyzing Literature

#### Recall and Interpret

1. Why does young Jim come to Nebraska to live? Describe Jim's first impressions of the Nebraska prairie. How does the prairie make him feel?

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2. Contrast the ways of life of the Burden family and the Shimerda family. Why does Mrs. Shimerda resent the Burdens at times?

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3. What happens to Ántonia's father? Describe Mr. Shimerda's character and his relationship with Ántonia.

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4. Many of the people in the prairie community have emigrated to the United States. What cultural differences make it difficult for them to understand each other and get along? What common bonds bring them together as a community?

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# Responding

## My *Antonia* Introduction and Book 1

### Analyzing Literature (*continued*)

#### Evaluate and Connect

5. How would you describe the friendship between Jim and *Antonia*? In what ways do they benefit each other?

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6. Recall your response to the **Focus Activity**, remembering how people and places affected you when you were a child. Then name the people and events from this section you expect will have the greatest impact on Jim. Explain your choice.

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### Literature and Writing

#### Character Analysis

Through Jim's descriptions, readers understand that *Antonia* is a character who is high-spirited, proud, and generous. Write an analysis of Cather's portrayal of *Antonia*. In which situations does *Antonia* show each of these traits? What other traits does she display?

### Extending Your Response

#### Literature Groups

Cather uses figures of speech such as **simile**, **metaphor**, and **personification** throughout the novel. Similes and metaphors are types of comparisons. Similes contain the "comparing words" *like*, *than*, or *as*. Metaphors do not. Personification refers to the technique of giving human qualities to something that is not human. The following passage contains examples of all three:

*The road ran about like a wild thing, avoiding the deep draws, crossing them where they were wide and shallow. And all along it . . . the sunflowers grew . . . They made a gold ribbon across the prairie.*

With your group, identify and discuss the three figures of speech in the passage. Then look through Book 1 to find other examples. Discuss how Cather uses this language to convey setting.

#### Science Connection

The characters hear coyotes in the distance and encounter rattlesnakes, prairie dogs, and owls. What other wildlife is native to the prairie? What plants grow there? Use the Internet or library resources to research the prairie. Present your findings in a brief oral report to your class.



*Save your work for your portfolio.*

# Before You Read

## My *Ántonia* Books 2 and 3

### FOCUS ACTIVITY

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What life changes and learning experiences do you expect to have as you move toward adulthood?

#### Share Ideas

With a partner, predict learning experiences and changes that are likely to occur as people grow older. Think about how activities and surroundings will change as well.

#### Setting a Purpose

Read to learn about the changes, new experiences, and mistakes that affect the lives of Jim and *Ántonia* as they grow older.

### BACKGROUND

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#### Did You Know?

In this section, Jim's Latin homework introduces him to the work of Virgil, a poet who lived in ancient Rome. Virgil wrote **pastoral** poems that idealize and celebrate rural environments. Literary works that are pastoral often contrast the innocence and simplicity of country life with the corruption of urban environments. Jim is reading *Georgics*, a work that deals with issues of farming and rural life in Italy. He finds two quotations from the selection particularly moving. As you read, think about why Jim finds these ideas moving and why the work of Virgil is thematically fitting for this novel.

#### Repetition

Though *My Ántonia* is a collection of memories that do not follow a conventional plotline, Cather ties the events of the novel together in a variety of ways. One method is her use of repetition. For example, in this section, images of nature and farming move the narrator and *Ántonia* to reflect on their pasts and repeat stories about what happened. There is also repetition of characters that are important to the theme. As you read this section, pay attention to how Cather reintroduces Mr. Shimerda to the story through the characters of Jim and *Ántonia*. Then think about why Cather brings *Ántonia*'s father back into the story.

### VOCABULARY PREVIEW

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**affable** [af'ə bəl] *adj.* pleasant

**assiduously** [ə sij'ōō əs lē] *adv.* steadily; industriously

**entreat** [en trēt'] *v.* to ask; to request

**hectoringly** [hek'tər ing lē] *adv.* in an intimidating, tormenting manner

**incongruous** [in kong'grōō əs] *adj.* not consistent; absurd

**parsimonious** [pär'sə mō'nē əs] *adj.* stingy; extremely careful with money or resources

**piquant** [pē'kənt] *adj.* charming; savory

**repose** [ri pōz'] *n.* calm

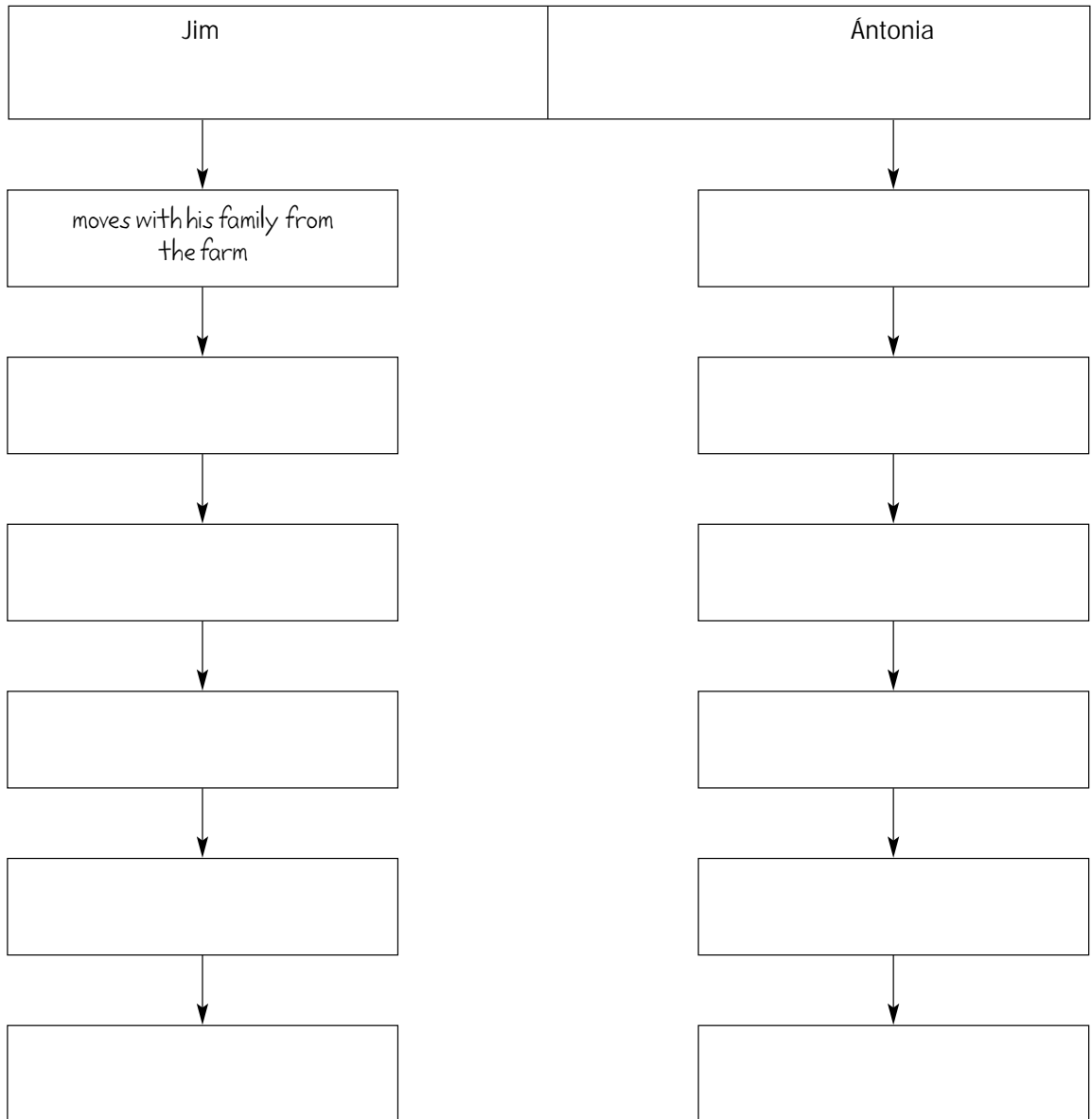
**reproach** [ri prōch'] *n.* criticism; abuse

**unmollified** [un mol'ə fīd'] *adj.* unsoothed; agitated

# Active Reading

## *My Ántonia* Books 2 and 3

In this section, both Jim and Ántonia experience many changes. Their surroundings change, they have new experiences, and eventually their lives go in two different directions. As you read, note these changes and experiences in the graphic organizer below. Use as many boxes as you need.





# Responding

*My Antonia* Books 2 and 3

## Personal Response

How do you feel about the different paths taken by Jim and Antonia? Do you want them to see each other again? Why or why not?

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Review your response to the **Focus Activity**. What particular life changes do Jim and Antonia experience in this section?

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## Analyzing Literature

### Recall and Interpret

1. Who are the “hired girls”? How are they different from other people in *Black Hawk*?

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2. What happens to Jim when he spends the night at Wick Cutter’s home? Why does he refuse to speak to Antonia after the incident?

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3. Describe the character of Lena Lingard. In what ways is she different from Antonia in terms of her values and her relationship with Jim?

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# Responding

## My *Antonia* Books 2 and 3

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. In your opinion, why does Cather temporarily shift the focus from *Antonia* and devote a section of the novel to Lena Lingard?

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5. Jim says of the immigrant girls who work in Black Hawk, "If there were no girls like them in the world, then there would be no poetry." Explain his statement.

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### Literature and Writing

#### Analyzing Tone

At the end of "Hired Girls," Jim joins *Antonia* and her friends for a picnic. While looking out across the country and watching the sun set, they see what Jim describes as a "curious thing": the sun begins setting behind a plow that has been left alone in a field. Its dark image stands out against the redness of the sun. Jim calls it "heroic in size, a picture writing on the sun." Write an analysis of why Cather included this image in the novel. How might this symbol relate to a theme in the novel or to *Antonia's* state of mind at the end of this section?

#### Extending Your Response

##### Literature Groups

At the end of Chapter 2 of Book 3 the Virgil quotation that first appears at the beginning of the novel, '*Optima dies . . . prima fugit*' (The best days are the first to flee), reappears. In your group, discuss why this quotation is placed at this point in the novel. Think about what questions the repetition of this phrase raises. To whom or what do you think the quotation is referring at this point in the novel? What does the quotation mean to you? Do you agree with its sentiment? Why or why not?

##### Performing

Work in a pair or a small group to create a dramatization of your favorite scene in this section. In preparing your dramatization, assign parts, including the part of the narrator, and decide how you can most effectively perform each scene. For passages in which Cather does not use dialogue but has Jim describe what is being said, consider creating your own dialogue based on your understanding of the characters.



Save your work for your portfolio.

# Before You Read

## *My Ántonia* Books 4 and 5

### FOCUS ACTIVITY

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What images come to mind when you think of the word *pioneer*?

#### Web It

Create a concept web for the word *pioneer*. On the lines extending from the word, list people, events, and images that come to mind. Think about what values and qualities a true pioneer must have.

#### Setting a Purpose

Book 4 of the novel is called “The Pioneer Woman’s Story.” Read through to the end of the novel to understand why Cather entitles Book 4 in this manner.

### BACKGROUND

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#### Did You Know?

*My Ántonia* has been labeled by critics as both **elegiac** and **nostalgic**. An elegy is a sad poem that laments death or loss. Nostalgia is a longing for one’s home or past. Characters throughout the novel refer to their pasts, both to celebrate and to express regret or resentment. Their pasts either draw them back or make them want to move forward. For example, Jim and Ántonia are continually looking back at their happy childhood experiences and wondering if they can ever find that happiness again, while Lena Lingard’s unhappy memories of farming motivate her to change her way of life completely. Ántonia clings to her Bohemian heritage, while other immigrant workers try to adopt the language and customs of the United States. After finishing the novel, think about whether the novel is more an elegiac or a nostalgic literary work.

#### Characterization

Writers use specific techniques to create characters. These include direct description, showing characters’ behavior, showing how others react to characters, and showing characters’ thoughts. Writers use these methods not only to give readers insight into individuals, but sometimes to characterize groups of people. In this section, Cather uses many interesting details to characterize the Cuzak family, particularly the Cuzak children. As you read, notice Cather’s techniques of characterization, and draw conclusions about the family.

### VOCABULARY PREVIEW

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**acquisitive** [ə kwiz’ə tiv] *adj.* greedy; eager to obtain

**brandish** [bran’dish] *v.* to wave in a showy manner

**conformation** [kon’ fôr mǎ’shən] *n.* shape or structure

**droll** [drōl] *adj.* amusing; odd

**duplicity** [dōō plis’ə tē] *n.* craftiness; deception

**irrelevant** [i rel’ə vǎnt] *adj.* inappropriate

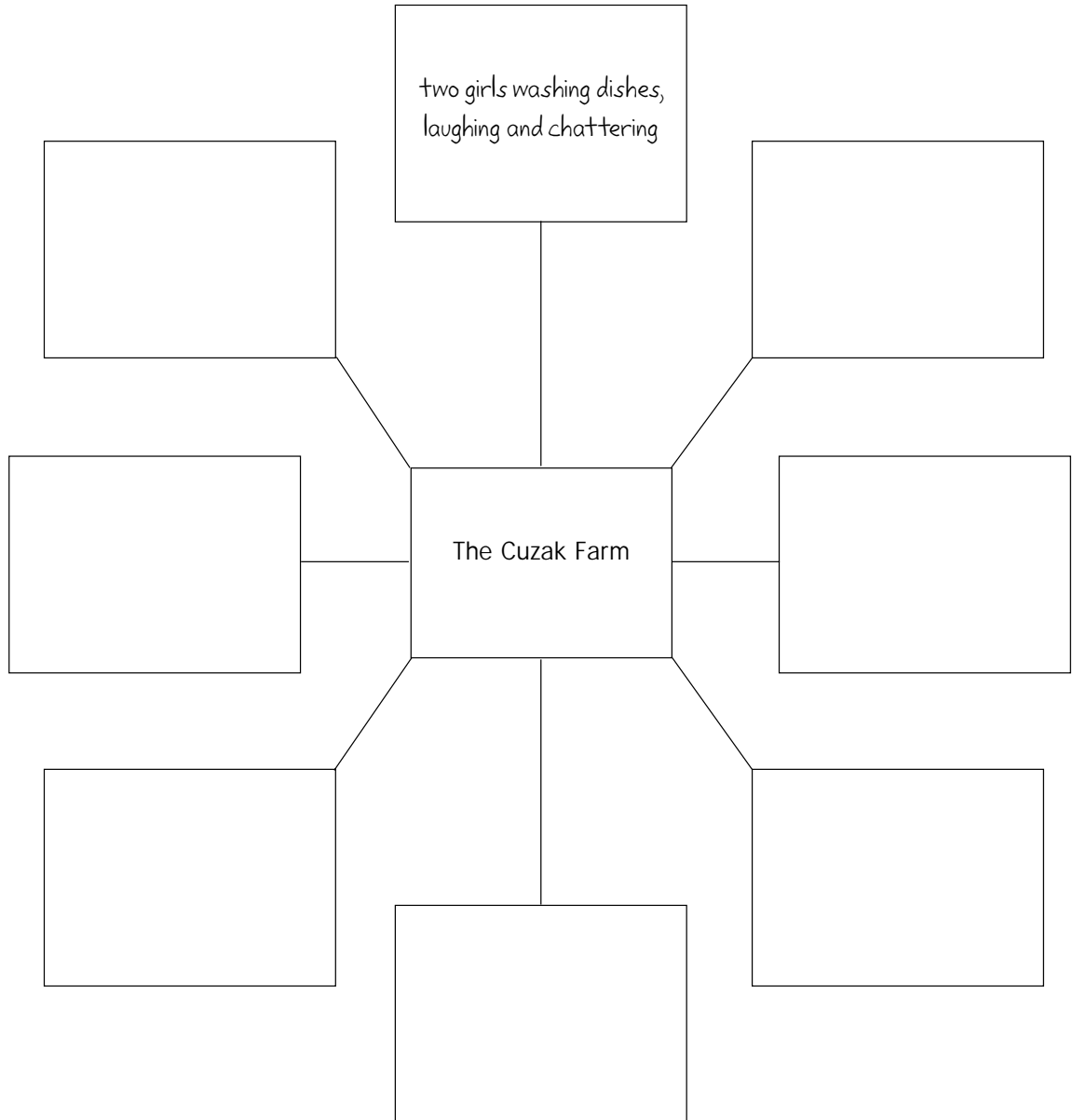
**jaunty** [jôn’tē] *adj.* lively; robust

**unabashed** [un’ə basht’] *adj.* open; outspoken

# Active Reading

## *My Antonia* Books 4 and 5

When Jim visits *Antonía* and her family at the end of this section, he is moved by what he sees. In the graphic organizer below, list the words and images that characterize the Cuzak family and their life on their farm. Choose the images that Jim finds most appealing.



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# Responding

*My Ántonia* Books 4 and 5

## Personal Response

When you reached the end of the novel, how did you feel about Ántonia and Jim?

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Think about your response to the **Focus Activity**. Does the character of Ántonia reflect any of the words and ideas you recorded in your web? Explain.

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## Analyzing Literature

### Recall and Interpret

1. When Jim first returns to Nebraska after being at Harvard, what does he learn about Ántonia? Why does Jim feel bitterness when Mrs. Harling says “poor Ántonia”?

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2. What is Ántonia’s response to the idea of raising her child by herself? What does her response reveal about her character?

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3. Describe Ántonia’s life with her family at the end of the novel. How does her family life affect Jim?

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# Responding

## My *Antonia* Books 4 and 5

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. When Jim sees *Antonia* for the first time after so many years, he describes her as “battered but not diminished.” What does he mean? How does her appearance reflect her character and her life?

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5. In your opinion, why did Jim and *Antonia* never marry? Do you believe this would have been a logical path for their relationship? Why or why not?

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### Literature and Writing

#### Critic’s Review

Play the role of literary critic, and write a review of the final chapters of the novel. To prepare for your review, ask yourself the following questions: Am I satisfied with the reunion between Jim and *Antonia*? Do I feel that *Antonia* is fully developed as a character by the end of the novel? Does Cather use enough details to illustrate the feelings of the main characters?

#### Extending Your Response

##### Literature Groups

At the end of the novel, Jim talks about “what a little circle man’s experience is.” In your group, describe how Cather brings the novel full circle to demonstrate this idea. Compare the details of the landscape and the characters of the last books with details and characters of the first book.

##### Learning for Life

Jim leaves *Antonia*’s farm with more understanding and self-knowledge than he has had in a long time. Imagine that on his train ride back to New York he decides to make a list of goals for his life, based on his experience at the Cuzak farm. Create Jim’s list of goals. These goals can include concrete plans that he mentions, such as taking the Cuzak boys hunting, and more abstract wishes for his life, such as focusing more on the values of his youth. Include specific steps he can take toward achieving his goals.

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# Responding

## *My Ántonia*

### Personal Response

What images from the novel linger in your mind? Record the images you found most powerful and then explain why and how they affected you.

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### Writing About the Novel

At the beginning of the novel, when Jim is just starting to settle into his new life in Nebraska, he finds comfort as he sits in the Burden family garden. He writes:

*I was something that lay under the sun and felt it, like the pumpkins, and I did not want to be anything more. I was entirely happy. Perhaps we feel like that when we die and become a part of something entire, whether it is sun and air, or goodness and knowledge. At any rate, that is happiness; to be dissolved into something complete and great.*

In what way does Ántonia have this kind of happiness? What is the something “complete and great” she has found for herself? How does Jim begin to achieve this state of happiness at the end of the novel, with the help of Ántonia and her family? Why did it take him so long to find it again?

Answer these questions on a separate sheet of paper. Support your ideas with details from the novel.



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# Letter to Frances Samland

Annie Pavelka

## Before You Read

### Focus Question

Think about the most significant event in your life. How could you create a short story about that event? What would make people want to read it?

### Background

Willa Cather distilled much of her early life into her novels and short stories. This reading tells about the origins of *My Ántonia*. It includes a letter from Cather's friend, Annie Pavelka, who was the role model for Ántonia Shimerda in *My Ántonia*.

## Responding to the Reading

1. After reading the letter, what impression do you have of its author? Why?

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2. How does Pavelka describe her father and his death? What clue does the description give you about Pavelka's outlook on life?

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3. **Making Connections** Based on Pavelka's letter, compare and contrast Pavelka's life with that of Ántonia Shimerda. Can you see similarities? Explain.

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## Write A Short Story

On a separate sheet of paper, write a short story about someone from your past. Develop the character into someone who is either strong, wise, sad, or funny.



# from *The House on Mango Street*

Sandra Cisneros

## Before You Read

### Focus Question

Imagine what it is like to move to another country where people speak a language different from your own. What cultural barriers might you experience? How would you overcome them?

### Background

In these brief readings, contemporary Latina poet and short-story writer Sandra Cisneros draws four quick sketches of present-day immigrants in the United States. Notice how she skillfully shows the emotions of the characters in only a few words.

## Responding to the Reading

1. Why does the woman in “No Speak English” cry when her baby learns the commercial jingle? What does her reaction suggest about her ability to adjust to life in the United States?

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2. How does Esperanza in “My Name” feel about her name? What does the name represent to her?

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3. In your own words, what is the narrator saying in the first and last paragraphs of “Those Who Don’t”? Why do you think the narrator ended with the statement “That is how it goes and goes”?

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4. **Making Connections** In “Geraldo No Last Name,” many factors alienate Geraldo from the surrounding culture. What factors might have caused *Ántonia* and her family to feel alienated in Cather’s novel?

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## Learning for Life

With a partner, list resources that would help a newly arrived immigrant. What might the government or private businesses do to increase the chances of success for these individuals? Think about education, work, and social activities. Write a brochure listing helpful resources for newcomers to the United States.

# McNamara Interview / Bonacorsi Interview

June Namias

## Before You Read

### Focus Question

What hopes and dreams may have been common to the different groups of people immigrating to the United States in the early 1900s?

### Background

June Namias has taught history and social studies and writes for educational journals as well as poetry magazines. This reading describes the experiences of three immigrants who arrived in the United States from Ireland and Italy, respectively, in the early 1900s. Their lives in the cities and jobs in the factories provide an interesting contrast to the lives of the Bohemian farming immigrants in *My Ántonia*.

## Responding to the Reading

1. Why did the immigrants in these interviews leave their home countries? What difficulties did they encounter when they arrived in the United States?

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2. In your opinion, should the workers in the Lawrence mills have gone on strike? Explain your answer.

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3. Do you think the immigrants in this reading found the dream they were looking for when they came to the United States? Why or why not?

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4. **Making Connections** The immigrants in this reading discuss some of the discrimination they experienced. In your opinion, did the immigrant farmers in *My Ántonia* experience any discrimination? Explain.

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## Literature Groups

Divide your group into two teams. Have each team draw up a list of pros and cons for immigrating to the city or the country at the turn of the century. Assign one team the city and the other team the country. Debate the issue.

# Willa Cather Talks of Work

## Willa Cather

F. H.  
Eleanor Hinman

### Before You Read

#### Focus Question

What character traits will be necessary for you to succeed in your future career? What experiences have contributed to your building those character traits?

#### Background

This reading contains two personal interviews with Cather. In the first interview, from the August 10, 1913, edition of the *Philadelphia Reporter*, she discusses her favorite authors. In the second interview, from the November 6, 1921, edition of the *Lincoln Sunday Star*, she discusses early life on the Nebraska prairie, the immigrants who lived there, her writing, and the ideas behind *My Ántonia*.

### Responding to the Readings

1. How did Willa Cather feel about her Bohemian and Scandinavian neighbors in Nebraska?

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2. What writer does Cather admire and mention often? Why? What evidence of this author's influence do you see in Cather's work?

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3. Why did Willa Cather choose to make the narrator of *My Ántonia* a young man? In your opinion, was this choice a good one?

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4. **Making Connections** Based on what you have read, how might you summarize Cather's philosophy of writing?

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### Writing a Letter

Write a letter to a young writer as if you were Willa Cather. Try to give the same kind of advice she might give.

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# Atop the Mound

William Least Heat-Moon

## Before You Read

### Focus Question

If you could live anywhere, would you choose to live in the city or in the country? Why?

### Background

Author William Least Heat-Moon is best known for his books about the U.S. countryside. He has traveled throughout the United States, interviewing small-town Americans and exploring the land. In “Atop the Mound,” from his book *PrairyErth*, he reminisces about his time in Kansas and his experiences hiking across the plains.

## Responding to the Reading

1. According to the author, why is it inadvisable to keep “your eye on a far goal” when walking across the prairie?

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2. What does the author especially like about the prairie?

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3. **Making Connections** Compare Jim Burden’s first impressions of the prairie with those of William Least Heat-Moon. What do their descriptions have in common?

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## Learning for life

Imagine that you work for a travel agency that specializes in arranging hiking trips across the prairie. With a partner, create a short commercial persuading people to buy your Nebraska or Kansas “Prairie Get-Away” vacation package. Use details from *My Ántonia* or the selection from *PrairyErth* to make people want to take the trip. Then videotape your commercial and play it for your classmates, or stage a live performance. Be sure that your commercial includes enticing visuals.



### ***Pride and Prejudice*, Jane Austen**

Elizabeth Bennet is the bright, self-assured, and irreverent daughter of a country gentleman of modest means. Fitzwilliam Darcy is the snobbish, disapproving, and very proper nephew of a wealthy landowner. What happens when these two opposites attract? Austen's novel recounts the comic misadventures of two whose stubborn pride and foolish prejudices threaten to keep them forever apart.

### **Related Readings**

"Society" from *What Jane Austen Ate and Charles Dickens Knew*—social history by Daniel Pool

"The Best Sort of Husband"—short story by Susan B. Kelly

"Austen Boom Shows an Un-American Craving for Civility"—newspaper article by Henry Grunwald

"Habitation"—poem by Margaret Atwood

"Autre Temps . . ."—short story by Edith Wharton

### **[Study Guide \(PDF\)](#)**

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**Study Guide**

for

**Pride and  
Prejudice**

by Jane Austen



New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

# Meet Jane Austen



*That young lady had a talent for describing the involvements and feelings and characters of ordinary life which is to me the most wonderful I ever met with. . . . What a pity such a gifted creature died so early!*

—Sir Walter Scott, 1826

Jane Austen lived to the age of forty-one. Choosing not to marry, she spent her entire life among family and friends, mainly in Hampshire, a peaceful rural county in southern England. By modern standards her life might seem restricted and uneventful. But Austen happily immersed herself in this domestic setting, and even more happily observed it, for personal and family relationships were grist for her imagination as a writer. The seemingly narrow scope of her life made her an expert on human behavior and provided all the material she needed for her six enduring novels.

Austen wrote about the “ordinary people” she knew best, members of the English middle class who, through professions or businesses, had risen to the level of land-owning gentry. Austen herself was the daughter of a clergyman, whose wife was from an upper-class family. Austen was born in 1775. She was especially close to her only sister Cassandra and much admired by her six brothers.

The Austen household was a lively and literary one. The Austens were avid readers of literature, and they discussed it often. They frequently read

aloud to each other and put on plays. Jane began writing around age eleven. Throughout her teen years, she wrote parodies of popular literature for the entertainment of her family. One form that she skillfully imitated was the sentimental novel. Filled with clichés, it usually featured a swooning and blushing heroine, a noble hero, and a melodramatic plot involving a delayed courtship.

By the time Austen was in her early twenties, she was beginning to write full-length novels. At first she kept this serious writing a secret from her family, but they soon became ardent supporters. In 1795 Austen began work on one of her best-known novels, *Sense and Sensibility*. In 1797 Austen’s father submitted an early version of *Pride and Prejudice* to a publisher, but it was rejected. Both were rewritten before their eventual publication in 1811 and 1813, respectively.

In 1801 Austen’s family moved to Bath, a fashionable resort town. Family memoirs hint that in the years that followed Austen fell in love with a young clergyman, who died suddenly. At age 26, she agreed to marry a wealthy man but broke off the engagement the next day. While his fortune would have protected her from an old age in poverty, she may have known they were not a good match.

In all of her novels, Austen focuses on courtship and marriage. In each case, readers see society—one that had narrow and rigid expectations for women—through the eyes of a lively and perceptive young heroine. Filled with wit and good humor, Austen’s novels at the same time provide a realistic picture of relationships between men and women.

Critics marvel at Austen’s superb craftsmanship: her intricate and balanced plots; her sparkling dialogue; her deftly controlled ironic tone, amusing and critical at the same time. Readers of all kinds delight in her sharply drawn characters and her insights into human nature. The seeming effortless-ness of her writing, along with its great readability and lifelike characters, attest to Austen’s skill as a writer. As twentieth-century author Virginia Woolf noted, “Of all great writers she is the most difficult to catch in the act of greatness.”

# Introducing the Novel

*Single women have a dreadful propensity for being poor—which is one very strong argument in favour of matrimony.*

—Jane Austen, 1816

Austen's grimly humorous observation about women's lives, made in a letter, sums up the social fact that is the starting point for *Pride and Prejudice*. In the early 1800s, few middle-class women could choose not to marry or to marry simply for love. In general, women could not enter occupations and earn their own living. A young woman might become a governess, but this job paid little and had a status only slightly above that of a servant. A few middle-class women did earn money writing, as Jane Austen did, but they seldom made enough to live on. In addition, few women inherited wealth. By tradition, property and money were passed down through the male side of the family. Thus, for most women, marriage was the only path to financial security.

Given this circumscribed situation, women devoted themselves to attracting a husband. Usually this meant becoming "accomplished" in what were considered the ladylike arts, such as singing, playing the piano, drawing, and dancing. Reciting well-known poems, embroidering, and painting designs on tables were other "accomplishments" for young ladies. Because their adult lives would be spent in the domestic sphere, a well-rounded education was not considered essential for girls. Although some fathers, such as Austen's, encouraged their daughters' intellectual development, girls seldom received the systematic education their brothers did.

Elizabeth Bennet, the novel's main character, is typical of young middle-class women of the time in her predicament. But she is anything but typical in her character. Readers from Jane Austen's day to the present have singled out Elizabeth as one of the most intriguing female characters in fiction. Austen is known for her complex and appealing heroines. As one critic noted:

*For the first time in English literature, outside Shakespeare, we meet heroines who are credible, with minds, with the capacity to think for themselves, with ambition and wit.*

In the novel, Austen poses universal questions in a microcosmic setting: How can a complex person maintain his or her individuality and freedom in a world of social pressures and restrictions? How do preconceived notions affect people's relationships? Inevitably, Elizabeth must contend with some inner limitations as well as outer ones. The novel charts her path to self-discovery as she gets to know another complex character, Fitzwilliam Darcy. Often called a "comedy of manners," *Pride and Prejudice* balances laughter and compassion as it tells the story of two people undergoing a rigorous self-examination.

## THE TIME AND PLACE

The novel takes place in England in the early 1800s, during a time known as the Regency period. The term refers to England's ruler between 1810 and 1820, George IV. He served as regent, or substitute monarch, his father, George III who suffered increasingly from periods of insanity. Most of the novel's action occurs in the homes of middle- and upper-class families living in the countryside not far from London.

The Regency period is sometimes called the age of elegance. By the early 1800s, the industrial revolution had been in full swing for several decades and was transforming English society. Technology was making commerce and manufacturing more efficient and profitable. As a result, many middle-class business owners and professionals became wealthy. The newly rich were eager to adopt the lifestyle of England's traditional landed aristocracy. They displayed their wealth in large country homes with landscaped grounds, fine carriages, and elegant fashions.

The upwardly mobile middle class, isolated in their life of comfort and leisure, generally gave little thought to what was going on outside their world. The economic system that had made them prosperous, however, had left others struggling to survive. In the age of industrialism, work that had previously been done manually was now being done by machines. Many were left unemployed. A third of the country was living near starvation—a situation that fueled



social unrest. Bread riots and worker protests were met with force and repressive measures, such as denying freedom of speech. In addition, England was experiencing an agricultural depression and, until 1815, was fighting the Napoleonic wars in Europe.

Many critics find it odd that Jane Austen's novels almost totally exclude these important

events, for she would certainly have been aware of them. But Austen's focus was consistent with the subject she had chosen to depict. Her novels faithfully reflect the self-centered view of the well-to-do classes. Moreover, as an artist, Austen knew what her particular gifts were: observing and commenting on the manners and morals of the middle class she knew intimately.

### Did You Know?

In Jane Austen's day, many people who read novels were ashamed to admit it. At that time the term *novel* had a negative connotation. It referred to the most popular literature of the day—**sentimental romances** featuring refined and emotional heroines who are rescued from dangerous situations by handsome and courageous heroes. Such books were churned out quickly and devoured by a mainly female middle-class audience. Closely related to the sentimental novel was the **gothic novel**, whose hallmarks included dark castles, secret chambers, and rusty daggers dripping with blood. "Mere trash" was what Austen called this popular fiction.

Austen was familiar with the "fashionable novels" of the time and even parodied one in her mock-gothic *Northanger Abbey* (1818). But she admired the more realistic novels written earlier in the eighteenth century, especially those of Samuel Richardson. Richardson's novels were studies of everyday middle-class characters, who stood out for their intellectual and moral qualities, rather than their social connections. Austen also admired Fanny Burney, another author who

wrote about middle-class society but focused on female characters. Burney used Richardson's epistolary form, in which a story is told entirely through letters, in her novel, *Evelina*. After *Evelina*, however, Burney shifted to using a third-person narrator, who reports on and filters the characters' internal thoughts.

When Austen began to write novels, she adopted the form of Burney's later work. Having an omniscient, or all-knowing, narrator allowed Austen to control point of view more closely and to present her characters' inner thoughts and feelings. At the same time, through the voice of the narrator she could convey a contrasting, or critical, view of the action. This contrast between the awareness of the characters and that of the narrator and the reader is known as **dramatic irony**. While Austen's ironic perspective is subtle and always good-humored, her writing clearly makes readers aware of her characters' follies and shortcomings.

Through her realistic and sophisticated approach to fiction, Austen helped to transform the status of the novel in the 1800s. She also invented a new form of fiction, the

# Before You Read

## *Pride and Prejudice* Chapters 1–12

### FOCUS ACTIVITY

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Do you pay attention to first impressions? How do you form an opinion about someone you are meeting for the first time?

#### List and Discuss

As a class, list four or five things that influence people when forming a first impression of a new acquaintance. Rank these items from most important to least important. Then discuss whether first impressions are usually reliable and why.

#### Setting a Purpose

Read to find out how first impressions shape the relationship of the two main characters, Elizabeth and Darcy.

### BACKGROUND

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#### The Social Setting

In *Pride and Prejudice*, almost all of the characters are members of England's middle to upper-middle class. This social class includes both the "new rich," families who have acquired wealth through trade or business, and the "old rich," families who have inherited their wealth. Although these two groups share a similar lifestyle, Austen shows that there are significant differences in income and social prestige between them. These differences play a critical role in the relationship between Darcy and Elizabeth. Austen also highlights finer social distinctions within these two groups. Elizabeth's father, Mr. Bennet, inherited his rather modest estate but cannot pass it on to his wife or daughters—only to a male relative. Mr. Bingley, the Bennets' new neighbor, has a handsome income, but it is not as great as Mr. Darcy's. Lady Catherine de Bourgh, like Darcy, is a member of the upper class, but her rank is even higher for she has a title. Terms such as "Sir" and "Lady" signified either an inherited title or a knighthood received for a particular service of great merit. Elizabeth's good friend, Charlotte, is the daughter of Sir William Lucas, a man "formerly in trade" whose social status rose a notch when he received a knighthood. Charlotte, like Elizabeth, however, is not endowed with a great fortune.

#### Did You Know?

*Pride and Prejudice* opens with one of the most famous first lines in English literature: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." This sentence tells us much about the author's purpose and attitude. It states one of the novel's main themes: the relationship of money and marriage. It also sets an ironic tone. The truth about the "marriage market" was just the opposite. It was single young women who did *not* possess a fortune who were most in want of a husband. The author turns this truth upside down, in a way that surprises and amuses the reader. There is also humor in the fact that she uses dignified language to describe a crude fact of life. However, as Austen unfolds her plot and develops her characters, it becomes clear that she views one's choice in marriage as a serious matter. This section introduces several eligible young women and men. As you read, try to discover what motivates each of these characters in their pursuit of a suitable mate.

### VOCABULARY PREVIEW

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**archly** [ɑːrç h 'li:] *adv.* brashly; mischievously

**censure** [sɛn 'shər] *n.* disapproval

**disconcerted** [dɪs 'kɔn sɜrt 'æd] *adj.* thrown into confusion

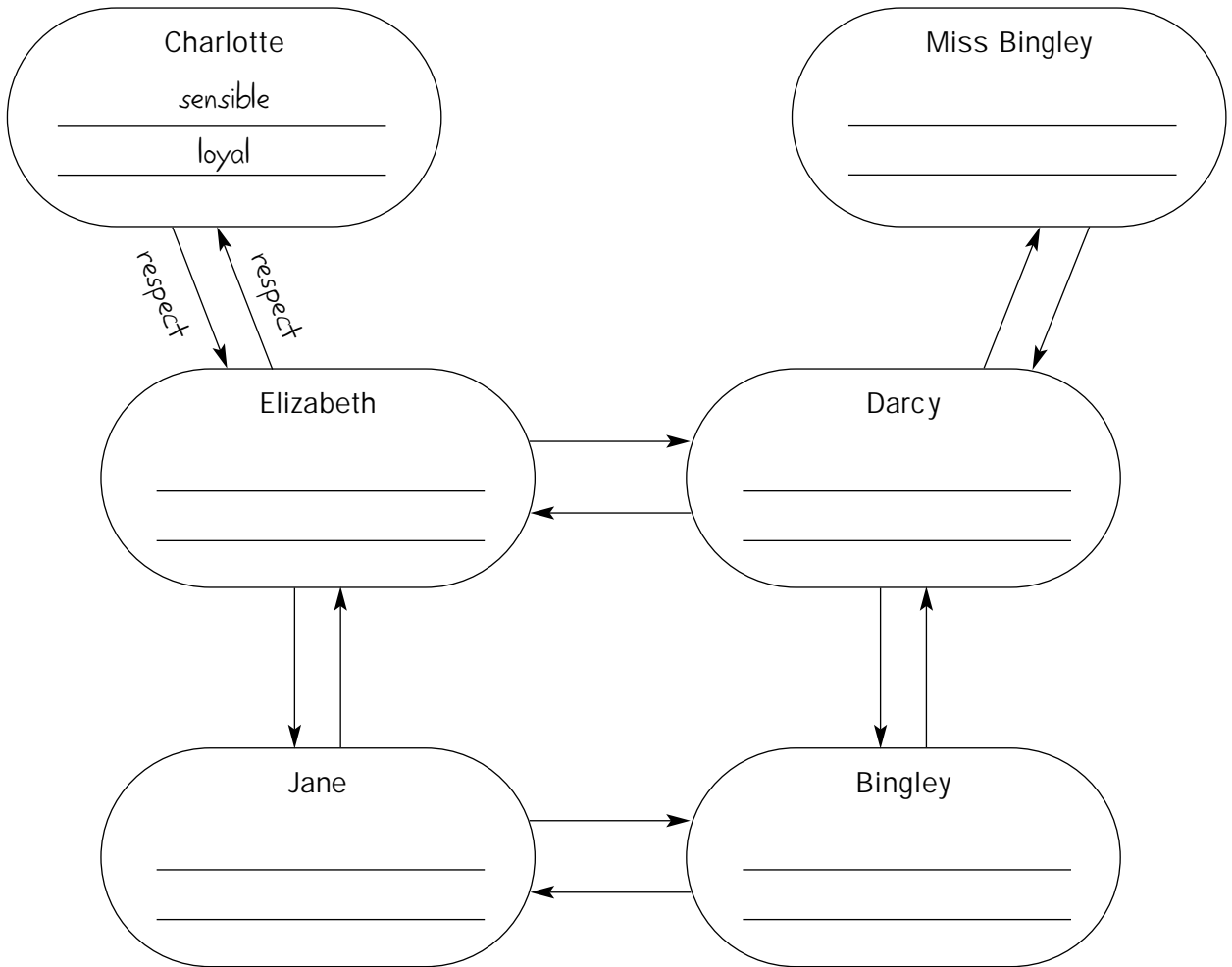
**entail** [ɛn tɑɪ l '] *v.* to limit the inheritance of (property) to a specified line of heirs

**vexed** [vɛk st] *adj.* irritated; annoyed

# Active Reading

## *Pride and Prejudice* Chapters 1–12

The relationships between the major characters in the novel are introduced in these first chapters. Some of these relationships are well established when the novel begins; others are just developing. As you read Chapters 1–12, complete the diagram below. Write one or two words that describe each character. Then describe the attitudes that the characters connected by arrows have toward each other.



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# Responding

## *Pride and Prejudice* Chapters 1–12

### Personal Response

Do you think Elizabeth's first impression of Darcy was justified? Before you answer, review the list you made for the **Focus Activity** on page 12.

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### Analyzing Literature

#### Recall and Interpret

1. At the first ball, what facts does the narrator give about Darcy? How do the guests perceive him? What is Elizabeth's first impression of him? Why?

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2. Who is Charlotte Lucas? What comment does she make about Jane? What do you suppose is the reason behind such a comment?

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3. At Sir William Lucas's gathering, how does Darcy act around Elizabeth? At Netherfield, what are their conversations like?

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# Responding

## *Pride and Prejudice* Chapters 1–12

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Why, do you think, is Darcy attracted to Elizabeth? What appealing qualities does she have?

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5. Charlotte Lucas says, “Happiness in marriage is entirely a matter of chance.” What does this statement reveal about her? Do you agree with her statement? Explain.

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### Literature and Writing

#### A Funny Relationship

Mr. Bennet and Mrs. Bennet are a source of much humor in the early chapters of the novel. Write an analysis of these two characters. First, consider them separately. What adjectives would you use to describe each character? What are some humorous comments each one makes? Why do we laugh at these comments? Then, consider them as a couple. How would you describe the Bennets’ marriage? Is it an example of a happy marriage? Why might Austen have opened the novel by sketching their relationship? Use examples of dialogue and other evidence from the novel to back up your ideas about these characters.

### Extending Your Response

#### Literature Groups

Jane Austen is a master at revealing character through dialogue. She prefers to show rather than tell what the characters are like. In your group, assign one or two chapters from this section to each person. Skim to find lines of dialogue that reveal something important about Darcy and Elizabeth. Then, take turns reading aloud, in chapter order, the statements or passages of dialogue that you selected. Discuss how the passage gave you insight into the character’s personality and relationships with others. If time allows, repeat this procedure for other characters, such as Bingley, Jane, Charlotte Lucas, and Caroline Bingley.

#### Learning for Life

Knowing how to conduct oneself in social settings is important for success in life. In the early nineteenth century, as today, certain spoken and unspoken rules helped people interact smoothly and courteously. In a small group, develop a list of six to ten rules of conduct that seem to guide the behavior of the characters in *Pride and Prejudice*. For example, how should one go about meeting a new neighbor? What rules should be followed when making introductions or conversing at a ball? What courtesies are expected when visiting in someone’s home? Share your lists with other groups, noting similarities and differences.



*Save your work for your portfolio.*

# Before You Read

## *Pride and Prejudice* Chapters 13–24

### FOCUS ACTIVITY

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When someone says something good or bad about another person, do you tend to believe what you've heard?

#### Quickwrite

Describe on paper a time when you received “hearsay” information about another person. How did you decide whether to believe the person who spread the information?

#### Setting a Purpose

Read about Elizabeth and the new information she receives about Darcy.

### BACKGROUND

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#### Did You Know?

This section introduces one of Austen's comic creations, the Reverend Mr. Collins. During Austen's time, clergy in the Church of England increasingly came from the upper middle class. The occupation was viewed as a learned and prestigious profession, providing a moderate income.

After being ordained, or certified as a minister, following a period of study, a clergyman in the Church of England was given a living, meaning a house and job, in a church district, or parish. The minister was called a parson and his house, which was usually modest but comfortable, the parsonage. In some parishes, as in the case of Mr. Collins, a wealthy landowner might become a financial sponsor, or patron, of the local church. As you read, notice how Mr. Collins is closely linked with his patron, the intimidating Lady Catherine de Bourgh.

#### Plot and Subplots

Elizabeth and Darcy are clearly at the center of the main plot in *Pride and Prejudice*. A closely related subplot—involving Bingley and Elizabeth's sister Jane—has already been introduced. In the next section of the novel, Austen develops two more subplots that both complicate and advance the main action of the story. One subplot introduces a charming young soldier named George Wickham. Like Darcy, Wickham makes a strong first impression on Elizabeth. The other subplot involves the pretentious clergyman Mr. Collins, a distant relative of the Bennets who will inherit their home, known as Longbourn, after Mr. Bennet dies. As you read, think about how Austen interweaves these two subplots with the main action. How do they add an element of suspense to the plot? How do they affect the mood of the story? How do they deepen the reader's understanding of the two main characters, Elizabeth and Darcy?

### VOCABULARY PREVIEW

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**abominable** [ə bŏm'ə nəbəl] *adj.* deserving scorn; hateful

**condescend** [kŏn'di sɛnd'] *v.* to assume a superior manner

**dissemble** [di sɛm'bəl] *v.* to hide; to disguise

**imprudent** [im prŏd'ənt] *adj.* unwise

**incredulous** [in krɛj'ə ləs] *adj.* unbelieving; skeptical

**lament** [lə mɛnt'] *v.* to express sorrow or regret

**pompous** [pŏm'pəs] *adj.* pretentious; overly dignified

# Active Reading

## *Pride and Prejudice* Chapters 13–24

The pace of the novel quickens as two subplots unfold. One subplot concerns Elizabeth and Wickham, the other concerns Elizabeth and Mr. Collins. As you read, use the chart below to analyze why the various characters think or act as they do. To analyze their motives or reasons, think about what the character says about himself or herself as well as what others have to say about the character.

Mr. Collins decides to propose to one of the Bennet daughters	because →	he wants to make up for inheriting Longbourn in their place but also thinks one of them would make a suitable wife.
Wickham does not have warm feelings for Darcy	because →	
Bingley's sister, Caroline, disapproves of Wickham	because →	
Jane believes Darcy could not have mistreated Wickham	because →	
At the Netherfield ball, Elizabeth is embarrassed by her family	because →	
Mr. Collins does not accept Elizabeth's rejection of his proposal	because →	
Charlotte accepts Mr. Collins's proposal	because →	
Nearly everyone adopts a low opinion of Darcy	because →	

# Responding

## *Pride and Prejudice* Chapters 13–24

### Personal Response

Which scene or chapter in this section did you most enjoy? Why?

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### Analyzing Literature

#### Recall and Interpret

1. When Wickham and Elizabeth first meet, what report does Wickham give Elizabeth about Darcy? What second impression does Wickham make on her? What is your impression of Wickham?

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2. How does Elizabeth respond to Mr. Collins's proposal? What does her response reveal about her character?

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3. What event leaves Jane feeling downcast? Why is Elizabeth angry at Bingley, his sisters, and Darcy?

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# Responding

## *Pride and Prejudice* Chapters 13–24

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. How does Wickham’s story deepen Elizabeth’s prejudice against Darcy? Before you answer, review your response to the **Focus Activity** on page 16.

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5. Do you share Elizabeth’s shock at Charlotte’s engagement to Mr. Collins? Explain.

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### Literature and Writing

#### Summary

Summarize the two subplots involving Wickham and Elizabeth, and Mr. Collins and Elizabeth. Review the chart you completed in the **Active Reading** on page 17. Explain how the actions of Wickham and Mr. Collins advance the main plot. How do their actions help us learn more about the main character, Elizabeth?

#### Extending Your Response

##### Literature Groups

The author places Mr. Collins at the center of some of the funniest scenes in the novel. In your group, discuss the character of Mr. Collins. Find examples of his behavior and speech that bring out his personal traits. Also, look for direct statements made about him by the other characters and by the narrator. Focus particularly on Chapters 13, 14, 15, and 19. As you discuss, make a list of ten adjectives or phrases that describe Mr. Collins. Then, think about what purpose Austen might have had in making Mr. Collins such a ridiculous figure. What aspects of society or human nature might she be criticizing?

##### Speaking and Listening

Knowing the right questions to ask is a skill that can help you in many settings—at work, at school, and in community activities. Write a question to ask each character who appears in this section of the novel. Answering the question should allow the character to state something important about his or her motives, actions, or relationships with other characters.

Then, as a class, ask and answer your questions in round-robin fashion:

- The first person should turn to the student in the next seat and, using the character’s name, ask a question. For example, “Jane, why were you disappointed when Bingley left Netherfield?”
- The next student should answer the question using “I” and then pose a new question to the third student.
- Proceed in this way through the entire class. If students listening to the questions strongly disagree with an answer, allow a moment for brief comments.



*Save your work for your portfolio.*

# Before You Read

## *Pride and Prejudice* Chapters 25–38

### FOCUS ACTIVITY

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How might you react if another person completely misinterpreted your actions or intentions?

#### Journal

Describe in a journal entry a time when you felt that something you did was totally misunderstood by another person. Was the person's reaction understandable? How did it make you feel? How did you handle the situation of being misjudged?

#### Setting a Purpose

Read to find out who misjudges whom and the consequences that result.

### BACKGROUND

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#### Did You Know?

Letters play an important role in the plot of *Pride and Prejudice*. In fact, Austen may have originally written the work as an **epistolary** novel. In this type of novel, the plot is developed entirely through letters. Some epistolary novels present an exchange of letters between several characters. In others, the letters of only one character make up the narrative. Readers of novels in Jane Austen's time, being frequent letter writers and readers, would have been very comfortable with this genre. Letter writing helped to maintain social and family ties and communicated important information; thus, the ability to write a good letter was greatly admired. The epistolary novel was extremely popular in the 1700s. Since that time, however, novelists have rarely used this form. One recent exception is Nick Bantock's popular novel *Griffin and Sabine* (1991). This romance by correspondence includes illustrated postcards and removable handwritten letters tucked into envelopes.

#### More Than Comedy

In earlier chapters of the novel, Mr. Collins made many worshipful remarks about his patron, Lady Catherine de Bourgh. In this section, readers meet Lady Catherine in the flesh, and so does Elizabeth. Like Mr. Collins, Lady Catherine is a comic figure. Both characters, however, are more than just a source of humor in the novel—Austen also uses them as a means to criticize the follies of class distinctions. Each also plays a crucial role in the plot. As you read, notice how Lady Catherine is connected to Darcy and how she responds to Elizabeth.

### VOCABULARY PREVIEW

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**affability** [əf'ə bɪl'i tē] *n.* friendliness

**ardently** [ər'dent lē] *adv.* passionately

**composure** [kəm pō'zʰər] *n.* calm state of mind

**discernment** [di surn'mənt] *n.* perceptiveness

**indignation** [in dig nā'shən] *n.* anger at an injustice

**scruples** [skrō'pəls] *n.* principles of right and wrong

**tumult** [tōō'məlt] *n.* state of confusion or disorder

# Active Reading

## *Pride and Prejudice* Chapters 25–38

In Chapters 34 through 36, Elizabeth and Darcy speak frankly to each other and respond to each other's criticisms. The narrative in these chapters follows a cause-and-effect pattern as Austen presents Darcy's proposal, Elizabeth's reaction, Darcy's letter of explanation, and Elizabeth's reflections on his letter. As you read, use the chart below to note the specific points the two characters make as they explain or reflect on their actions.

Elizabeth rejects Darcy's proposal	Darcy responds to Elizabeth's objections	Elizabeth reflects on Darcy's explanation
<p>He ruined her sister's happiness by separating Bingley and Jane.</p>		

# Responding

## *Pride and Prejudice* Chapters 25–38

### Personal Response

In Chapter 36, Elizabeth begins to examine her previous behavior and attitudes honestly. Review the journal entry you wrote for the **Focus Activity** on page 20. Why, do you think, is it hard for people to admit their mistakes in judging others?

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Do you see any parallels between your own personal experiences and those of Elizabeth?

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### Analyzing Literature

#### Recall and Interpret

1. What new interest does Wickham have? What are the reasons behind this new interest? Does Elizabeth disapprove? Explain.

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2. To whom is Lady Catherine de Bourgh related? How would you describe her treatment of Elizabeth?

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3. What important information does Elizabeth learn about Darcy from Colonel Fitzwilliam? How does she react?

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# Responding

## *Pride and Prejudice* Chapters 25–38

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. The novel reaches its first climax, or dramatic turning point, in this section. In what scene does this climax occur? What questions hang in the reader's mind after this scene?

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5. What effect does Darcy's letter have on Elizabeth? What does she realize about herself? About her family?

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### Literature and Writing

#### Reply to Darcy

Imagine that Elizabeth has decided to respond to Darcy's letter with a letter of her own. Put yourself in Elizabeth's place and write a letter to Darcy that sums up your feelings and thoughts. Before you write, review the chart you completed for **Active Reading** on page 21. Also, ask yourself some questions about Elizabeth's reactions to Darcy's letter (in Chapter 36). Do you think Elizabeth draws correct conclusions about herself? Has she changed her mind completely about Darcy? What might she wish for the future? Write your letter in a style that fits the time period of the novel or in a style used today. In either case, make sure your letter accurately reflects Elizabeth's personality and state of mind.

### Extending Your Response

#### Literature Groups

Do you like Darcy? Do you think he has been judged unfairly by Elizabeth? Do you think his words in proposing to Elizabeth were appropriate? Do you think his letter speaks well for him? In your group, hold a discussion in which you argue that Darcy is a sympathetic and admirable character or an unsympathetic and less-than-admirable character. Or perhaps you feel he is somewhere in between these two extremes. Use evidence from this section of the novel to support your argument.

#### Drama Connection

To better appreciate Austen's skillful use of dialogue, select a scene from one of these chapters to read aloud. Some possible choices include:

- the proposal scene, in which Elizabeth and Darcy speak frankly
- the scene in which Elizabeth and the Collinses visit Lady Catherine
- the scene in which Elizabeth and Colonel Fitzwilliam converse about Darcy

Assign the parts, including one for the narrator. Then, photocopy the pages that contain the scene, enlarging them so they are easy to read. Give a copy to each group member. In the margin, label the lines spoken by each character and highlight the lines you will speak.

Practice your reading at least twice, emphasizing vocal expression and clear pronunciation, and then present it to the class.



**Save your work for your portfolio.**

# Before You Read

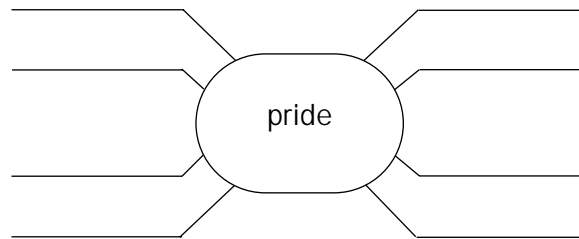
## *Pride and Prejudice* Chapters 39–50

### FOCUS ACTIVITY

Think about the word *pride*. What are some different situations in which people may feel pride? What are some different ways to define pride?

#### Web It

Create a web, like the one below, for the word *pride*. On the lines attached to the circle, list brief definitions or synonyms for *pride*. As you think of definitions, consider both the positive and negative aspects of pride.



### Setting a Purpose

Read to find out how the novel continues to explore the theme of pride through the two main characters.

### BACKGROUND

#### Did You Know?

In a typical plot, a certain event introduces a conflict and then the action gradually rises to a high point of intensity known as the **climax**. You could diagram this dramatic structure as a simple mountain peak, with the peak representing the climax. The left side represents the rising action, which develops the conflict. The right side represents the falling action, in which the conflict is resolved. In many novels the climax occurs near the end or somewhere in the second half of the novel. Do you think this is the case with *Pride and Prejudice*? Why or why not?

#### Pride: For Better or Worse?

The title of the novel clearly suggests one of the important themes of the novel: pride and its consequences. You have already met two characters who strongly exhibit the quality of pride: Fitzwilliam Darcy and Lady Catherine de Bourgh. These characters are quite different from each other, however. Furthermore, pride is not a simple concept, in life or in fiction. It can be a positive quality as well as a negative one. As you read, look for the positive and negative qualities of pride demonstrated in this section.

### VOCABULARY PREVIEW

**anguish** [ˈæŋɡɪˈɡwɪʃ] *n.* deep suffering or pain

**consolation** [kən sə ˈlæʃən] *n.* comfort; help for sorrow

**felicity** [fɪ ˈlɪsɪˈteɪ] *n.* great happiness

**impetuous** [ɪm ˈpeɪtʃʊəs] *adj.* impulsive

**indolence** [ɪndəl ˈæns] *n.* habit of laziness

**profligate** [prɒfɪˈleɪɡɪt] *adj.* recklessly wasteful; pleasure-seeking

# Active Reading

## *Pride and Prejudice* Chapters 39–50

In these chapters, Elizabeth begins to reconsider her opinion of Darcy and wonders if his feelings remain the same toward her. Using the chart below, record events in the plot that cause Elizabeth to reflect on Darcy's character and their future relationship. Note Elizabeth's thoughts or feelings in response to each event.

Event	Elizabeth's Reaction
Elizabeth tells Jane the truth about Wickham.	She thinks Darcy has merit and goodness, while Wickham has only the appearance of these qualities.

# Responding

## *Pride and Prejudice* Chapters 39–50

### Personal Response

Were you surprised by Darcy's behavior toward Elizabeth at Pemberly? Why or why not?

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Review the word web you completed in the **Focus Activity** on page 24. What definitions of pride could be applied to Elizabeth and Darcy based on their actions in this section of the novel?

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### Analyzing Literature

#### Recall and Interpret

1. What two secrets concerning Darcy does Elizabeth reveal to Jane? What concern does Elizabeth express to her father?

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2. What does Elizabeth learn about Darcy from the housekeeper at Pemberley? When Darcy appears, what surprises her about his behavior?

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3. What crisis occurs involving Lydia? How is the crisis resolved?

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# Responding

## *Pride and Prejudice* Chapters 39–50

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Which chapters provide comic relief from the mounting suspense about Lydia's and Elizabeth's futures in this section? What comic events occur in these chapters?

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5. In Chapter 42, what techniques does Austen use to describe the shortcomings of the Bennets' marriage? In what ways is it a failed marriage?

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### Literature and Writing

#### Suspense

Three of the Bennet daughters are involved in relationships that may or may not lead to marriage. In Chapters 39 through 50, the focus is primarily on Elizabeth and Lydia. Write an analysis of the way the author uses suspense in this section to make the reader wonder what will happen next for each of these young women. In your analysis, cite specific incidents and statements from the novel.

#### Extending Your Response

##### Literature Groups

The grounds and house at Pemberley, Darcy's estate, is the only setting in the book that Austen describes in detail. Austen is economical in her description, however, using the setting simply to further the plot and bring out important qualities of the two main characters. Review the descriptions of Pemberley in Chapter 43. Then, draw several sketches to show what the house and grounds are like. Assign one area of the house or grounds to each person in the group. Include a sketch of the interior of one of the rooms that Elizabeth and the Gardiners see on their tour. Post your drawings where the entire class can view them. Describe the features that impressed Elizabeth and events from the plot that took place in the locations your group sketched.

##### Performing

In this section, Elizabeth goes through a process of self-examination. With a partner, role-play an interview in which Elizabeth answers questions about the evolution of her feelings toward herself and toward Darcy. Review the **Active Reading** chart on page 25. Also think about how the person portraying Elizabeth can use posture, gesture, vocal quality, and expression to capture Elizabeth's personality and her frame of mind in this part of the novel. Perform your interview for a small group of students or the entire class.



*Save your work for your portfolio.*

# Before You Read

## *Pride and Prejudice* Chapters 51–61

### FOCUS ACTIVITY

How do two people in love decide if they would make good lifetime companions in marriage?

#### Discuss

In a small group, discuss the factors that contribute to a happy marriage. In the real world, what does it mean to “live happily ever after”?

#### Setting a Purpose

Read to find out what happens to the relationship between Elizabeth and Darcy.

### BACKGROUND

#### Did You Know?

Jane Austen has had a fan club for over 100 years. In the late 1800s, the first publication of an Austen biography and collected edition of her novels led to a boom of interest in Jane Austen. Many of these early admirers were interested in her characters and in Austen herself. Austen acquired more scholarly admirers in the twentieth century, when many critics highlighted her mastery of language, plot, and irony.

Today, a Jane Austen Society exists in both Great Britain and North America. Austen’s modern-day fans appreciate her novels as literature, but they are also fascinated by the era that shaped Jane Austen’s life and writings. The Jane Austen Society of North America was founded in 1979. Its members’ interests range from publishing scholarly papers on Austen’s works to re-creating dinner parties and balls like those attended by her characters. To find out more about this group, visit their Web site at <http://www.jasna.org>.

#### Jane Austen: Social Critic?

In a scene earlier in the novel, Elizabeth implores Mr. Collins to treat her as “a rational creature speaking the truth from her heart.” Her statement seems to echo Mary Wollstonecraft, an author whose writings marked the beginning of the women’s rights movement. The well-read Austen would have been familiar with Wollstonecraft’s landmark work, *Vindication of the Rights of Woman*, published in 1792. This popular book challenged the prevailing idea that a woman’s purpose in life was to please men. Wollstonecraft claimed that, as mental equals, women should have the same opportunities in education, work, and politics as men.

None of Austen’s female characters “rocks the boat” the way Wollstonecraft did. Elizabeth Bennet, however, like other Austen heroines, is an intelligent woman of depth and substance. As you finish reading the novel, think about Elizabeth in relation to her society. Does she seem to accept society’s limits on her as a woman? How do you think Austen views the restrictions on her heroine? Do you think her purpose in writing the novel was merely to entertain, or did her work contain a deeper message of social criticism?

### VOCABULARY PREVIEW

**alacrity** [ə lək'ərə tē] *n.* speed

**effusion** [i fū'zhən] *n.* outpouring of words or feelings

**irrevocably** [i rev'ə kə blē] *adv.* in a manner impossible to reverse

**saucy** [sɔ' sē] *adj.* teasingly or amusingly bold

**unabated** [ʌn ə bāt'əd] *adj.* maintaining full force

# Active Reading

## *Pride and Prejudice* Chapters 51-61

In the final chapters of the novel, the plot brings together three pairs of characters whose courtships have been anything but smooth. As you read this last section, use the chart below to track each relationship as the main conflict of the novel is resolved.

Couple 1: Jane and Bingley	
Who brings them together? How?	Darcy; he reveals to Bingley that Jane still cares for him
What happens?	
What is their future?	
Couple 2:	
Who brings them together? How?	
What happens?	
What is their future?	
Couple 3:	
Who brings them together? How?	
What happens?	
What is their future?	

# Responding

## *Pride and Prejudice* Chapters 51–61

### Personal Response

Were you surprised by the outcome of the novel? Explain why or why not.

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Think back to your discussion from the **Focus Activity** on page 28. What sort of marriage would you predict for Elizabeth and Darcy, Jane and Bingley, and Wickham and Lydia?

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### Analyzing Literature

#### Recall and Interpret

1. Describe Lydia and Wickham as newlyweds. How does Darcy solve the family crisis Lydia has caused? How does Elizabeth find out about Darcy's actions?

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2. Why does Lady Catherine cross-examine Elizabeth? How does Elizabeth respond?

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3. What do Elizabeth and Darcy say to each other on their long walk? What has each learned from the other?

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# Responding

## *Pride and Prejudice* Chapters 51–61

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Defending her right to marry Darcy, Elizabeth tells Lady Catherine, “He is a gentleman; I am a gentleman’s daughter; so far we are equal.” In what other ways are Elizabeth and Darcy equals?

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5. Considering the story’s conclusion, how would you describe Elizabeth? Would you call her a feminist? Explain.

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### Literature and Writing

#### Character Study

Compare and contrast the characters of Lydia, Jane, and Elizabeth. How are their personalities similar or different? How do they generally interact with men? What kinds of people do they eventually choose as husbands, and why? Which two characters, do you think, provide the greatest contrast? Write your analysis on a separate sheet of paper.

### Extending Your Response

#### Literature Groups

**Symmetry**, a term from geometry, refers to shapes or forms that have a mirror-image or equally balanced parts that correspond in size, shape, or position. Some critics claim that Austen’s plots have a definite symmetry and that *Pride and Prejudice* is the most symmetrical of her novels. In your group, examine the novel for symmetry. As a starting point, think of the novel in terms of plot structure: rising action, climax, and falling action. Recall the scene that you identified as the climax of the narrative. Where in the novel does this climax occur? How does the rising action compare with the falling action in terms of length and content? You may also want to think about the title of the novel itself. What sort of balance or symmetry might the author be suggesting by the juxtaposition of “pride” and “prejudice”? Back up your opinions with examples and passages from the novel.

#### Creative Writing

Chapters 58 and 60 contain two important conversations between Elizabeth and Darcy. In Chapter 58, they speak frankly and from the heart. In Chapter 60, the tone of their conversation is more playful. Select one of these dialogues and rewrite it in your own words, simplifying the language. As you paraphrase Elizabeth’s and Darcy’s statements, look for the key information, idea, or feeling each character is sharing. Keep in mind the character’s personality. Write out your dialogue, and read it aloud. Compare it with your classmates’ versions.



**Save your work for your portfolio.**

# Responding

## *Pride and Prejudice*

### Personal Response

Jane Austen wrote so convincingly about the people in her immediate society that her nineteenth-century readers often confused her fiction with reality. They wrote letters to Austen saying they were sure they had met the person represented by a certain character. While reading *Pride and Prejudice*, how many similarities did you see between the characters in the novel and people you know? Describe one or two examples. What qualities does the real person share with the fictional character?

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### Writing About the Novel

In *Pride and Prejudice*, one of the two main characters seems to represent pride, the other prejudice. Could these two qualities, however, be applied to the characters in reverse? In other words, does pride play a part in explaining Elizabeth's behavior? What scenes bring out this quality? Does Darcy show himself to be prejudiced? In what ways? Which do you think is the greater fault: pride or prejudice? Write your answers to these questions on a separate sheet of paper.



Save your work for your portfolio.

# from What Jane Austen Ate and Charles Dickens Knew

Daniel Pool

## Before You Read

### Focus Question

Do you follow the same rules of behavior when you are with different people or in different situations? How do you know how you're supposed to act in each case?

### Background

The world portrayed in Austen's novels is filled with niceties and rules of behavior which may seem unfamiliar to you. Daniel Pool's book takes a closer look at what it was like to live in Austen's time.

## Responding to the Reading

1. Pool refers to "the deadly serious business of . . . the 'marriage market.'" How does the London season described by Pool compare to the opportunities young people today have for meeting others?

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2. In Chapter 29 of *Pride and Prejudice*, Lady Catherine asks Elizabeth, "Are any of your younger sisters out?" and expresses outrage at learning all five Bennet sisters are out at once. Is the meaning of "out" the same in Pool's description of London society as in Austen's description of the Bennet sisters? Explain.

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3. "Elizabeth was sitting by herself the next morning . . . when, to her very great surprise, Mr. Darcy, and Mr. Darcy only, entered the room . . . He had understood all the ladies to be within." What rule of etiquette were these two violating?

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4. **Making Connections** Jane Bennet spent January to mid-May with her Aunt and Uncle Gardiner at Gracechurch Street in London. What social events occurred in London during these months? Elizabeth Bennet comments, "Mr. Darcy would no more suffer [Bingley] to call on Jane in such a part of London!" Why would she think that Darcy and Bingley would not visit Jane at Gracechurch Street?

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## Understanding Our World

Interview someone from an older generation. Ask if acceptable social behavior has changed in his or her lifetime. Use the response to create a chart that compares and contrasts the rules of social behavior in the two generations, yours and your interviewee's.

# The Best Sort of Husband

Susan B. Kelly

## Before You Read

### Focus Question

Compare how nineteenth-century society viewed marriage with how marriage is viewed today. What might account for the differences?

### Background

British novelist Susan B. Kelly portrays Jane Austen as the narrator in this short story. Kelly obviously is inspired by Austen's writings, which deal with the recurring theme of the search for a suitable marriage partner. This story shows that not all women were eager for marriage with a propertied man.

## Responding to the Reading

1. In the beginning of the story, does Margaret look forward to marriage? Is her attitude the same or different at the end of the story? What circumstances contribute to her attitude in each case?

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2. When did you first suspect that Margaret's brothers' plans for her marriage were not honorable? Was there an earlier clue?

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3. Why do you think the narrator thought her letter to Margaret had not been delivered?

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4. **Making Connections** The opening line of *Pride and Prejudice*, "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife," introduces the novel's theme. Choose one of the lines that Kelly quotes from Austen's works, and show how it sets the scene for the text that follows it.

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## Art Connection

Jane, the narrator, begins her description of Margaret with "It was not that she was exactly plain. . . ." Use this physical description to sketch a portrait of the rather unattractive Margaret as she appears at the beginning of the story. Then sketch the stylish woman that Margaret has become by the end of the story.



# Austen Boom Shows an Un-American Craving for Civility

Henry Grunwald

## Before You Read

### Focus Question

Why do you think Jane Austen’s novels continue to be read almost 200 years after they were written?

### Background

Have you seen any of the movies or TV miniseries made in the 1990s that are based on Austen’s novels? Grunwald’s article offers explanations for why Austen’s books remain popular today.

### Responding to the Reading

1. Choose one reason offered in the article to explain the recent popularity of Austen’s novels. Agree or disagree, using your own knowledge and experience to support your opinion.

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2. Grunwald states that “we have defined informality downward.” What does he mean by this statement? Do you agree with Grunwald? Why or why not?

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3. **Making Connections** What do you think is the purpose of manners and civility? Do you think the society that you live in is better or worse for its attitude towards civility? Explain, citing examples from *Pride and Prejudice* to illustrate your point.

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### Learning for Life

Divide into groups of four to six to debate an issue related to the state of civility in society today. As a group, formulate a statement to debate. Then divide into subgroups of two or three. Half of each group must argue for the statement, the other half against it. In your subgroups, prepare the points you will make supporting your stance. Next present your debate, beginning with the group supporting the statement. Remember, you don’t have to believe in your argument. You just have to present it in a convincing way.

# Habitation

Margaret Atwood

## Before You Read

### Focus Question

What are some of your ideas about what marriage will be like? What do you think your expectations are based upon?

### Background

Love and courtship have always been popular themes in literature. Contemporary poet Margaret Atwood has written a stark, realistic poem about marriage.

## Responding to the Reading

1. In "Habitation," Atwood writes, "Marriage is not / a house or even a tent // it is before that, and colder: . . ." What do you think this means?

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2. How does the poet use metaphor in lines 4–13 to express particular ideas about marriage?

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3. **Making Connections** In that ways does the courtship of Elizabeth and Darcy in *Pride and Prejudice* seem to resemble the description of marriage in "Habitation"?

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## Rewriting

Find a modern poem or love song you consider to be an unrealistic representation of love. On a separate sheet of paper, rewrite the lyrics to more accurately reflect "true love."



# Autres Temps . . .

Edith Wharton

## Before You Read

### Focus Question

How have society's views of marriage and divorce changed since your grandparents were young?

### Background

Award-winning author Edith Wharton was born into New York City's high society in 1862 and began writing as a young woman. Although she is probably most well-known for her novel *Ethan Frome*, it was another novel, *The Age of Innocence*, that earned her a Pulitzer Prize in 1920. Wharton spent much of her life in France. Her own troubled marriage and divorce provided a basis for some of her writing. In "Autres Temps . . .," which in English means "Other Times . . .," she explores the world of a divorced woman.

## Responding to the Reading

1. Mrs. Lidcote's past speaks to her saying, "I'm not only your own past but Leila's present." What does this statement reveal about Mrs. Lidcote's expectations?

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2. How does the title of the story help you better understand its theme?

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3. **Making Connections** Compare the prejudice displayed toward Mrs. Lidcote by New York society with that displayed by Darcy toward the Bennets in *Pride and Prejudice*.

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## Research and Writing

Divide into small groups to research and prepare a ten-step guide on how to create a successful marriage. Compare your guide with those created by other groups.



**COLUMBUS CITY SCHOOLS**

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## Humanities • Recommended Reading Resources

### Unit 5: The World Wars

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#### **Novels**

Erich Maria Remarque, *All Quiet on the Western Front*

[Study Guide— <http://www.glencoe.com/sec/literature/litlibrary/westernfront.html>]

Ernest Hemingway, *A Farewell to Arms*

[Study Guide— <http://www.sparknotes.com/lit/farewell/>]

Elie Wiesel, *Night*

[Study Guide— <http://www.glencoe.com/sec/literature/litlibrary/night.html>]

George Orwell, *Animal Farm*

[Study Guide— <http://www.glencoe.com/sec/literature/litlibrary/animalfarm.html>]

#### **Literature Textbook Correlations**

*Literature; Language and Literacy*, Prentice Hall, 2010

The Washwoman, p. 26

The Most Dangerous Game, p. 214

The Interlopers, p. 270

The War Against Trees, p. 632

#### **Humanities Reader Selections**

Wilfred Owen, “Anthem for Doomed Youth,” p. 200

DH Lawrence, Remembering the Great War, 201

Woodrow Wilson, The Fourteen Points, p. 209

VI Lenin, Proclaiming a Revolution, p. 213

Ivan Turgenev, An Emancipated Russian Woman, p. 218

George Orwell, Propaganda and Demotic Speech, p. 226

Adolf Hitler, Hitler’s Educational Ideals, p. 233

Mitsuye Yamada, “The Question of Loyalty,” p. 240

#### **Websites**

<http://memory.loc.gov/learn/lessons/00/lincolnm/intro.html>

<http://www.nps.gov/history/nr/twhp/wwwlps/lessons/14wilson/14about.htm>

[http://www.historylearningsite.co.uk/treaty\\_of\\_versailles.htm](http://www.historylearningsite.co.uk/treaty_of_versailles.htm)

<http://fcit.coedu.usf.edu/holocaust/people/people.htm>

## Humanities · Literary Connection

### Unit 5: The World Wars

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#### The World Wars – *Is conflict inevitable?*

#### **Textbook Correlation Grade 9**

**Selections included in the Grade 9 text:** *Literature; Language and Literacy*, Grade Nine, Prentice Hall, 2010

The following selections from the ninth grade text feature the themes of man vs. man and the inevitability of conflict. They examine conflict as a part of man’s nature as well as the resulting inevitable tragic consequences.

#### **Fiction**

- Connell, Richard. “The Most Dangerous Game,” p. 214  
A Russian general forces a “guest” to participate in a hunt in which the guest is the hunted.
- Saki. “The Interlopers,” p. 270  
Neighbors engaged in a feud lasting generations plan to kill each other, but instead, after being pinned by a tree, reconcile only to be threatened with death by a pack of approaching wolves.

#### **Nonfiction**

- Singer, Isaac Bashevis. “The Washwoman.” p. 26  
In this essay, Singer, a Polish Jew who fled from persecution to New York, recalls the woman who did his family’s laundry when he was a child in Poland. He particularly comments on her endurance and courage.

#### **Poetry**

- Kunitz, Stanley. “The War Against Trees.” p. 636  
This poem compares the destruction of trees to war, reminding readers of ecological concerns.

#### **Novels**

- Wolf, Virginia. *Mrs. Dalloway*  
Clarissa Dalloway, the wife of a Conservative member of parliament, is preparing to give an evening party, while the shell-shocked Septimus Warren Smith hears the birds in Regent’s Park chattering in Greek. There seems to be nothing, except perhaps London, to link Clarissa and Septimus. She is middle-aged and prosperous, with a sheltered happy life behind her; Smith is young, poor, and driven to hatred of himself and the whole human race. Yet both share a terror of existence, and sense the pull of death.
- Remarque, Erich Maria. *All Quiet on the Western Front*  
This war novel is actually an anti-war novel, tracing the lives and losses of a young group of soldiers caught in the brutality of World War I. Gripping, realistic, and searing with a vision inconsistent with post-war German character, this book caused Remarque to receive death threats and to leave Germany to live and work in Hollywood.

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- Hemingway, Ernest. *A Farewell to Arms*  
This is the story of Lieutenant Henry, an American, and Catherine Barkley, a British nurse. The two meet in Italy, and almost immediately Hemingway sets up the central tension of the novel: the tenuous nature of love in a time of war.
  
- Hemingway, Ernest. *For Whom the Bell Tolls*  
The year is 1937 and the Spanish Civil War is in full swing. Robert Jordan, a demolitions expert attached to the International Brigades, has come to blow up a bridge on behalf of the antifascist guerrilla forces. He hopes he'll be able to rely on their local leader, Pablo, to help carry out the mission, but upon meeting him, Jordan has his doubts.
  
- Shaw, Irwin. *The Young Lions*  
*The Young Lions* is a vivid and classic novel that portrays the experiences of ordinary soldiers fighting in World War II. Told from the points of view of a perceptive young Nazi, a jaded American film producer, and a shy Jewish boy just married to the love of his life, Shaw conveys, as no other novelist has since, the scope, confusion, and complexity of war.
  
- Jones, James. *From Here to Eternity*  
This is a long, satisfying, commanding novel of the soldiers who were poised on the brink of real manhood when World War II flung them unceremoniously into that abyss. Private Robert E. Lee Prewitt is the nonconformist hero who refuses to box at Schofield Barracks and is slowly destroyed by his own rebelliousness. Around him, others are fighting their own small battles—and losing. This novel was written with contempt for the forces that waste human life, and out of compassion for men who find love and honor and courage in the lower depths.
  
- Heller, Joseph. *Catch-22*  
There was a time when reading this classic satire on the murderous insanity of war was nothing less than a rite of passage. Echoes of Yossarian, the bombardier who was too smart to die but not smart enough to find a way out of his predicament, could be heard throughout the counterculture. As a result, it's impossible not to consider *Catch-22* to be something of a period piece. But 40 years on, the novel's undiminished strength is its looking-glass logic. Again and again, Heller's characters demonstrate that what is commonly held to be good, is bad; what is sensible, is nonsense.
  
- Wouk, Herman. *The Caine Mutiny*  
*The Caine Mutiny* grew out of Wouk's experiences aboard a destroyer-minesweeper in the Pacific in World War II. The novel focuses on Willie Keith, a rich New Yorker assigned to the *USS Caine*, who gradually matures during the course of the book. But the work is best known for its portrayal of the neurotic Captain Queeg, who becomes obsessed with petty infractions at the expense of the safety of ship and crew.
  
- Styron, William. *Sophie's Choice*  
First published in 1979, this complex and ambitious novel opens with Stingo, a young southerner, journeying north in 1947 to become a writer. It leads us into his intellectual and emotional entanglement with his neighbors in a Brooklyn rooming house: Nathan, a tortured, brilliant Jew, and his lover, Sophie, a beautiful Polish woman whose wrist bears the grim tattoo of a concentration camp...and whose past is strewn with death that she alone survived.



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- Solzhenitsyn, Aleksandr. *One Day in the Life of Ivan Denisovich*  
Set in the forced-labor camp in which the author was interned from 1950-1953, Ivan Denisovich describes a typical day in the life of an inmate.

#### **Internet Sources**

The following descriptors of website lesson plans and content are taken from the websites' homepages.

- World War I poetry

<http://www.english.emory.edu/LostPoets/OwenPoetry.html>  
"On Seeing a Piece of Heavy Artillery"

- *The Great War of 1914-1918 significantly shaped the course of the twentieth century, both at home and abroad. How can this pivotal event be personalized and brought to life for students in the new millennium? Unfortunately, increasingly fewer survivors of the World War I era are alive today to directly share their recollections of this historical time. Yet, by delving into the unique resources of American Memory, and by creating two World War I-period newspapers of differing perspectives, students can gain an enduring understanding of The Great War.*

<http://memory.loc.gov/learn/lessons/00/lincolnm/intro.html>

- *The lesson plans offered in this section are designed to enrich classroom study of World War I and were designed for middle and high school students. Each lesson could also be modified to be conducted at home. The lessons only reference content that exists on the Great War site, not the program.*

*Each lesson includes learning objectives, related national content standards, a list of tools and materials needed, the time necessary to complete each lesson, extensions and adaptations, assessment recommendations, additional online resources and the teaching strategy.*

**WWI: Beginnings and Progression:** *In this lesson, students will examine the events and people that led the world toward global war.*

**Symbols of the Stalemate:** *In this lesson, students will examine this stalemate and the failed efforts to break it.*

**No One Spared:** *In this lesson, students will explore the devastation the war inflicted on millions of people around the world.*

## Humanities · Literary Connection

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***Killing Fields:** In this lesson, students will survey some of the bloodiest battles of World War I and examine why neither the central nor allied powers made significant territorial gains.*

<http://www.pbs.org/greatwar/resources/lesson.html>

- *Primary sources: John Hume, World War I diary, 1917-1919*

<http://whmc.umsystem.edu/teachpacket/ww1/hume.html>

- Teaching with Documents Lesson Plan: Photographs of the 369th Infantry and African Americans during World War I.

<http://www.archives.gov/education/lessons/369thinfantry/activities.html>

- This lesson describes President Wilson's struggle and his ultimate failure to reach the ideal of achieving lasting world peace through the League of Nations. It was written by Thomas B. Goehner, a museum guide at the Woodrow Wilson House. He is also an education specialist at the Smithsonian Institution's National Museum of American Art. TwHP is sponsored, in part, by the Cultural Resources Training Initiative and Parks as Classrooms programs of the National Park Service. This lesson is one in a series that brings the important stories of historic places into the classrooms across the country.

<http://www.nps.gov/history/nr/twhp/wwwlps/lessons/14wilson/14about.htm>

- American foreign policy continues to resonate with the issues involved in the entry of the United States into World War I—unilateralism versus foreign alliances, the responsibilities of power, the influence of the military-industrial complex on foreign policy, the use of force to accomplish idealistic goals. Understanding the choices the Wilson administration made and their consequences provides insight into international affairs in the years since the end of the Great War and beyond.

In this curriculum unit, students reconsider the events leading to U.S. entry into World War I through the lens of archival documents.

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=471](http://edsitement.neh.gov/view_lesson_plan.asp?id=471)

- The Government and Geographic Information and Data Services Department at Northwestern University Library has a comprehensive collection of over 300 posters issued by U.S. Federal agencies from the onset of war through 1945.

<http://www.library.northwestern.edu/govinfo/collections/wwii-posters/>

## Humanities · Literary Connection

### Unit 5: The World Wars

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- This lesson introduces students to the reasons the United States became involved in World War II and asks them to consider the reasons Japan decided to attack Pearl Harbor. Students will view a detailed interactive map showing the events at Pearl Harbor on December 7, 1941, and they will conclude by writing statements that Japanese and American service people in Pearl Harbor might have made immediately before and after the attack.

<http://www.nationalgeographic.com/xpeditions/lessons/13/g68/involved.html>

- World War II: Take a Memo: Primary Documents: African American Soldiers on the Home front. A lesson plan from the Department of Education of the National D-Day Museum.

<http://www.nationalww2museum.org/education/lessonplans.html>

- World War II was a turning point for the United States, and the war had an impact on U.S. Latinos just as much as other groups. It has been estimated that anywhere from 250,000 to as many as 750,000 Latinos and Latinas served in the armed forces during World War II. The purpose of this site is to foster a greater awareness of their contributions. On our site you will find hundreds of stories, thousands of photos, oral history training videos, all the forms and guidelines you need to submit a videotaped interview or tribute to the project.

<http://www.lib.utexas.edu/ww2latinos/>

<http://www-tc.pbs.org/thewar/downloads/latino.pdf>

- In spite of adversity and limited opportunities, African Americans have played a significant role in U.S. military history over the past 300 years. They were denied military leadership roles and skilled training because many believed they lacked qualifications for combat duty. Before 1940, African Americans were barred from flying for the U.S. military. Civil rights organizations and the black press exerted pressure that resulted in the formation of an all African-American pursuit squadron based in Tuskegee, Alabama, in 1941. They became known as the Tuskegee Airmen.

<http://www.nps.gov/museum/exhibits/tuskegee/airoverview.htm>

<http://www.tuskegee.edu/Global/story.asp?S=1127695>

[http://www.tuskegeearmen.org/Tuskegee\\_Airmen\\_History.html](http://www.tuskegeearmen.org/Tuskegee_Airmen_History.html)

## Humanities · Literary Connection

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- These lesson plans have been developed to help teachers bring Ken Burns's *THE WAR* into the classroom. Classroom activities are appropriate for students in grades 9-12 and cover major themes addressed in the film. Many of the lessons also incorporate video clips from the film and other resources found on this site.

[http://www.pbs.org/thewar/edu\\_lesson\\_plan.htm](http://www.pbs.org/thewar/edu_lesson_plan.htm)

- Teaching with Historic Places has posted on the web the following lesson plans related to the history of World War II. These lessons, based on sites listed in the National Register of Historic Places, are free and ready for immediate classroom use by students in history and social studies classes.

<http://www.nps.gov/history/NR/TWHP/WWII.htm>

- William O'Neill is a Professor of History at Rutgers University who comments on social change during and after WWII.

<http://www.pbs.org/fmc/interviews/oneill.htm>

- Hollywood's Treatment of World War II

<http://www.digitalhistory.uh.edu/modules/ww2/warfilms.html>

- *An Interview with Marielle Tsukamoto: A First-hand Account of Japanese Internment*

<http://memory.loc.gov/learn/lessons/99/fear/interview.html>

- Pictures of African Americans during World War II: During the 50th anniversary of World War II, as we honor those Americans who undauntedly and courageously contributed to the defense of our nation, often overlooked in our remembrances are the valiant efforts of African Americans. Throughout the war years they repeatedly had to battle adversaries on two fronts: the enemy overseas and racism at home.

<http://www.archives.gov/research/african-americans/ww2-pictures/>

- War work and the role of women: Just as the shortage of manufactured goods was a concern, there was a shortage of civilian labor because of the vast number of men who were in the military. Who would do this work, especially which was defense related? The federal government and the war industries sought to solve the problem partly by employing women to fill the gap. Records of several agencies reflect the

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### Unit 5: The World Wars

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keen interest that was taken in the women who performed what had formerly been men's jobs at many of the federal facilities in New England.

<http://www.archives.gov/northeast/boston/exhibits/homefront/#women>

- In this lesson, students will explore the contributions of the Women Air Force Service Pilots (WASPs) during World War II. They will examine portrayals of women in World War II posters (and newsreels) and compare and contrast them with personal recollections of the WASPs. Students will gain an understanding of the importance of the WASP program, which enhanced careers for women in aviation.

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=743](http://edsitement.neh.gov/view_lesson_plan.asp?id=743)

- Brief History of Women in U.S. Military

[http://www.pbs.org/newshour/extra/teachers/lessonplans/iraq/women\\_history\\_print\\_out.html](http://www.pbs.org/newshour/extra/teachers/lessonplans/iraq/women_history_print_out.html)

- Many American students are aware that women played a role in the Second World War. Unfortunately, this knowledge is often limited only to images of "Rosie the Riveter" and the wives and mothers left to manage households on their own. Consequently, this lesson is designed to introduce and promote an interest in the many essential roles that women carried out during World War II and how they did so with such great success. The driving force of this lesson is a student project entitled "The Faces of War" (see both Activity Three and the Extension Activity of this lesson for further details).

[http://www.historynow.org/12\\_2007/lp1.html](http://www.historynow.org/12_2007/lp1.html)

- The United States Holocaust Memorial Museum: The Museum has many resources for teachers striving to help students learn the history of the Holocaust and reflect upon the moral and ethical questions raised by that history.

<http://www.ushmm.org/education/foreducators/>

- In this lesson, students reflect on the Holocaust from the point of view of those who actively resisted Nazi persecution. After reviewing the history of the Holocaust, in order to understand the legal and bureaucratic authority with which the Nazis systematically enforced their policies, students debate the options for resistance and the likely outcomes.

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=275](http://edsitement.neh.gov/view_lesson_plan.asp?id=275)

## Humanities · Art and Music Connection

### Unit 5: The World Wars

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#### Art and Propaganda

During World War I and World War II, governments used propaganda posters in effort to gain support for their countries' war efforts. Propaganda is a way of manipulating people using images and words to achieve a desired affect or outcome. Propaganda was often used to “create an enemy” – to dehumanize and demonize the wartime opponent.

The following website includes a PowerPoint presentation and sample students posters that show how governments use propaganda to “create an enemy” during war.

<http://www.guhsd.net/mcdowell/guide/propaganda.html>

#### Web Links:

<http://www.firstworldwar.com/posters/index.htm>

Propaganda posters from various nations in World War I.

<http://library.georgetown.edu/dept/speccoll/amposter.htm>

American propaganda posters of World War I.

<http://www.library.northwestern.edu/govinfo/collections/wwii-posters/>

World War II Poster Collection from Northwestern Library

[http://www.archives.gov/exhibits/powers\\_of\\_persuasion/powers\\_of\\_persuasion\\_home.html](http://www.archives.gov/exhibits/powers_of_persuasion/powers_of_persuasion_home.html)

Poster art from World War II

[http://www.readwritethink.org/lessons/lesson\\_view.asp?id=829](http://www.readwritethink.org/lessons/lesson_view.asp?id=829)

In this lesson plan, students analyze World War II posters, chosen from online collections, to explore how argument, persuasion, and propaganda differ.

#### World War I Art

The link below contains over one hundred paintings from international collections that depict images pertaining to WWI

<http://www.art-ww1.com/gb/visite.html>

#### Dadaism

The beginnings of Dada correspond to the outbreak of World War I. For many participants, the movement was a protest against the barbarism of that War, against the bourgeois nationalist and colonialist interests which many Dadaists believed were the root cause of the war, and against the cultural and intellectual conformity — in art and more broadly in society — that corresponded to the war. Many Dadaists believed that the 'reason' and 'logic' of bourgeois (capitalist) society had led people into the horrors of war. They expressed their rejection of that ideology in artistic expression that appeared to reject logic and embrace chaos and irrationality.

Dada is a chance concept. The very word was chose by chance. One day some people flipped through a French dictionary in Zurich in the Café Voltaire. They put a finger down at random and found it rested on the word dada.

## Humanities · Art and Music Connection

### Unit 5: The World Wars

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It means rocking horse. And so it was by blind chance that they conceived the name for their school of art. In the same way they composed their poems. They cut printed words out of the newspaper, threw them in a hat, and picked them out by chance. Dada was an informal international movement, with participants in Europe and North America.

#### Web Links:

<http://wwar.com/masters/movements/dadaism.html>

<http://en.wikipedia.org/wiki/Dadaism>

<http://www.dadart.com/dadaism/dada/index.html>

#### Additional Art Resources

History Alive! World History Program: Western Europe in the Modern World, Activity 4.4: Artistic Reactions to the War and the Modern World

#### Music Connection

The Second World War had an enormous effect on the development of jazz music, which, in turn, had a role to play in the American war effort. Jazz and jazz-influenced popular music were a rallying cry for U.S. servicemen, and helped as well to boost the morale of loved ones at home, who by listening to patriotic and romantic songs on the radio and on their phonographs were encouraged to wage war on the home front. The U.S.O. helped lift the spirits of U.S. servicemen at home and abroad as it brought popular Hollywood and musical celebrities together to perform for the troops. Jazz musicians also worked throughout the war on patriotic films.

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=379](http://edsitement.neh.gov/view_lesson_plan.asp?id=379)

**Humanities · Reading Study Guide**  
**Wilfred Owen, “Anthem for Doomed Youth”**  
*The Western World, p. 200*

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**Vocabulary**

Orisons -

Pallor -

Shires -

**Questions for Review and Discussion**

1. What rituals of a funeral service does Owen mention in this poem?
2. What aspects of war replace the typical funeral rituals?
3. Who does Owen refer to in the phrase, “who die as cattle,” in line 1?



**Humanities · Reading Study Guide**

**Wilfred Owen, "Anthem for Doomed Youth"**

*The Western World, p. 200*

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4. What problem from World War I does Owen identify in the first two stanzas of the poem?

5. What impact on the survivors of war is shown in the last six lines?

6. Is this a positive or negative description of war? Explain.

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### Wilfred Owen, "Anthem for Doomed Youth"

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#### Vocabulary

Orisons – prayers

Pallor – paleness

Shires – a county in England

#### Questions for Review and Discussion

1. What rituals of a funeral service does Owen mention in this poem?

*Bells, orisons, prayers, choirs, candles, pall bearers, flowers, drawing of blinds*

2. What aspects of war replace the typical funeral rituals?

- *Guns and rifles for the tolling bells*
- *Shells and bugles for mourning choirs*
- *Candles in the eyes of young boys at war*
- *The paleness of the girls left behind that evokes sadness*
- *Flowers in the minds of the girls*

3. Who does Owen refer to in the phrase, "who die as cattle," in line 1?

*The soldiers who have been dying by the thousands in the brutality of World War I.*

4. What problem from World War I does Owen identify in the first two stanzas of the poem?

*The violence of World War I and the death rates are so high that so few people can be properly mourned.*

5. What impact on the survivors of war is shown in the last six lines?

*The survivors are carrying the death with them, creating a Lost Generation that is still alive but is scarred by war from interacting with death on such a widespread basis that "each slow dusk" brings more death.*

6. Is this a positive or negative description of war?

*He undoes the stereotypes of war as a romantic image that young people flocked to and fought with high ideals. War here is shown as completely destructive and purposeless.*

**Humanities · Reading Study Guide**  
**D.H. Lawrence, Remembering the Great War**  
*The Western World, pp. 201-208*

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**Vocabulary**

Shell shock –

Presentiment –

**Before reading**

1. Look at photographs of Cubist paintings from Picasso or Marcel Duchamps and discuss the changing perceptions of reality.
2. Discuss the rise of Einstein, Freud and Marx as challenging the nature of reality.

**Questions for Review and Discussion**

3. What does the author mean on p. 227 when he says there was a “surface crust” but the “soul did not heal, did not recover”? What evidence in the story shows the “surface crust” to deeper scars?
4. What aspects of war does Herbertson say “got on (his) nerves”?
5. Herbertson relates an image of a war victim who looked like he was still alive. Why might the author relate this image in a story that depicts these characters talking about the war? What does the corpse symbolize?

**Humanities · Reading Study Guide**

**D.H. Lawrence, Remembering the Great War**

*The Western World, pp. 201-208*

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6. Why does Herbertson try to so hard to avoid a presentiment? What control does he think this gives him over his life in the war?
  
7. What evidence do you find that these characters had lost meaning in their lives and had become a Lost Generation?
  
8. Describe how Lilly feels about groups and “mass-activity.”
  
9. Lilly says on p. 232 that “no man who was awake and in possession of himself would use poison gases.” What does he mean?
  
10. Why does Lilly get so angry after Aaron says, “That’s how it looks on the face of it”? What is the problem with the face of things?
  
11. Why does Lilly seek out people to tell him war stories?
  
12. What does Lilly say he would do to prevent war? Do you think these actions are practical and could be effective?

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### D.H. Lawrence, Remembering the Great War

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#### Vocabulary

1. Shell shock – psychological problems that stem from being in combat and/or under stressful conditions for too long.
2. Presentiment – premonition or feeling that something is about to happen

#### Before reading

1. Look at photographs of Cubist paintings from Picasso or Marcel Duchamp and discuss the changing perceptions of reality.

*Discuss the nature of reality and how artists of the era explored different natures of reality. You can connect this to the theories of Einstein, Marx and Freud that changed the ways people of the era perceived reality. You can find Duchamp painting, *Nude Descending the Staircase*, on the Internet.*

2. Discuss the rise of Einstein, Freud and Marx as challenging the nature of reality.

*See above*

#### Questions for Review and Discussion

3. What does the author mean on p. 227 when he says there was a “surface crust” but the “soul did not heal, did not recover”? What evidence in the story shows the “surface crust” to deeper scars?

*The surface crust is the outer appearance of each person that forms over the inner turmoil. The person may seem to be depressed or happy but the inner self cannot heal from the trauma of war. This “surface crust” can be discussed as a theme of this piece or as imagery of the victims of war.*

*Examples:*

- *Herbertson needs someone to talk to about the war even though he doesn't know Lilly well.*
- *Herbertson laughed by with a “tension like madness” between his brows.*
- *The conflict among these men, friends who part quickly, unable to discuss small matters. This seems to be very much like the nations who went to war.*
- *Lilly abruptly turns on his friend and kicks him out.*

4. What aspects of war does Herbertson say “got on (his) nerves”?

*He hated Chelsea, symbol of the ritualistic and pageantry of war. It is part of the false and romantic notion of war, and this gets on his nerves.*

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### D.H. Lawrence, Remembering the Great War

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5. Herbertson relates an image of a war victim who looked like he was still alive. Why might the author relate this image in a story that depicts these characters talking about the war? What does the corpse symbolize?

*He depicts that attempts of the victim's countrymen to bury him decently and to deal with the death that is becoming so widespread in their lives.*

*The corpse symbolizes all of the Lost Generation. Even the victims look alive on the outside (surface crust) but beneath this crust they are living dead, just like the corpse appears to be.*

6. Why does Herbertson try to so hard to avoid a presentiment? What control does he think this gives him over his life in the war?

*Herbertson feels that one can avoid death if one can avoid having a feeling that he is going to die. This, as well as death, is purely outside of his control, but he seems to want to seize control of it so that he can feel in control of something.*

7. What evidence do you find that these characters had lost meaning in their lives and had become a Lost Generation?

*They are wandering around Europe, cast adrift with no real place for them in society. Aaron leaves his wife and kids to cast himself adrift. A new Bohemian set arises that these characters are part of that rejects the governments and societies that caused the war in the first place.*

8. Describe how Lilly feels about groups and "mass-activity."

*He feels that people surrender to the group and give up their sense of morality. Systems are what create carnage like World War I.*

9. Lilly says on p. 232 that "no man who was awake and in possession of himself would use poison gases." What does he mean?

*Anyone who truly has a sense of who they are on a spiritual and moral level could never use such horrible weapons. Only people who not truly awake and in control of his destiny could use these weapons.*

10. Why does Lilly get so angry after Aaron says, "That's how it looks on the face of it"? What is the problem with the face of things?

*Aaron disagrees with Lilly by saying that the people who seem to have it all together, on the surface, are the ones who made the poison gas. These are the respected people, the educated people, who lead nations. Aaron's view upsets Lilly because the surface of things is what led to this war in the first place.*

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### D.H. Lawrence, Remembering the Great War

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11. Why does Lilly seek out people to tell him war stories?

*He avoided fighting the war, yet his entire existence has been shaped this war. The war was so nonsensical that he needs people to come and validate his views on the war.*

12. What does Lilly say he would do to prevent war? Do you think these actions are practical and could be effective?

*He says that he wouldn't have joined the war and that he would fight against all systems and organizations. He would be his own person striving to be the person he should be (fully awake). But he offers no effective way to resist war if he had been called to fight. He seems to offer no useful advice, which is why he can't get along with Aaron or really get to know people other than as the stories they tell.*

**Humanities · Reading Study Guide**  
**Woodrow Wilson, The Fourteen Points**  
*The Western World, pp. 209-212*

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**Vocabulary**

Aggrandizement -

Covenants -

Sovereignty -

Autonomous -

**Questions for Review and Discussion**

1. Woodrow Wilson’s Fourteen Points tried to create a new international order based on the use of diplomacy. Explain why he felt “secret covenants” were so bad.
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
2. What ideas did he have for traveling on the high seas?
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
3. How did he feel about militarism?





## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### Woodrow Wilson, The Fourteen Points

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- Identify the principles behind his points and compare to the causes of World War I and America's role in world affairs today.
- Connect to the Nobel Peace Prize winners of the 1920s (see project) that were focused on making war illegal and using diplomacy to solve problems.

#### Vocabulary

Aggrandizement – increase or enlarge

Covenants – a binding agreement or compact

Sovereignty – power over a political or geographical area

Autonomous – the right of self government

#### Questions for Review and Discussion

1. Woodrow Wilson's Fourteen Points tried to create a new international order based on the use of diplomacy. Explain why he felt "secret covenants" were so bad.

*He felt that secret agreements got the nations of Europe into WWI in the first place because there is no accountability to the rest of the world. He felt that open diplomacy rather than secret deals would be better to make a more just and peaceful world.*

2. What ideas did he have for traveling on the high seas?

*There should be freedom on the seas, an issue that the British blockade and German U-Boats challenged. This issue protects neutral countries and prevents the spread of war.*

3. How did he feel about militarism?

*The world's powers need to rely on diplomacy rather than military strength. He advocated reducing arms to the point of self defense and no more.*

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### Woodrow Wilson, The Fourteen Points

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4. Explain his economic solution.

*He wants to give nations incentives to remain peaceful. Peaceful nations will grow wealthier by trading with each other. The poor would benefit from this trade making not only a peaceful world but also a more just world.*

5. In points 5 through he lays out a principal for the new world order. What solution does he offer for these nations?

*Basically he believes in a democracy of self-autonomy. He wanted to reduce colonization and give people power over their own ethnic and national boundaries. Gone would be the multi-national empires (like Austria-Hungary and the Ottoman Empire) and the colonies. In their place, he wants to redraw the borders so peoples can control their own destinies.*

6. Explain the importance of the last point, the League of Nations, to his thinking? Why was this the one point that Wilson refused to compromise?

*He gave up all his points to the Big Four at Versailles believing that the League would ensure an international peace and maintain all the other principals he set forth. In other words, if he temporarily surrendered his principles on the other points, the League, he felt, would create a new world order based on these principles.*

**Humanities · Reading Study Guide**  
**V.I. Lenin, Proclaiming a Revolution**  
*The Western World, pp. 213-217*

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**Vocabulary**

Monarchy -

Provisional -

Proletariat -

Soviet -

Armistice -

Proprietorship -

**Questions for Review and Discussion**

1. What groups does Lenin say he is representing in these directives against the Provisional Government?
2. Why might these groups have listened to Lenin?
3. Why did the Soviet government under Lenin seek to immediately end the war? Who did the Communists see as benefiting from the war?
4. The Provisional Government had already overthrown the Czar and the royal family. Why did Lenin organize a revolution to remove the Provisional Government?

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### V.I. Lenin, Proclaiming a Revolution

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#### Vocabulary

Monarchy - The rule by a king or queen who has power by inheritance and often by divine right. In Russia's case, the Czar or Tsar was the inherited king.

Provisional - temporary

Proletariat - working class

Soviet - an elected government council in a communist country; also known as Bolsheviks; leaders of the Russian Revolution

Armistice - truce

Proprietorship - ownership

#### Questions for Review and Discussion

1. What groups does Lenin say he is representing in these directives against the Provisional Government?

*Citizens of Russia; workers, peasants, soldiers*

2. Why might these groups have listened to Lenin?

*They were the disempowered people who were the backbone of Russia's wealth. Also, in the middle of the war, they were dying at incredible rates for the monarchy. The Czar became an easy target for Lenin because the monarchy had not given the common people of Russia any rights.*

*He wanted to focus on getting food to the common people and giving them a say in their government.*

*He also wanted to redistribute land from the landed aristocracy to the peasants and give the common people control over the means of production.*

3. Why did the Soviet government under Lenin seek to immediately end the war? Who did the Communists see as benefiting from the war?

*Lenin saw that the war, which took an awful toll on Russia, was being fought by the people he was reaching out to and that these people could easily be turned against the people who got them involved in the carnage, the Czar's government.*

4. The Provisional Government had already overthrown the Czar and the royal family. Why did Lenin organize a revolution to remove the Provisional Government?

*The Provisional Government did not withdraw from the war.*

**Humanities · Reading Study Guide**

**Ivan Turgenev, An Emancipated Russian Women**

*The Western World, pp. 218-225*

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**Vocabulary**

Disciple -

Emancipation -

Askew -

Languidly -

Sybarite -

Insouciance -

Obsequiously -

**Questions for Review and Discussion**

1. Madame Kuksin is described as an emancipee. What does this mean she is emancipated from?
2. What relationship does Madame Kukshin have with her husband?
3. How does the description of Madame Kukshin show that she is emancipated?

**Humanities · Reading Study Guide**

**Ivan Turgenev, An Emancipated Russian Women**

*The Western World*, pp. 218-225

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4. What critique of Russian's education of women does she have?
  
  
  
  
  
  
  
  
  
  
5. What does Madame Kukshin mean by calling Russian society a patriarchal despotism?
  
  
  
  
  
  
  
  
  
  
6. What does smoking and drinking reveal about Madame Kukshin's attitudes toward life?
  
  
  
  
  
  
  
  
  
  
7. What do you think the traditional role of women in Russian society was? How do you think Madame Kukshin challenged this?

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### Ivan Turgenev, *An Emancipated Russian Women*

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#### Vocabulary

Disciple – one who accepts and helps to distribute the teachings of another person

Emancipation -- freedom

Askew – out of line; awry

Languidly –drooping as if from exhaustion

Sybarite -- sensualist

Insouciance – lighthearted unconcern

Obsequiously – fawning attentiveness

#### Questions for Review and Discussion

1. Madame Kuksin is described as an emancipee. What does this mean she is emancipated from?

*She is separated from her husband and is rebelling against the patriarchal society by living on her own. This allows her to do typically male things and control her own actions.*

2. What relationship does Madame Kukshin have with her husband?

*She is separated from her husband and living independently. In this society, this is a major issue. Few women could live independently from their husbands and live an emancipated life anywhere in the world, let alone in Russia.*

3. How does the description of Madame Kukshin show that she is emancipated?

- *Russian periodicals show she is an intellectual*
- *Cigarettes*
- *Reclining*
- *Disheveled hair*
- *Bohemian dress with kerchief, cape etc...*
- *Making cigarettes*
- *Held out her hand to a man*
- *Referring to a man by his surname*
- *She manages her own estate*



## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### Ivan Turgenev, An Emancipated Russian Women

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4. What critique of Russian's education of women does she have?

*The education of women emphasizes dependence on men, outward appearances and superficiality.*

5. What does Madame Kukshin mean by calling Russian society a patriarchal despotism?

*It gives women no independence or freedom. It is an evil dictatorship (despotic) society run by men.*

6. What does smoking and drinking reveal about Madame Kukshin's attitudes toward life?

*She is exploring the freedoms that men of similar means and education would have but that women wouldn't. These are activities that could ruin her reputation in society.*

7. What do you think the traditional role of women in Russian society was? How do you think Madame Kukshin challenged this?

*Women had no independence in Russian society, or in most other societies of the era. In America, for example, a women's suffrage movement was just getting started. Russian society was very traditional and especially rigid. This resistance to change helped create the Revolution. Madame Kukshin is deliberately challenging the mores of society in order to demonstrate her emancipation.*

**Humanities · Reading Study Guide**  
**George Orwell, Propaganda and Demotic Speech**  
*The Western World, pp. 226-232*

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**Vocabulary**

Demotic -

Orwellian -

Bombastic -

Archaic -

Stilted -

Colloquial -

Intelligentsia -

**Before you read**

1. Do you ever feel that people do not speak your language? When does this happen? What types of people speak in a style of language that is hard for you to understand?
  
  
  
  
  
  
  
  
  
  
2. What advice could you give teachers and parents in order to be better understood by teen-agers?

**Questions for Review and Discussion**

1. What does Orwell mean by the “remoteness from the average man?” Why does he think the government avoids “everyday language”?

## **Humanities · Reading Study Guide**

### **George Orwell, Propaganda and Demotic Speech**

*The Western World, pp. 226-232*

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2. Dunkirk was one of the biggest catastrophes in English history. Thousands of Englishmen fled from the Germans in a haphazard retreat across the sea to England. Why did the radio broadcasts about this incident not have a great impact on the general population in England?
  
  
  
  
  
  
  
  
  
  
3. What is the “intellectual gulf” between the “rulers and the ruled” and between the “intelligentsia and the common man”?
  
  
  
  
  
  
  
  
  
  
4. Why is government propaganda often so ineffective?
  
  
  
  
  
  
  
  
  
  
5. What is the purpose of using demotic speech? How does Orwell feel the use of demotic speech help a democracy?

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### George Orwell, Propaganda and Demotic Speech

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#### Vocabulary

Demotic – Popular or common

Orwellian – language used in authoritarian manipulation

Bombastic – pretentious in speech or writing

Archaic – having characteristics of the past; ancient

Stilted—formal, stiff, pompous or lofty

Colloquial – common or everyday speech

Intelligentsia – intellectuals who form a political, cultural or social vanguard or elite

#### Before you read

1. Do you ever feel that people do not speak your language? When does this happen? What types of people speak in a style of language that is hard for you to understand?

*Discuss the differences between teachers and students and parents and children. How does it make them feel when people in positions of authority don't seem to understand them or how they talk? What about the times they lose interest or don't follow the talk of teachers, politicians, parents etc...*

2. What advice could you give teachers and parents in order to be better understood by teen-agers?

#### Questions for Review and Discussion

1. What does Orwell mean by the “remoteness from the average man?” Why does he think the government avoids “everyday language”?

*There is a formal language that politicians and people in power use that is so different from common speech that it can't really mean much to common people. This maintains power for the elite and keeps others out of power. Common language would open the doors but perhaps weaken the power of the powerful. People could relate too easily to what is being said.*

2. Dunkirk was one of the biggest catastrophes in English history. Thousands of Englishmen fled from the Germans in a haphazard retreat across the sea to England. Why did the radio broadcasts about this incident not have a great impact on the general population in England?

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### George Orwell, Propaganda and Demotic Speech

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*They were in the language of the rich and powerful, but the average people couldn't relate to the use of language. It took a common quotation to bring the enormity of the situation alive and humanize it.*

3. What is the "intellectual gulf" between the "rulers and the ruled" and between the "intelligentsia and the common man"?

*This is the gap between the people who have power and with it the power of resources in the society – wealth, education, access to power, and language. The government finds it hard to motivate people because of this gulf.*

*Ask students if they see this gulf still apparent in today's world.*

4. Why is government propaganda often so ineffective?

*It is hard to relate to or understand because it is not in common lingo. It is trying to motivate people without a real sense of what the masses need or want. The officials are trying to use propaganda to further their power. See if students think this is done today.*

5. What is the purpose of using demotic speech? How does Orwell feel the use of demotic speech help a democracy?

*He suggests speaking openly and honestly and the result will be a better democracy.*

**Humanities · Reading Study Guide**  
**Adolph Hitler, Hitler's Educational Ideals**  
*The Western World, pp. 233-239*

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**Vocabulary**

Degenerate -

Rabble -

Inculcated -

Bourgeois -

Etiquette -

**Questions for Review and Discussion**

1. Explain what Hitler meant by saying that a “folkish state’s” priority is to develop the “best racial elements” and the “breeding of absolutely healthy bodies.” Why might these be dangerous principals for a nation to be built on?
  
  
  
  
  
  
  
  
  
  
2. What did Hitler fear would happen to a folkish state’s master race from people of other races, ethnicities or religions?

**Humanities · Reading Study Guide**  
**Adolph Hitler, Hitler's Educational Ideals**  
*The Western World, pp. 233-239*

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3. What is more important to Hitler – physical training or intellectual education? Why?
  
  
  
  
  
  
  
  
  
  
4. At the time Hitler wrote this, in 1923, Germany had been destroyed by World War I and made to take all the blame for the war. What did this do to the “self confidence” of the German people? Why might Hitler’s message have been well received by the Germans at this time in their history?
  
  
  
  
  
  
  
  
  
  
5. What group of people does Hitler single out for the destroying German society?

## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### Adolph Hitler, Hitler's Educational Ideals

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Make connections to Herzl's piece on the origins of Zionism. Even in good times, the Jews were considered outsiders. In bad times, the Jews became Hitler's scapegoat.

#### Vocabulary

Degenerate – Something that is below standard, especially in terms of morality

Rabble – lowest class or people

Inculcated – to teach or impress by frequent repetition; to impart

Bourgeois – relating to the middle class

Etiquette – conduct that is in accord with high social standards.

#### Questions for Review and Discussion

1. Explain what Hitler meant by saying that a “folkish state’s” priority is to develop the “best racial elements” and the “breeding of absolutely healthy bodies.” Why might these be dangerous principals for a nation to be built on?

*He wants to create a purely racial state. The folkish state is based on ethnic groups. You can make a connection to the self-autonomy advocated by Wilson. But Hitler wants to purify the races and get rid of outside influences. He focuses on the physical strength because it is a sign in his eyes of racial purity as well as national confidence. A nation built on physical strength and racial purity can justify genocide or slavery or any number of human rights abuses in an attempt to uplift the master race.*

2. What did Hitler fear would happen to a folkish state's master race from people of other races, ethnicities or religions?

*They would be made impure or watered down until the master race did not exist.*

3. What is more important to Hitler – physical training or intellectual education? Why?

*He believed in physical training. He was not a fan of intellectual education. All the thinking, talking and writing made the body weak, a clear problem given his focus on the physical strength discussed in question 1.*



## Humanities · Literary Selection Teacher's Guide

### Unit 5: The World Wars

#### Adolph Hitler, Hitler's Educational Ideals

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4. At the time Hitler wrote this, in 1923, Germany had been destroyed by World War I and made to take all the blame for the war. What did this do to the “self confidence” of the German people? Why might Hitler’s message have been well received by the Germans at this time in their history?

*Germany had been destroyed in WWI. It had been made to take the war-guilt clause, demilitarization, war reparations and territorial concessions out of weakness. The country also had tremendous inflation as well as an economic depression. Given this, the country had developed a national crisis of confidence and was suffering economically. In these times, it is easy to blame outsiders and the “impure” elements. This is what he did and many Germans bought it as a way to regain pride.*

5. What group of people does Hitler single out for the destroying German society?

*Jews.*

## Humanities · Poetry Selection

### Unit 5: The World Wars

#### Rupert Brooke, War Sonnets

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##### I. Peace

Now, God be thanked Who has matched us with His hour,  
And caught our youth, and wakened us from sleeping,  
With hand made sure, clear eye, and sharpened power,  
To turn, as swimmers into cleanness leaping,  
Glad from a world grown old and cold and weary,  
Leave the sick hearts that honour could not move,  
And half-men, and their dirty songs and dreary,  
And all the little emptiness of love!

Oh! we, who have known shame, we have found release there,  
Where there's no ill, no grief, but sleep has mending,  
Naught broken save this body, lost but breath;  
Nothing to shake the laughing heart's long peace there  
But only agony, and that has ending;  
And the worst friend and enemy is but Death.

##### II. Safety

Dear! of all happy in the hour, most blest  
He who has found our hid security,  
Assured in the dark tides of the world at rest,  
And heard our word, "Who is so safe as we?"  
We have found safety with all things undying,  
The winds, and morning, tears of men and mirth,  
The deep night, and birds singing, and clouds flying,  
And sleep, and freedom, and the autumnal earth.  
We have built a house that is not for Time's throwing.  
We have gained a peace unshaken by pain for ever.  
War knows no power. Safe shall be my going,  
Secretly armed against all death's endeavour;  
Safe though all safety's lost; safe where men fall;  
And if these poor limbs die, safest of all.

## Humanities · Poetry Selection

### Unit 5: The World Wars

#### Rupert Brooke, War Sonnets

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#### III. The Dead

Blow out, you bugles, over the rich Dead!  
There's none of these so lonely and poor of old,  
But, dying, has made us rarer gifts than gold.  
These laid the world away; poured out the red  
Sweet wine of youth; gave up the years to be  
Of work and joy, and that unhop'd serene,  
That men call age; and those who would have been,  
Their sons, they gave, their immortality.

Blow, bugles, blow! They brought us, for our dearth,  
Holiness, lacked so long, and Love, and Pain.  
Honour has come back, as a king, to earth,  
And paid his subjects with a royal wage;  
And nobleness walks in our ways again;  
And we have come into our heritage.

#### IV. The Dead

These hearts were woven of human joys and cares,  
Washed marvellously with sorrow, swift to mirth.  
The years had given them kindness. Dawn was theirs,  
And sunset, and the colours of the earth.  
These had seen movement, and heard music; known  
Slumber and waking; loved; gone proudly friended;  
Felt the quick stir of wonder; sat alone;  
Touched flowers and furs and cheeks. All this is ended.

There are waters blown by changing winds to laughter  
And lit by the rich skies, all day. And after,  
Frost, with a gesture, stays the waves that dance  
And wandering loveliness. He leaves a white  
Unbroken glory, a gathered radiance,  
A width, a shining peace, under the night.

## Humanities · Poetry Selection

### Unit 5: The World Wars

#### Rupert Brooke, War Sonnets

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##### V. The Soldier

If I should die, think only this of me:  
That there's some corner of a foreign field  
That is for ever England. There shall be  
In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam,  
A body of England's, breathing English air,  
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less  
Gives somewhere back the thoughts by England given;  
Her sights and sounds; dreams happy as her day;  
And laughter, learnt of friends; and gentleness,  
In hearts at peace, under an English heaven.

"There is a grave in Scyros, amid the white and pinkish marble of the isle, the wild thyme and the poppies, near the green and blue waters. There Rupert Brooke was buried. Thither have gone the thoughts of his countrymen, and the hearts of the young especially. It will long be so. For a new star shines in the English heavens." George Woodbury, introduction to Brooke's *Collected Poems* (1916).

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1916brooke.html>>

## Humanities · Primary Source

### Unit 5: The World Wars

#### The Treaty of Versailles, June 28, 1919

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*On June 28, 1919, the Allied powers presented the Treaty of Versailles to Germany for signature. The following are the key territorial and political clauses.*

**Article 22.** Certain communities formerly belonging to the Turkish Empire have reached a stage of development where their existence as independent nations can be provisionally recognised subject to the rendering of administrative advice and assistance by a Mandatory [i.e., a Western power] until such time as they are able to stand alone. The wishes of these communities must be a principal consideration in the selection of the Mandatory.

**Article 42.** Germany is forbidden to maintain or construct any fortifications either on the left bank of the Rhine or on the right bank to the west of a line drawn 50 kilometres to the East of the Rhine.

**Article 45.** As compensation for the destruction of the coal mines in the north of France and as part payment towards the total reparation due from Germany for the damage resulting from the war, Germany cedes to France in full and absolute possession, with exclusive right of exploitation, unencumbered and free from all debts and charges of any kind, the coal mines situated in the Saar Basin....

**Article 49.** Germany renounces in favor of the League of Nations, in the capacity of trustee, the government of the territory defined above.

At the end of fifteen years from the coming into force of the present Treaty the inhabitants of the said territory shall be called upon to indicate the sovereignty under which they desire to be placed.

*AlsaceLorraine.* The High Contracting Parties, recognizing the moral obligation to redress the wrong done by Germany in 1871 both to the rights of France and to the wishes of the population of Alsace and Lorraine, which were separated from their country in spite of the solemn protest of their representatives at the Assembly of Bordeaux, agree upon the following....

**Article 51.** The territories which were ceded to Germany in accordance with the Preliminaries of Peace signed at Versailles on February 26, 1871, and the Treaty of Frankfurt of May 10, 1871, are restored to French sovereignty as from the date of the Armistice of November 11, 1918.

The provisions of the Treaties establishing the delimitation of the frontiers before 1871 shall be restored.

**Article 119.** Germany renounces in favor of the Principal Allied and Associated Powers all her rights and titles over her overseas possessions.

**Article 156.** Germany renounces, in favour of Japan, all her rights, title and privileges . . . which she acquired in virtue of the Treaty concluded by her with China on March 6, 1898, and of all other arrangements relative to the Province of Shantung.

**Article 159.** The German military forces shall be demobilised and reduced as prescribed hereinafter

**Article 160.** By a date which must not be later than March 31, 1920, the German Army must not comprise more than seven divisions of infantry and three divisions of cavalry.

## Humanities · Primary Source

### Unit 5: The World Wars

#### **The Treaty of Versailles, June 28, 1919**

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After that date the total number of effectives in the Army of the States constituting Germany must not exceed 100,000 men, including officers and establishments of depots. The Army shall be devoted exclusively to the maintenance of order within the territory and to the control of the frontiers.

The total effective strength of officers, including the personnel of staffs, whatever their composition, must not exceed four thousand....

**Article 231.** The Allied and Associated Governments affirm and Germany accepts the responsibility of Germany and her allies for causing all the loss and damage to which the Allied and Associated Governments and their nationals have been subjected as a consequence of the war imposed upon them by the aggression of Germany and her allies.

**Article 232.** The Allied and Associated Governments recognize that the resources of Germany are not adequate, after taking into account permanent diminutions of such resources which will result from other provisions of the present Treaty, to make complete reparation for all such loss and damage.

The Allied and Associated Governments, however, require, and Germany undertakes, that she will make compensation for all damage done to the civilian population of the Allied and Associated Powers and to their property during the period of the belligerency of each as an Allied or Associated Power against Germany.

From *The Treaty of Versailles and After: Annotations of the Text of the Treaty* (Washington, D.C.: Government Printing Office, 1944),

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1919versailles.html>>

**Humanities · Primary Source****Unit 5: The World Wars****John Maynard Keynes, *The Economic Consequences of Peace*, 1920**

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*John Maynard Keynes (1883-1946) was an important English economist. In his *The Economic Consequences of the Peace* he attacked the effects of Versailles Settlement for its effects on Germany. His remarks were probably correct, but it is also probably that discomfort among the intellectual elite of the victor countries contributed to a lack of resistance when Hitlerism took over Germany.*

This chapter must be one of pessimism. The Treaty includes no provisions for the economic rehabilitation of Europe, - nothing to make the defeated Central Empires into good neighbors, nothing to stabilize the new States of Europe, nothing to reclaim Russia; nor does it promote in any way a compact of economic solidarity amongst the Allies themselves; no arrangement was reached at Paris for restoring the disordered finances of France and Italy, or to adjust the systems of the Old World and the New.

The Council of Four paid no attention to these issues, being preoccupied with others, - Clemenceau to crush the economic life of his enemy, Lloyd George to do a deal and bring home something which would pass muster for a week, the President to do nothing that was not just and right. It is an extraordinary fact that the fundamental economic problems of a Europe starving and disintegrating before their eyes, was the one question in which it was impossible to arouse the interest of the Four. Reparation was their main excursion into the economic field, and they settled it as a problem of theology, of politics, of electoral chicane, from every point of view except that of the economic future of the States whose destiny they were handling....

The essential facts of the situation, as I see them, are expressed simply. Europe consists of the densest aggregation of population in the history of the world. This population is accustomed to a relatively high standard of life, in which, even now, some sections of it anticipate improvement rather than deterioration. In relation to other continents Europe is not self-sufficient; in particular it cannot feed itself. Internally the population is not evenly distributed, but much of it is crowded into a relatively small number of dense industrial centers. This population secured for itself a livelihood before the war, without much margin of surplus, by means of a delicate and immensely complicated organization, of which the foundations were supported by coal, iron, transport, and an unbroken supply of imported food and raw materials from other continents. By the destruction of this organization and the interruption of the stream of supplies, a part of this population is deprived of its means of livelihood. Emigration is not open to the redundant surplus. For it would take years to transport them overseas, even, which is not the case, if countries could be found which were ready to receive them. The danger confronting us, therefore, is the rapid depression of the standard of life of the European populations to a point which will mean actual starvation for some (a point already reached in Russia and approximately reached in Austria). Men will not always die quietly. For starvation, which brings to some lethargy and a helpless despair, drives other temperaments to the nervous instability of hysteria and to a mad despair. And these in their distress may overturn the remnants of organization, and submerge civilization itself in their attempts to satisfy desperately the overwhelming needs of the individual. This is the danger against which all our resources and courage and idealism must now co-operate.

On the 13th May, 1919, Count Brockdorff-Rantzau addressed to the Peace Conference of the Allied and Associated Powers the Report of the German Economic Commission charged with the study of the effect of the conditions of Peace on the situation of the German population. "In the course of the last two generations," they reported, "Germany has become transformed from an agricultural State to an industrial State. So long as she was an agricultural State, Germany could feed forty million inhabitants. As an industrial State she could insure the means of subsistence for a population of sixty-seven millions; and in 1913 the importation of foodstuffs amounted, in round figures, to twelve million tons. Before the war a total of fifteen million persons in Germany provided for their existence by foreign trade, navigation, and the use, directly or indirectly, of foreign raw material." After rehearsing the main relevant provisions of the Peace Treaty the report continues: "After this diminution of her products, after the economic depression resulting from the loss of her colonies, her merchant fleet and her foreign investments, Germany will not be in a position to import from abroad an adequate quantity of raw material. An enormous part of German industry will, therefore, be condemned inevitably to destruction. The need of importing

**Humanities · Primary Source****Unit 5: The World Wars****John Maynard Keynes, *The Economic Consequences of Peace*, 1920**

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foodstuffs will increase considerably at the same time that the possibility of satisfying this demand is as greatly diminished. In a very short time, therefore, Germany will not be in a position to give bread and work to her numerous millions of inhabitants, who are prevented from earning their livelihood by navigation and trade. These persons should emigrate, but this is a material impossibility, all the more because many countries and the most important ones will oppose any German immigration. To put the Peace conditions into execution would logically involve, therefore, the loss of several millions of persons in Germany. This catastrophe would not be long in coming about, seeing that the health of the population has been broken down during the War by the Blockade, and during the Armistice by the aggravation of the Blockade of famine. No help however great, or over however long a period it were continued, could prevent these deaths *en masse*." "We do not know, and indeed we doubt," the report concludes, "whether the Delegates of the Allied and Associated Powers realize the inevitable consequences which will take place if Germany, an industrial State, very thickly populated, closely bound up with the economic system of the world, and under the necessity of importing enormous quantities of raw material and foodstuffs, suddenly finds herself pushed back to the phase of her development, which corresponds to her economic condition and the numbers of her population as they were half a century ago. Those who sign this Treaty will sign the death sentence of many millions of German men, women and children."

I know of no adequate answer to these words. The indictment is at least as true of the Austrian, as of the German, settlement. This is the fundamental problem in front of us, before which questions of territorial adjustment and the balance of European power are insignificant. Some of the catastrophes of past history, which have thrown back human progress for centuries, have been due to the reactions following on the sudden termination, whether in the course of nature or by the act of man, of temporarily favorable conditions which have permitted the growth of population beyond what could be provided for when the favorable conditions were at an end.

From John Maynard Keynes, *The Economic Consequences of the Peace* (New York: Harcourt Brace Jovanovich, 1920), pp.211-216.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1920keynes.html>>



## Humanities • Primary Source

### Unit 5: The World Wars

#### Nuremberg Law

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*Benito Mussolini (1883-1945) over the course of his lifetime went from Socialism - he was editor of Avanti, a socialist newspaper - to the leadership of a new political movement called "fascism" [after "fasces", the symbol of bound sticks used a totem of power in ancient Rome].*

*Mussolini came to power after the "March on Rome" in 1922, and was appointed Prime Minister by King Victor Emmanuel.*

*In 1932 Mussolini wrote (with the help of Giovanni Gentile) an entry for the Italian Encyclopedia on the definition of fascism.*

Fascism, the more it considers and observes the future and the development of humanity quite apart from political considerations of the moment, believes neither in the possibility nor the utility of perpetual peace. It thus repudiates the doctrine of Pacifism -- born of a renunciation of the struggle and an act of cowardice in the face of sacrifice. War alone brings up to its highest tension all human energy and puts the stamp of nobility upon the peoples who have courage to meet it. All other trials are substitutes, which never really put men into the position where they have to make the great decision -- the alternative of life or death....

...The Fascist accepts life and loves it, knowing nothing of and despising suicide: he rather conceives of life as duty and struggle and conquest, but above all for others -- those who are at hand and those who are far distant, contemporaries, and those who will come after...

...Fascism [is] the complete opposite of...Marxian Socialism, the materialist conception of history of human civilization can be explained simply through the conflict of interests among the various social groups and by the change and development in the means and instruments of production.... Fascism, now and always, believes in holiness and in heroism; that is to say, in actions influenced by no economic motive, direct or indirect. And if the economic conception of history be denied, according to which theory men are no more than puppets, carried to and fro by the waves of chance, while the real directing forces are quite out of their control, it follows that the existence of an unchangeable and unchanging class-war is also denied - the natural progeny of the economic conception of history. And above all Fascism denies that class-war can be the preponderant force in the transformation of society....

After Socialism, Fascism combats the whole complex system of democratic ideology, and repudiates it, whether in its theoretical premises or in its practical application. Fascism denies that the majority, by the simple fact that it is a majority, can direct human society; it denies that numbers alone can govern by means of a periodical consultation, and it affirms the immutable, beneficial, and fruitful inequality of mankind, which can never be permanently leveled through the mere operation of a mechanical process such as universal suffrage....

...Fascism denies, in democracy, the absur[d] conventional untruth of political equality dressed out in the garb of collective irresponsibility, and the myth of "happiness" and indefinite progress....

...even that the nineteenth century was the century of Socialism, of Liberalism, and of Democracy, it does not necessarily follow that the twentieth century must also be a century of Socialism, Liberalism and Democracy: political doctrines pass, but humanity remains, and it may rather be expected that this will be a century of authority...a century of Fascism. For if the nineteenth century was a century of individualism it may be expected that this will be the century of collectivism and hence the century of the State....

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### Unit 5: The World Wars

#### Nuremberg Law

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The foundation of Fascism is the conception of the State, its character, its duty, and its aim. Fascism conceives of the State as an absolute, in comparison with which all individuals or groups are relative, only to be conceived of in their relation to the State. The conception of the Liberal State is not that of a directing force, guiding the play and development, both material and spiritual, of a collective body, but merely a force limited to the function of recording results: on the other hand, the Fascist State is itself conscious and has itself a will and a personality -- thus it may be called the "ethic" State....

...The Fascist State organizes the nation, but leaves a sufficient margin of liberty to the individual; the latter is deprived of all useless and possibly harmful freedom, but retains what is essential; the deciding power in this question cannot be the individual, but the State alone....

...For Fascism, the growth of empire, that is to say the expansion of the nation, is an essential manifestation of vitality, and its opposite a sign of decadence. Peoples which are rising, or rising again after a period of decadence, are always imperialist; and renunciation is a sign of decay and of death. Fascism is the doctrine best adapted to represent the tendencies and the aspirations of a people, like the people of Italy, who are rising again after many centuries of abasement and foreign servitude. But empire demands discipline, the coordination of all forces and a deeply felt sense of duty and sacrifice: this fact explains many aspects of the practical working of the regime, the character of many forces in the State, and the necessarily severe measures which must be taken against those who would oppose this spontaneous and inevitable movement of Italy in the twentieth century, and would oppose it by recalling the outworn ideology of the nineteenth century - repudiated wheresoever there has been the courage to undertake great experiments of social and political transformation; for never before has the nation stood more in need of authority, of direction and order. If every age has its own characteristic doctrine, there are a thousand signs which point to Fascism as the characteristic doctrine of our time. For if a doctrine must be a living thing, this is proved by the fact that Fascism has created a living faith; and that this faith is very powerful in the minds of men is demonstrated by those who have suffered and died for it.

Source: Internet Modern History Sourcebook<<http://www.fordham.edu/halsall/mod/mussolini-fascism.html>>

**Humanities · Primary Source**  
**Unit 5: The World Wars**  
**Nuremberg Law**

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**Law for the Protection of German Blood and German Honor**  
**September 15, 1935**

Thoroughly convinced by the knowledge that the purity of German blood is essential for the further existence of the German people and animated by the inflexible will to safe-guard the German nation for the entire future, the Reichstag has resolved upon the following law unanimously, which is promulgated herewith:

**SECTION 1**

1. Marriages between Jews and nationals of German or kindred blood are forbidden. Marriages concluded in defiance of this law are void, even if, for the purpose of evading this law, they are concluded abroad.
2. Proceedings for annulment may be initiated only by the Public Prosecutor.

**SECTION 2**

Relation outside marriage between Jews and nationals for German or kindred blood are forbidden.

**SECTION 3**

Jews will not be permitted to employ female nationals of German or kindred blood in their households.

**SECTION 4**

1. Jews are forbidden to hoist the Reich and national flag and to present the colors of the Reich.
2. On the other hand they are permitted to present the Jewish colors. The exercise of this authority is protected by the State.

**SECTION 5**

1. A person who acts contrary to the prohibition of section 1 will be punished with hard labor.
2. A person who acts contrary to the prohibition of section 2 will be punished with imprisonment or with hard labor.

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**Unit 5: The World Wars**

**Nuremberg Law**

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3. A person who acts contrary to the provisions of section 3 or 4 will be punished with imprisonment up to a year and with a fine or with one of these penalties.

**SECTION 6**

The Reich Minister of the Interior in agreement with the Deputy of the *Fuehrer* will issue the legal and administrative regulations which are required for the implementation and supplementation of this law.

**SECTION 7**

The law will become effective on the day after the promulgation, section 3 however only on 1 January, 1936.

*Nuremberg, the 15th day of September 1935 at the Reich Party Rally of Freedom.*

*The Fuehrer and Reich Chancellor*

Adolph Hitler

*The Reich Minister of the Interior*

Frick

*The Reich Minister of Justice*

Dr. Goertner

*The Deputy of the Fuehrer*

R. Hess

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**Unit 5: The World Wars**

**Neville, Chamberlain, "Peace in Our Time," 1938**

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*The following is the wording of the statement that Neville Chamberlain waved when he stepped off the plane after the conference in Berlin had ended on 30 September, 1938.*

"We, the German Führer and Chancellor, and the British Prime Minister, have had a further meeting today and are agreed in recognizing that the question of Anglo-German relations is of the first importance for two countries and for Europe.

"We regard the agreement signed last night and the Anglo-German Naval Agreement as symbolic of the desire of our two peoples never to go to war with one another again.

"We are resolved that the method of consultation shall be the method adopted to deal with any other questions that may concern our two countries, and we are determined to continue our efforts to remove possible sources of difference, and thus to contribute to assure the peace of Europe."

*Chamberlain read this statement to a cheering crowd in front of 10 Downing St. and said;*

"My good friends this is the second time in our history that there has come back from Germany to Downing Street peace with honor. I believe it is peace in our time."

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1938PEACE.html>>

**Humanities · Primary Source****Unit 5: The World Wars****Hermann Friedrich Graebe, Account of Holocaust Mass Shooting, 1942**

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*As well as the use of gas [ZyklonB], mass shootings of unarmed civilians were also used during the Holocaust. This is an eyewitness account, which suggests the well-organized procedure for mass shooting that the elite Schutzstaffel (SS) soldiers had developed by 1942.*

I, the undersigned, Hermann Friedrich Graebe, make the following declaration under oath:

From September 1941 to January 1944 I was director and chief engineer of the Sdolbunow branch of the Josef Jung Construction Company of Solingen. In this capacity I had, among my other duties, to visit the firm's projects. Under the terms of a contract with the army construction services, the company was to build grain warehouses on the old Dubno airfield in the Ukraine.

On October 5, 1942, at the time of my visit to the construction offices in Dubno, my foreman, Hubert Moennikes, living at 21 Aussenmühlenweg, HamburgHaarburg, told me that some Dubno Jews had been shot near the building in three huge ditches about 30 metres long and 3 metres deep. The number of people killed daily was about 1,500. The 5,000 Jews who had lived in Dubno before the Pogrom were all marked for liquidation. Since the executions took place in the presence of my employee, he was painfully impressed by them.

Accompanied by Moennikes, I then went to the work area. I saw great mounds of earth about 30 metres long and 2 high. Several trucks were parked nearby. Armed Ukrainian militia were making people get out, under the surveillance of SS soldiers. The same militia men were responsible for guard duty and driving the trucks. The people in the trucks wore the regulation yellow pieces of cloth that identified them as Jews on the front and back of their clothing.

Moennikes and I went straight toward the ditches without being stopped. When we neared the mound, I heard a series of rifle shots close by. The people from the trucks—men, women and children—were forced to undress under the supervision of an SS soldier with a whip in his hand. They were obliged to put their effects in certain spots: shoes, clothing, and underwear separately. I saw a pile of shoes, about 800,000 pairs, great heaps of underwear and clothing. Without weeping or crying out, these people undressed and stood together in family groups, embracing each other and saying goodbye while waiting for a sign from the SS soldier, who stood on the edge of the ditch, a whip in his hand, too. During the fifteen minutes I stayed there, I did not hear a single complaint, or plea for mercy. I watched a family of about eight: a man and woman about fifty years old, surrounded by their children of about one, eight, and ten, and two big girls about twenty and twenty-four. An old lady, her hair completely white, held the baby in her arms, rocking it, and singing it a song. The infant was crying aloud with delight. The parents watched the groups with tears in their eyes. The father held the ten-year-old boy by the hand, speaking softly to him: the child struggled to hold back his tears. Then the father pointed a finger to the sky, and, stroking the child's head, seemed to be explaining something. At this moment, the SS near the ditch called something to his comrade. The latter counted off some twenty people and ordered them behind the mound. The family of which I have just spoken was in the group. I still remember the young girl, slender and dark, who, passing near me, pointed at herself, saying, "Twenty-three." I walked around the mound and faced a frightful common grave. Tightly packed corpses were heaped so close together that only the heads showed. Most were wounded in the head and the blood flowed over their shoulders. Some still moved. Others raised their hands and turned their heads to show that they were still alive. The ditch was two-thirds full. I estimate that it held a thousand bodies. I turned my eyes toward the man who had carried out the execution. He was an SS man; he was seated, legs swinging, on the narrow edge of the ditch; an automatic rifle rested on his knees and he was smoking a cigarette. The people, completely naked, climbed down a few steps cut in the clay wall and stopped at the spot indicated by the SS man. Facing the dead and wounded, they spoke softly to them. Then I heard a series of rifle shots. I looked in the ditch and saw their bodies contorting, their heads, already inert, sinking on the corpses beneath. The blood

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**Unit 5: The World Wars**

**Hermann Friedrich Graebe, Account of Holocaust Mass Shooting, 1942**

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flowed from the nape of their necks. I was astonished not to be ordered away, but I noticed two or three uniformed postmen nearby. A new batch of victims approached the place. They climbed down into the ditch, lined up in front of the previous victims, and were shot.

On the way back, while rounding the mound, I saw another full truck which had just arrived. This truck contained only the sick and crippled. Women already naked were undressing an old woman with an emaciated body; her legs frightfully thin. She was held up by two people and seemed paralyzed. The naked people led her behind the mound. I left the place with Moennikes and went back to Dubno in a car.

The next morning, returning to the construction, I saw some thirty naked bodies lying thirty to fifty yards from the ditch. Some were still alive; they stared into space with a set look, seeming not to feel the coolness of the morning air; nor to see the workers standing around. A young girl of about twenty spoke to me, asking me to bring her clothes and to help her escape. At that moment we heard the sound of a car approaching at top speed; I saw that it was an SS detachment. I went back to my work. Ten minutes later rifle shots sounded from the ditch. The Jews who were still alive had been ordered to throw the bodies in the ditch; then they had to lie down themselves to receive a bullet in the back of the neck.

From Leon Poliakov, *Harvest of Hate* (Syracuse, N.Y.: Syracuse University Press, 1954), pp. 125-126.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1942graebe.html>>

## Humanities • Primary Source

### Unit 5: The World Wars

#### **Rudolf Hoess, Commandant of Auschwitz, 1946**

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*Rudolf Hoess born in 1900, joined the SS in 1933, and eventually commanded the massive extermination center of Auschwitz, whose name has come to symbolize humanity's ultimate descent into evil. This is his signed testimony at the Post-War trials of Major War Criminals held at Nuremburg.*

I, RUDOLF FRANZ FERDINAND HOESS, being first duly sworn, depose and say as follows:

1. I am forty-six years old, and have been a member of the NSDAP since 1922; a member of the SS since 1934; a member of the WaffenSS since 1939. I was a member from 1 December 1934 of the SS Guard Unit, the so-called Deathshead Formation (Totenkopf Verband).

2. I have been constantly associated with the administration of concentration camps since 1934, serving at Dachau until 1938; then as Adjutant in Sachsenhausen from 1938 to 1 May, 1940, when I was appointed Commandant of Auschwitz. I commanded Auschwitz until 1 December, 1943, and estimate that at least 2,500,000 victims were executed and exterminated there by gassing and burning, and at least another half million succumbed to starvation and disease, making a total dead of about 3,000,000. This figure represents about 70% or 80% of all persons sent to Auschwitz as prisoners, the remainder having been selected and used for slave labor in the concentration camp industries. Included among the executed and burnt were approximately 20,000 Russian prisoners of war (previously screened out of Prisoner of War cages by the Gestapo) who were delivered at Auschwitz in Wehrmacht transports operated by regular Wehrmacht officers and men. The remainder of the total number of victims included about 100,000 German Jews, and great numbers of citizens (mostly Jewish) from Holland, France, Belgium, Poland, Hungary, Czechoslovakia, Greece, or other countries. We executed about 400,000 Hungarian Jews alone at Auschwitz in the summer of 1944.

4. Mass executions by gassing commenced during the summer 1941 and continued until fall 1944. I personally supervised executions at Auschwitz until the first of December 1943 and know by reason of my continued duties in the Inspectorate of Concentration Camps WVHA2 that these mass executions continued as stated above. All mass executions by gassing took place under the direct order, supervision and responsibility of RSHA. I received all orders for carrying out these mass executions directly from RSHA.

6. The "final solution" of the Jewish question meant the complete extermination of all Jews in Europe. I was ordered to establish extermination facilities at Auschwitz in June 1941. At that time there were already in the general government three other extermination camps; BELZEC, TREBLINKA and WOLZEC. These camps were under the Einsatzkommando of the Security Police and SD. I visited Treblinka to find out how they carried out their exterminations. The Camp Commandant at Treblinka told me that he had liquidated 80,000 in the course of one-half year. He was principally concerned with liquidating all the Jews from the Warsaw Ghetto. He used monoxide gas and I did not think that his methods were very efficient. So when I set up the extermination building at Auschwitz, I used Cyclon B, which was a crystallized Prussic Acid which we dropped into the death chamber from a small opening. It took from 3 to 15 minutes to kill the people in the death chamber depending upon climatic conditions. We knew when the people were dead because their screaming stopped. We usually waited about one-half hour before we opened the doors and removed the bodies. After the bodies were removed our special commandos took off the rings and extracted the gold from the teeth of the corpses.

7. Another improvement we made over Treblinka was that we built our gas chambers to accommodate 2,000 people at one time, whereas at Treblinka their 10 gas chambers only accommodated 200 people each. The way we selected our victims was as follows: we had two SS doctors on duty at Auschwitz to examine the incoming transports of prisoners. The prisoners would be marched by one of the doctors who would make spot decisions as they walked by. Those who were fit for work were sent into the Camp. Others were sent immediately to the



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### Unit 5: The World Wars

#### **Rudolph Hoess, Commandant of Auschwitz, 1946**

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extermination plants. Children of tender years were invariably exterminated since by reason of their youth they were unable to work. Still another improvement we made over Treblinka was that at Treblinka the victims almost always knew that they were to be exterminated and at Auschwitz we endeavored to fool the victims into thinking that they were to go through a delousing process. Of course, frequently they realized our true intentions and we sometimes had riots and difficulties due to that fact. Very frequently women would hide their children under the clothes but of course when we found them we would send the children in to be exterminated. We were required to carry out these exterminations in secrecy but of course the foul and nauseating stench from the continuous burning of bodies permeated the entire area and all of the people living in the surrounding communities knew that exterminations were going on at Auschwitz.

8. We received from time to time special prisoners from the local Gestapo office. The SS doctors killed such prisoners by injections of benzine. Doctors had orders to write ordinary death certificates and could put down any reason at all for the cause of death.

9. From time to time we conducted medical experiments on women inmates, including sterilization and experiments relating to cancer. Most of the people who died under these experiments had been already condemned to death by the Gestapo.

10. Rudolf Mildner was the chief of the Gestapo at Kattowicz and as such was head of the political department at Auschwitz which conducted third degree methods of interrogation from approximately March 1941 until September 1943. As such, he frequently sent prisoners to Auschwitz for incarceration or execution. He visited Auschwitz on several occasions. The Gestapo Court, the SS Standgericht, which tried persons accused of various crimes, such as escaping Prisoners of War, etc., frequently met within Auschwitz, and Mildner often attended the trial of such persons, who usually were executed in Auschwitz following their sentence. I showed Mildner throughout the extermination plant at Auschwitz and he was directly interested in it since he had to send the Jews from his territory for execution at Auschwitz.

I understand English as it is written above. The above statements are true; this declaration is made by me voluntarily and without compulsion; after reading over the statement, I have signed and executed the same at Nurnberg, Germany on the fifth day of April 1946.

Rudolf Franz Ferdinand Hoess, "Affidavit, 5 April 1946," in *Trial of the Major War Criminals Before the International Tribunal, Nuremberg, 14 November 1945-10 October 1946* (Nuremberg: Secretariat of the International Military Tribunal, 1949), Doc. 3868PS, vol. 33, 27579.

Source: Internet Modern History Sourcebook: <<http://www.fordham.edu/halsall/mod/1946hoess.html>>

**Humanities · Notes**  
**Unit 5: The World Wars**  
**Just War Theory**

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Principle #1: A just war must be a last resort; all peaceful options must be exhausted before the use of force can be justified.

Principle #2: A war is only justified if waged by a legitimate authority.

Principle #3: A just war must be fought only as self-defense against armed attack or to redress a wrong.

Principle #4: There must be a reasonable chance of success; deaths and injury that result from a hopeless cause cannot be morally justified.

Principle #5: The consequences of the war must be better or preferable than the situation that would exist had the war not taken place.

Principle #6: The violence and destruction must be proportional to the injury suffered.

Principle #7: Civilians must not be targets of the fighting and great care must be taken to avoid civilian casualties.

**Humanities · Poetry Selection**  
**Unit 5: The World Wars**  
**William Butler Yeats, "The Second Coming"**

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Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all around it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

**Humanities · Poetry Selection**

**Unit 5: The World Wars**

**William Butler Yeats, "The Second Coming"**

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**Background:**

**Vocabulary:**

Gyre –

Anarchy –

Revelation –

Indignant –

vex –

**Guided Questions:**

1. What does it mean that "the best lack all conviction" and the "worst are full of passionate intensity"? Why would this be such a terrible world?
2. What is the image of lion body and head of a man in the desert?
3. What age does he predict?
4. Discuss the image of the falcon going around and around and then spinning out of control.

**Humanities · Poetry Selection**  
**Unit 5: The World Wars**  
**William Butler Yeats, “The Second Coming”**

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**Background:**

This was written in 1919 by the Irish poet. It addresses the theme of lost meaning that resulted from World War I. He believed that every 2,000 years civilization would fall apart and disintegrate before it was rebuilt again.

**Vocabulary:**

Gyre – moving in a circle or sphere

Anarchy – a state of lawlessness

Revelation – something that is revealed by God

Indignant – Angry due to an unjust or unworthy action by another

Vex – to bring trouble, agitation or distress

**Guided Questions:**

1. What does it mean that “the best lack all conviction” and the “worst are full of passionate intensity”? Why would this be such a terrible world?

*No one cares about what is right or good in the world. The best are apathetic. They have no passionate intensity for anything. The worst, however, are actively working to undermine what is good or just in the world. They are like terrorists in that they are willing to commit evil actions in order to further their cause. In an ideal world these statements would be reversed – the best are full of passionate intensity and the worst lack all conviction.*

2. What is the image of lion body and head of a man in the desert?

Sphinx. It is meant to symbolize the heights of a civilization long since passed into history, as Yeats thinks the Western society is in the process of doing. He believed in a theory that history is cyclical and that every 2,000 years civilization falls apart and starts over. Hence, the Sphinx is a remnant of a once mighty civilization that has disintegrated.

3. What age does he predict?

*A Dark Age. World War I is epitomizes the issues raised in questions 1 and 2.*

4. Discuss the image of the falcon going around and around and then spinning out of control.  
*The falcon is a symbol of society holding together a nice and orderly pattern of life. It goes round and round and its enormous power is harnessed by the falconer. Once the falconer loses control, all hell breaks loose and the falcon is loosed on the world to wreak its havoc. It must have certainly seemed that World War I released the falcon onto the world and led people like Yeats to think that the civilization was imploding.*

## Humanities • Primary Source

### Unit 5: The World Wars

#### Theodor Herzl, *The Jewish Question*, 1897

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No one can deny the gravity of the situation of the Jews. Wherever they live in perceptible numbers, they are more or less persecuted. Their equality before the law, granted by statute, has become practically a dead letter. They are debarred from filling even moderately high positions, either in the army, or in any public or private capacity. And attempts are made to thrust them out of business also: "Don't buy from Jews!"

Attacks in Parliaments, in assemblies, in the press, in the pulpit, in the street, on journeys--for example, their exclusion from certain hotels--even in places of recreation, become daily more numerous. The forms of persecution varying according to the countries and social circles in which they occur. In Russia, imposts are levied on Jewish villages; in Rumania, a few persons are put to death; in Germany, they get a good beating occasionally; in Austria, Anti-Semites exercise terrorism over all public life; in Algeria, there are traveling agitators; in Paris, the Jews are shut out of the so-called best social circles and excluded from clubs. Shades of anti-Jewish feeling are innumerable. But this is not to be an attempt to make out a doleful category of Jewish hardships.

I do not intend to arouse sympathetic emotions on our behalf. That would be foolish, futile, and undignified proceeding. I shall content myself with putting the following questions to the Jews: Is it not true that, in countries where we live in perceptible numbers, the position of Jewish lawyers, doctors, technicians, teachers, and employees of all descriptions becomes daily more intolerable? Is it not true, that the Jewish middle classes are seriously threatened? Is it not true, that the passions of the mob are incited against our wealthy people? Is it not true, that our poor endure greater sufferings than any other proletariat? I think that this external pressure makes itself felt everywhere. In our economically upper classes it causes discomfort, in our middle classes continual and grave anxieties, in our lower classes absolute despair.

Everything tends, in fact, to one and the same conclusion, which is clearly enunciated in that classic Berlin phrase: "Juden Raus" (Out with the Jews!)

I shall now put the Question in the briefest possible form: Are we to "get out" now and where to?

Or, may we yet remain? And, how long?

Let us first settle the point of staying where we are. Can we hope for better days, can we possess our souls in patience, can we wait in pious resignation till the princes and peoples of this earth are more mercifully disposed towards us? I say that we cannot hope for a change in the current of feeling. And why not? Even if we were as near to the hearts of princes as are their other subjects, they could not protect us. They would only feel popular hatred by showing us too much favor. By "too much," I really mean less than is claimed as a right by every ordinary citizen, or by every race. The nations in whose midst Jews live are all either covertly or openly Anti-Semitic. ...

This pamphlet will open a general discussion on the Jewish Question, but that does not mean that there will be any voting on it. Such a result would ruin the cause from the outset, and dissidents must remember that allegiance or opposition is entirely voluntary. He who will not come with us should remain behind.

Let all who are willing to join us, fall in behind our banner and fight for our cause with voice and pen and deed.

Those Jews who agree with our idea of a State will attach themselves to the Society, which will thereby be authorized to confer and treat with Governments in the name of our people. The Society will thus be acknowledged in its relations with Governments as a State-creating power. This acknowledgment will practically create the State.

**Humanities · Primary Source**

**Unit 5: The World Wars**

**Theodor Herzl, The Jewish Question, 1897**

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Should the Powers declare themselves willing to admit our sovereignty over a neutral piece of land, then the Society will enter into negotiations for the possession of this land. Here two territories come under consideration, Palestine and Argentine. In both countries important experiments in colonization have been made, though on the mistaken principle of a gradual infiltration of Jews. An infiltration is bound to end badly. It continues till the inevitable moment when the native population feels itself threatened, and forces the Government to stop a further influx of Jews. Immigration is consequently futile unless we have the sovereign right to continue such immigration.

The Society of Jews will treat with the present masters of the land, putting itself under the protectorate of the European Powers, if they prove friendly to the plan. We could offer the present possessors of the land enormous advantages, assume part of the public debt, build new roads for traffic, which our presence in the country would render necessary, and do many other things. The creation of our State would be beneficial to adjacent countries, because the cultivation of a strip of land increases the value of its surrounding districts in innumerable ways.

**Humanities · Primary Source**

**Unit 5: The World Wars**

**Theodor Herzl, The Jewish Question, 1897**

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**Background:**

This can be helpful in understanding the rise of the conflicts in the Modern Middle East. Herzl developed the idea for making a state of Israel because he saw the rising anti-Semitism in Europe, as evidenced just 30+ years later with the rise of Hitler. Herzl's goals were realized just after World War II, so this is another peak into the weakening of the European colonial empire and the rise of Nationalistic movements in their stead.

**Vocabulary:**

Debarred –

Proletariat –

Sovereignty –

**Guided Questions:**

1. What attitude did Herzl see towards Jews in Europe?
  
  
  
  
  
  
  
  
  
  
2. What countries did he mention as being particularly bad for Jews?
  
  
  
  
  
  
  
  
  
  
3. What two nations did Herzl consider to as a homeland for the Jews?
  
  
  
  
  
  
  
  
  
  
4. What benefits did Herzl see in the creation of a Jewish homeland?



**Humanities · Project**  
**Unit 5: The World Wars**  
**The Nobel Peace Prize Project**

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**Goal:**

This project can help address the unit questions: how do you stop an evil ruler? When is it appropriate for the international community to intervene?

Students will be researching Nobel Prize winners of the 1920s and 1930s and see that the international community tried to outlaw the use of violence. Yet, they missed the rise of Hitler and could not respond effectively to the dangers he presented until it was almost too late.

You can also discuss the reasons that Nobel funded this prize and what he might have felt about dynamite.

**Introductory activities:**

- Identify the Nobel Prize and what it means today.
- Discuss the responsibility of the international community to address an evil ruler.
- Identify recent Nobel Peace Prize winners and discuss what current issues they are addressing. You can see recent winners attacking world poverty in the Third World such as Wangarai Matthai and Mohammed Yunis. Others, like Jimmy Carter, Yasir Arafat and Yitzchak Rabin, are attempting to promote diplomacy in the Middle East.

**Conclusion:**

- The leaders of the international community were Western Europeans and Americans and all of them were colonial powers.
- They thought they could outlaw war through the Kellogg-Briand Treaties, Conciliation Treaties, Wilson's 14 Points and the Nobel Peace Prize.
- They were unable to respond effectively to the rise of Totalitarianism and Fascism.

## Humanities • Project

### Unit 5: The World Wars

#### The Nobel Peace Prize Project

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#### The Nobel Peace Prize Project

Starting with the first year of the twentieth century, Alfred Nobel bequeathed proceeds from his life as an industrialist and inventor of dynamite into the Nobel Peace Prize. The committee that chooses this prize tries to tackle a crucial issue of the era. You will be asked to research and present information on Nobel Peace Prize winners to the class.

Directions:

Create a one-page flier about your individual. On the flier include the following:

- A picture of the person
- The person's position/job
- The year
- Identify the topic or issue with which the person is most identified
- Write bulleted notes describing his/her actions regarding the issue and why he or she won the Nobel Prize.
- Include a powerful quotation from the individual's acceptance speech.

You can find information at the Nobel Prize website at [nobelprize.org](http://nobelprize.org) and you should have at least 3 newspaper, magazine or book sources that give you information about what made them such important individuals.

Include a works consulted page with the final project.



## All Quiet on the Western Front

*All Quiet on the Western Front* portrays the profound disillusionment that resulted from World War I. Told from the point of view of a young soldier, the novel uses short, simple sentences to describe the horrors, fears, and stark realities of the war. Written a decade after the war, Remarque's novel is an unsentimental appeal to pacifism.

### Related Readings

"Käthe Kollwitz and Vladslo"—informative nonfiction by Jay Winter

"Battlefield"—poem by August Stramm

"Postcard"—poem by Guillaume Apollinaire

"The Dug-Out"—poem by Siegfried Sassoon

"Vigil"—poem by Guiseppe Ungaretti

"The Somme, 1 July 1916: Infantry versus Infantry"—history by John Keegan

"Stab in the Back"—informative nonfiction by John Toland

"Anthem for Doomed Youth"—poem by Wilfred Owen

[Study Guide \(PDF\)](#)

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**Study Guide**

for

**All Quiet on the  
Western Front**

by Erich Maria Remarque



 **Glencoe  
McGraw-Hill**

New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

# Meet Erich Maria Remarque



*I write by ear. I hear everything that I write. I choose words for their sound. . . . my novels all sound good when they're read out loud. I find easy what other authors find most difficult: writing dialogue.*

—Erich Maria Remarque

**L**ike the main character in *All Quiet on the Western Front*, Erich Maria Remarque served as a German soldier in World War I. Drafted in November 1916 at the age of eighteen, he was sent to the Western Front in Flanders (now Belgium). There he worked in a support unit behind the lines, laying barbed wire and building bunkers and dugouts to help fortify gun sites. His work often took him within range of enemy gunfire. In July 1917 he was wounded while retrieving an injured soldier during an attack. He was sent to a hospital, where he spent most of the rest of the war recuperating. Later he would incorporate some of his own war experiences into his popular war novel, *Im Westen nichts Neues*, or *All Quiet on the Western Front*.

Remarque, whose ancestors were French, was born in Osnabrück, Germany, in 1898. Although his family was poor, Remarque's childhood was happy. Interested in music at an early age, he played both the organ and piano. By the time he was seventeen, he had begun to write essays and poems and had started a novel.

During his wartime hospital stay, Remarque continued to write short pieces that were published in a popular German magazine.

After the war, Remarque finished his education but remained unsettled by his wartime experiences. He worked briefly as a teacher and at various odd jobs. In 1925 he became an editor for a sports magazine. The financial success of *All Quiet on the Western Front*, an international best-seller published in 1929, allowed Remarque to quit his job and write full time. In 1931 he moved to a villa in Switzerland on Lake Maggiore.

The publication of *All Quiet on the Western Front* brought controversy to Remarque, as well as fame and wealth. Many readers viewed the novel, which stresses the wasteful destruction of the war, as a humanitarian antiwar statement. To the Nazis, the rising political faction in Germany at the time, the book was unpatriotic and subversive. In 1933 *All Quiet on the Western Front* was one of the first books that the Nazis burned in public, declaring it a “betrayal of the soldiers of the First World War.” The successful American film of the novel, made in 1930, was also banned by the Nazis. Had Remarque remained in Germany, he would have faced certain persecution. The Nazi government later revoked his German citizenship in 1938.

In 1939 Remarque moved from Switzerland to the United States, living first in Hollywood and then in New York City. There he continued to write novels, several of which were made into films, though none were as greatly admired as his first. Most of them focused on the lives of Germans in the aftermath of the two world wars. Meanwhile, Remarque moved in glamorous circles, acquiring well-known friends and acquaintances including Greta Garbo, Charlie Chaplin, and Ernest Hemingway. Remarque kept his apartment in New York City but divided his time between New York and Hollywood, his villa in Switzerland, and several European cities. After years of heart problems, Remarque suffered a fatal heart attack in Switzerland in 1970.

# Introducing the Novel

*This book is to be neither an accusation nor a confession, and least of all an adventure, for death is not an adventure to those who stand face to face with it. It will try simply to tell of a generation of men who, even though they may have escaped its shells, were destroyed by the war.*

—Erich Maria Remarque, preface to  
*All Quiet on the Western Front*

The subject of *All Quiet on the Western Front* is the worldwide conflict of 1914–1918, called then the Great War. World War I, as we refer to it today, was a shockingly intense conflict that not only transformed the political landscape of Europe but also changed forever the values and perceptions of civilized Western society.

In the years before the war's outbreak, the major countries of Europe had formed alliances that divided the continent into two hostile camps. On one side were the Central Powers, which included Germany, Bulgaria, and Austria-Hungary; on the other were the Allies, which included France, Great Britain, and Russia among others. The “tinderbox of Europe” ignited when the assassination of Archduke Ferdinand of Austria sparked a series of threats and counterthreats that drew the two alliances into war. Germany, the leading military and industrial power in Europe, quickly embarked on a war of expansion. The German plan, which its leaders had worked on for decades, called for fighting on two fronts. First the Germans planned to launch a massive offensive against France in the west. They thought their offensive would be completed in six weeks, allowing them time to turn east and invade Russia on a second front.

German forces quickly swept through Belgium, but they were halted just outside Paris. From that point on, Germany's plan for a quick victory in the west unraveled. Newly developed weapons of war, especially modern cannons and machine guns with tremendous firepower, made the battlefield so violent that traditional, organized attacks quickly disbanded. For shelter, the soldiers had no choice but to burrow into the ground. As a result, by 1915 a strategy called *position warfare* developed. Both sides

dug a series of trenches that ran all the way from the Belgian coast to the Swiss border. From these trenches, the armies fought a stationary war of defense rather than a war of movement and offense. Their aim was to hold their ground at any cost. The war thus became a stalemate as each side tried to wear down the other. Military leaders, trained in nineteenth-century tactics, continued to stage countless small frontal offenses, ordering infantry soldiers to go “over the top” of the trenches. But the results were murderous and success was rare, with gains measured only in yards. Trench warfare was incredibly costly in terms of human lives.

The war had far-reaching political and social consequences. It broke up the four great empires of Europe—the German, Austro-Hungarian, Russian, and Turkish empires—leaving Europe unstable. The war also brought more deaths and casualties than any war in the previous one hundred years. Some 8.5 million people died, and 21 million were wounded. By 1916 few families in Europe were left untouched by the death of a son, husband, father, cousin, or friend.

The war also had a profound psychological effect on those who survived it, like Remarque, and those who came of age in its wake. Sometimes called the “lost generation,” many of these young people developed a pessimistic and uncertain outlook on life and society after the war. The traditional social values that had led to the war—honor, duty, glory, and discipline—seemed hollow, and many survivors blamed the older generation for permitting the war's ghastly and wasteful destruction. They felt the old order was morally corrupt, and no new order had risen to provide a sense of hope and stability. Remarque's novel, published in 1929, some ten years after the war's end, spoke to and of this generation. As one critic noted, “*All Quiet on the Western Front* seems to encapsulate in popular form, the whole modern impulse: the amalgamation of prayer and desperation, dream and chaos, wish and desolation.”

The novel also speaks to readers who wonder what the war was like for the average soldier. Narrated by a young German infantryman, *All Quiet* provides a picture of the war that,

in one critic's words, is "unsurpassed for vividness, for reality, for convincingness, which lives and spreads and grows until every atom of us is at the Front, seeing, mingling, suffering." Written in a clear and lively style, Remarque's fictional account has an eyewitness authenticity that still engages and moves readers today.

### THE TIME AND PLACE

*All Quiet on the Western Front* takes place during the last two years of World War I, between

1916 and November 1918. The action occurs in the trenches, behind the lines, and away from the front, in Paul Bäumer's hometown. Remarque, however, does not give exact place names, suggesting that what Paul experienced was typical of many soldiers on the Western Front, regardless of their location. Indeed, many foreign readers who fought in the war have confirmed that Paul's experiences were essentially the same as those of soldiers from other nations.

#### Did You Know?

The daily scenes encountered by soldiers at the front were nightmarish. In the trenches, men fought and lived among the dead—and pieces of the dead, for the new weapons of war could shatter human bodies. Corpses were also strewn across the narrow stretch of ground known as "No Man's Land," which separated enemy trenches that faced each other. The sights, sounds, and smell of death were everywhere. Because conditions in the front line were so horrific, soldiers generally were not placed there for more than a week at a time. They were sent from the front line to a support trench, then farther back to a reserve trench, and then to a quiet base camp at the rear for rest.

Trenches, typically about ten feet deep, were built in zigzags. This pattern limited the destruction caused by bursting shells and protected soldiers from gunfire if the enemy

entered the trench. Short lengths of trench jutted into No Man's Land to allow better listening and observation of the enemy. In addition, narrower communication trenches, used to bring up supplies, troops, and orders, connected the main trenches from front to rear.

Soldiers in the front line were not always under attack. Days in the trenches tended to be boring, although the danger of sniper fire and random artillery shelling always lurked. In the daytime, the men cleaned their rifles and wrote letters. Most work was done at night when the men could move about more safely. Creeping on their bellies, soldiers ventured out into No Man's Land to string barbed wire, scout enemy positions, or rescue the wounded. Much time was also spent repairing trenches damaged by shellfire, raids, or rain. As one veteran recalled, "The men slept in mud, washed in mud, ate mud, and dreamed mud."

# Before You Read

## *All Quiet on the Western Front* Chapters 1–5

### FOCUS ACTIVITY

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What are the general characteristics of your parents' generation or grandparents' generation? How would you describe your own generation?

#### Freewriting

Take ten minutes to freewrite about your impressions of the older generation and younger generation. In general, do you respect the opinions of persons older than you? Do you think older people have the same values or perspectives that younger people do? Do you think all young people have the same values and points of view? Explain.

#### Setting a Purpose

Read to discover nineteen-year-old Paul Bäumer's ideas about his own generation and that of his elders.

### BACKGROUND

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#### Time and Place

The scenes in *All Quiet on the Western Front* take place in three basic locations: the front itself, settings near the front but away from the fighting (such as a camp or hospital), and settings away from the front (such as Paul's hometown or the army training camp). By shifting between calm and violent scenes, Remarque emphasizes the contrast between life at the front and life everywhere else.

#### Did You Know?

Soldiers in the trenches could distinguish the different kinds of shells being fired by the sounds they made in the air. In World War I, artillery—or cannon-like weapons—were used in far greater numbers than ever before. These long-range and close-range guns fired large missile-shaped shells of different types. Of these, shrapnel shells were especially deadly because they contained a large powder charge and hundreds of sharp metal bits. When the charge exploded over enemy trenches, the deadly projectiles flew through the air making a singing sound. Large shells nicknamed “Jack Johnsons,” after a famous heavyweight fighter of the day, made a high-pitched whistle. The “whizz bang,” a lighter shell, buzzed briefly just before it arrived at its target.

### VOCABULARY PREVIEW

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**barrage** [bə rāzh'] *n.* curtain of heavy artillery fire just in front of friendly troops to screen and protect them

**billets** [bil'its] *n.* lodgings assigned to soldiers

**helter-skelter** [hel'tər skel'tər] *adj.* in disorder or confusion

**insubordination** [in'sə bōrd'ən ā'shən] *n.* disobedience to authority

**laconically** [la kon'ik lē] *adv.* with few words

**queue** [kū] *n.* line of people

**rail** [rāl] *v.* to scold or denounce harshly

**restive** [res'tiv] *adj.* restless

**satchel** [sach'əl] *n.* small bag with a shoulder strap

**windfall** [wind'fōl] *n.* unexpected sudden gain



# Active Reading

## *All Quiet on the Western Front* Chapters 1–5

Chapters 1–5 introduce most of the major characters in the novel. As you read, make notes about each character’s traits, actions, and attitudes in the chart below.

Character	Traits, Actions, and Attitudes
Paul Baumer	narrator; a former student who enlisted because of his sense of patriotism, now disillusioned, bitter toward elders, cool in battle, values comradeship

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# Responding

## *All Quiet on the Western Front* Chapters 1–5

### Personal Response

Based on Paul's description of the front, what part of the experience do you think would be the hardest to bear? What could provide consolation?

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### Analyzing Literature

#### Recall and Interpret

1. In the opening scene, why does Paul's company have extra food to eat? Why is Franz Kemmerich dying? How are Müller's feelings about Kemmerich's dying different from Paul's feelings?

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2. How does the schoolmaster Kantorek refer to his former students? Why do Paul and Kropp scoff at the term Kantorek uses? How do the young men feel about Corporal Himmelstoss? Why?

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3. What mission at the front is Paul's group sent to perform? What do the men rely on to survive?

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# Responding

## *All Quiet on the Western Front* Chapters 1–5

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. What scene provides a contrast to the tension and horror that the men experience at the front?

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5. What does Kropp mean when he says of himself and his classmates, “The war has ruined us for everything”?

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### Literature and Writing

#### Bulletin from the Front

Imagine that you are a newspaper reporter accompanying Paul’s group on the night they perform their mission in No Man’s Land. Write about the scene in a news bulletin for your readers. Include details of sight and sound to convey the dangers the men face during the bombardment. Describe the actions of the men and their emotions and attitudes before, during, and after the fighting. After you have written a first draft, review it critically. Does your report have an interesting lead? Does it give readers a feeling of actually being present in the situation you are describing? Does it convey “human interest”? Revise and proofread your report.

### Extending Your Response

#### Literature Groups

Remarque often uses vivid images as well as symbols in his description of a soldier’s life at the front. An **image** refers to something that can be perceived by the senses. A **symbol** is something—an object, place, character, or action—that stands for something else.

In your group, assign one chapter to each person and skim the text to find two or three passages that contain striking images or symbols. Write the sentences on a separate sheet of paper. Take turns reading your sentences aloud to the group by chapter. For each sentence, briefly discuss the effectiveness of the image or symbol. Invite others to give comments on your examples. Then, as a group, select the most significant image or symbol from each chapter. Compare your selections to those of other groups.

#### Learning for Life

Paul’s teacher Kantorek persuades his students to join the army by telling them that they will be fighting for the glory of the fatherland. Many military recruiting posters at the time did the same. Recruiting posters were one form of propaganda because they were designed to influence public opinion on social or political issues. Create a military recruiting poster aimed at young people. Select a strong visual image for your poster and a complimentary slogan or message. Your poster may appeal to emotion or to logic.



*Save your work for your portfolio.*

# Before You Read

## *All Quiet on the Western Front* Chapters 6–8

### FOCUS ACTIVITY

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Does it help or hurt to talk about traumatic experiences?

#### Discuss

With a small group, discuss whether talking about traumatic experiences is a good idea. Under what circumstances might communicating about trauma be helpful? Under what circumstances might it be counterproductive? Share your opinions with other groups.

#### Setting a Purpose

Read to find out whether Paul Bäumer can communicate with his family and former friends.

### BACKGROUND

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#### Time and Place

World War I was a “total war,” meaning the populations of entire nations were caught up in the conflict. Factories produced weapons, ammunition, and military supplies. Women replaced many male workers in industry, and civilians sacrificed food and supplies to help support the war effort. Near the battlelines, civilians were also exposed to the dangers of shelling; in some cases, entire villages were obliterated.

As the fighting wore on, all of the participating nations experienced food shortages. In response, wartime governments in Europe instituted food rationing, which led to long lines at stores for what little food was available. In Germany, shortages were especially severe because the Allies had blockaded German ports. With little grain available, turnips and potatoes were used to make *krieg* (war) bread, and acorns were gathered and ground up to make coffee. By the winter of 1916–1917, German citizens were becoming weak and thin, and some were dying from starvation.

#### Did You Know?

The Germans were the first to use poison gas on a large scale. At the Second Battle of Ypres in April 1915, German soldiers in a front-line trench released chlorine gas from more than five thousand pressurized cylinders, timing the release with a westward-blowing wind. Chlorine gas, visible as a greenish-yellow cloud, is a lung irritant that causes extreme pain in the nose and throat and slow suffocation. Death results if the concentrated gas is inhaled for more than a few minutes. Many people thought the German’s use of poison gas was barbaric, but the British and French quickly developed their own gas weapons. The most widely used gas, mustard gas, was introduced in mid-1917. Odorless and colorless, it burned the skin, eyes, and respiratory tissues. Gas attacks caused at least one million deaths during the war. After gas masks were developed, few men were killed by gas, but gas attacks were still used to unsettle the enemy.

### VOCABULARY PREVIEW

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**chasten** [chā’ sən] *v.* to punish; to make humble

**devastated** [dev’ əs tāt əd] *adj.* overwhelmed; ruined

**listless** [list’ lis] *adj.* lacking energy

**ludicrous** [lōō’ də kres] *adj.* ridiculous; laughable

**melancholy** [mel’ ən kol’ ē] *adj.* depressed in spirit; sad

**obliquely** [ō blēk’ lē] *adv.* indirectly; in a slanting or sloping direction

**parapet** [par’ ə pit] *n.* low wall of stone or earth to protect soldiers

**rave** [rāv] *v.* to speak wildly or angrily

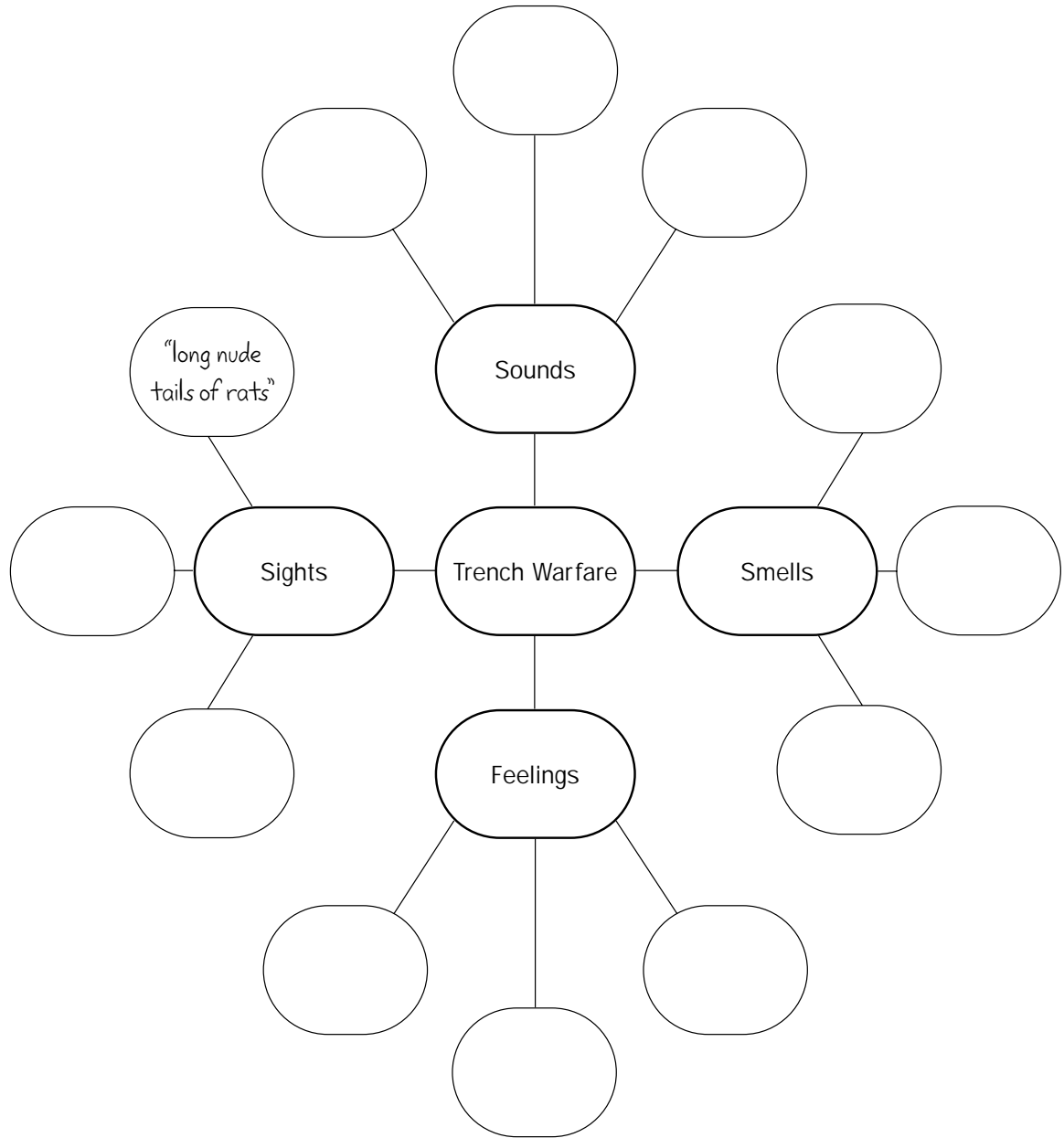
**remnant** [rem’ nənt] *n.* small surviving part

**solace** [sol’ is] *n.* relief; comfort

# Active Reading

## *All Quiet on the Western Front* Chapters 6–8

Chapter 6 gives a vivid account of life in the trenches from the common soldier's point of view. As you read this chapter, use the cluster diagram to note the sights, sounds, smells, and feelings described. You may not fill all the circles in some categories, and you may need to add circles to others.



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# Responding

## *All Quiet on the Western Front* Chapters 6–8

### Personal Response

Paul says that “every soldier believes in Chance and trusts his luck.” If you were a soldier in combat, do you think you would find yourself trusting chance or trusting something else instead? Do you feel differently about chance as it relates to your everyday life? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. Why are Paul and his company moving back to the front? How does the battle progress over the two weeks the company spends at the front?

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2. When Paul tells Kemmerich’s mother about her son’s death, why is he surprised at her grief?

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3. At the training camp, what sights seem to soothe Paul’s mind? What thoughts does Paul have as he observes the Russian prisoners of war?

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# Responding

## All Quiet on the Western Front Chapters 6–8

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Were you surprised that the three young French women were willing to spend the evening with Paul, Kropp, and Leer? Why or why not?

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5. How does Paul's classmate Mittelstaedt taunt and humiliate Kantorek? Do you think this treatment of Kantorek is justified? Explain.

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### Literature and Writing

#### Lost in Thought

In Chapter 6, Paul daydreams about his home. What specific things does he recall in his daydream? How do his memories affect him? Why does he say of himself and his friends, “I believe we are lost”? Reread Paul's reflections in Chapter 6. Then write a *paraphrase* of the passage; that is, restate Paul's ideas in your own words. In your paraphrase, use the third person (“he” and “they,” rather than “I” and “we”). In your concluding sentence, explain the significance of Paul's daydream.

#### Extending Your Response

##### Literature Groups

Review the section in Chapter 7 in which Paul returns home. How does he act when he is there? How does he feel? Why does he make the statement he does at the very end of the chapter? Then recall the discussion you had as part of the **Focus Activity** for this section of the novel. Does Paul's homecoming experience affect your opinion of whether talking about traumatic experiences is a good idea? Why or why not?

##### Psychology Connection

When people are under severe stress or dealing with strong negative emotions, they often fall back on certain coping strategies. Also called defense mechanisms, these strategies may temporarily protect a person from painful situations or thoughts, but they usually do not work as long-term solutions. Common coping strategies include *denial*, or refusing to recognize an emotion or problem; *compensation*, or making up for a weakness in one area by excelling in another; *daydreaming*, or inventing situations to escape unpleasant facts; *displacement*, or transferring emotions from the true source to some other thing or person; *rationalization*, or making excuses for one's actions or feelings; and *regression*, or returning to immature behavior to express emotions. Find examples of these strategies as used by Paul or other characters in the novel. What other strategies do the soldiers in the novel use to cope with the unbearable stress of war?



Save your work for your portfolio.

# Before You Read

## *All Quiet on the Western Front* Chapters 9–12

### FOCUS ACTIVITY

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When your life seems difficult, what keeps you going and gives you hope?

#### List

Think of some situations in which people might feel depressed or paralyzed by their troubles. What thoughts, feelings, or ideas might help them to see things more positively and keep from giving up? In a chart, list some troubling situations and some possible sources of strength that could help people endure or see beyond their troubles.

#### Setting a Purpose

Read to find out whether Paul Bäumer survives the war.

### BACKGROUND

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#### Time and Place

During most of the period of the novel (1916–1918), Germany was fighting on two fronts. By late 1917, Russia had withdrawn from the war after accepting harsh terms for peace with Germany. German troops in the east were then sent to the Western Front to try to break the stalemate there. Earlier that year, however, the United States had entered the war on the side of the Allies. Strengthened by American troops, Allied forces stopped a massive German offensive launched in the spring of 1918. By October the Allies had driven the German Army back to Germany's pre-1914 borders and crushed morale. German troops were exhausted and replacements, many younger than fourteen years of age, were too inexperienced to fight a major war. The armistice ending World War I was signed on November 11, 1918.

#### Did You Know?

The Allies, as well as the Germans, designed new weapons to try to break the deadlock of trench warfare. The British thought that tank warfare would be the solution. Tanks could easily roll over barbed wire and cross trenches up to ten-feet wide, clearing the way for advancing infantry. Tanks were prone to breakdowns, however, and often got stuck in the mud. Noisy, cramped, and hot inside, tanks could travel at only six miles per hour and were stressful for the crew to operate. British tanks were first used in 1916 at the Battle of the Somme. Looking like “mysterious monsters” that nothing could stop, tanks incited fear in the enemy, but there were too few of them to make a significant impact. Later in the war, the Allies launched two massive tank attacks. Both attacks used over three hundred units and were successful in breaking through German lines. Great Britain deployed almost three thousand heavy tanks between 1916 and 1918, while the Germans used only twenty. Although tanks proved increasingly helpful to the war effort, their full potential would not be realized until World War II.

### VOCABULARY PREVIEW

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**banal** [bə nal'] *adj.* ordinary; lacking originality

**convalescent** [kən'və les'ənt] *adj.* recovering health and strength gradually after a sickness

**forlorn** [fôr lôrn'] *adj.* sad and lonely

**idyll** [id'əl] *n.* carefree episode

**invulnerable** [in vul'nər ə bəl] *adj.* unable to be harmed or wounded

**repulse** [ri puls'] *v.* to fight off an attacker

**shrewdly** [shrōōd'lē] *adv.* wisely; cleverly

**surreptitiously** [sur'əp tish'əs lē] *adv.* sneakily; secretly



# Active Reading

## *All Quiet on the Western Front Chapters 9–12*

In Chapters 9–12, Paul frequently reflects on the strong feeling of brotherhood among soldiers. Using the chart, list statements in which Paul reflects on the importance of comradeship. Also note the situation he is in when he has these thoughts. More than one statement may be attributed to one situation.

Statement(s)	Situation
<p>"We must work the army medical sergeant-major so that we can keep together, Albert."</p>	<p>Paul and Kropp are both wounded and will be sent by train to a hospital.</p>

# Responding

## *All Quiet on the Western Front* Chapters 9–12

### Personal Response

Did you expect the novel to end the way it did? Why or why not? Do you think the ending is appropriate, or would a different ending fit the novel better? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. Why doesn't Paul flee from his foxhole after he stabs the French soldier? How does the incident affect Paul? How do you interpret his comment afterward: "After all, war is war"?

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2. What happens at the hospital after Paul and Kropp are each wounded in the leg? What does Paul see and think as he walks through the rooms of the hospital?

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3. After Paul returns to the front, what happens to his comrades? What does Paul learn about the progress of the war?

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# Responding

## *All Quiet on the Western Front* Chapters 9–12

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. What incidents in Chapter 11 show that the men’s nerves are frayed? What metaphor does Remarque use to make this same point?

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5. What is ironic, or dramatically unexpected, about the book’s ending?

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### Literature and Writing

#### A Soldier’s Letter

Although Paul feels detached from his family since going away to war, he cares for his mother and knows that she is close to death. Imagine that Paul decides to write her a letter from the front. Put yourself in his place and write this letter. Incorporate some of the specific experiences and thoughts that Paul has in Chapters 9–12 of the novel. At the same time, think about what Paul might want to say to his mother about his youth, his family, his society, his future, or the war in general. You may also want to reflect on the list you made for the **Focus Activity**.

### Extending Your Response

#### Literature Groups

What are the origins of war? This is the question that Paul and his friends discuss in Chapter 9 after they parade before the kaiser. Reread the characters’ comments, and then discuss the causes of war. Consider the following questions: Do you agree with any of the characters’ assessments of war? Can you give examples of the generalizations they make, from the past or the present? Do their ideas apply to the world now or only to the world as it was then? Can you think of other explanations for war? Are wars inevitable?

#### Learning for Life

Obituaries, or death announcements, are a regular feature in daily newspapers. Locate the obituary section of a local or national newspaper, and read five or six of the notices. Make a list of the kinds of details that are given and of the general form and style of an obituary. Then, using your notes and these examples as a model, write an obituary for one of the characters in the novel. Incorporate what you know about the character’s life from details given by the author. Make up other details to round out the obituary.

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# Käthe Kollwitz and Vladslo

Jay Winter

## Before You Read

### Focus Question

How are the ideas of memory and mourning related?

### Background

Peter Kollwitz, the son of the well-known artist Käthe Kollwitz, enlisted in the German Army just after World War I broke out and was sent to the Western Front. He was killed two months later, at the age of nineteen. This selection describes how Kollwitz created a memorial to her son, who had given his life for his country.

## Responding to the Reading

1. Where did Peter die? What was Kollwitz's first idea for a memorial to honor him? What design did she eventually settle on?

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2. Did Kollwitz share her son's feelings about the war? Explain. Why did it take Kollwitz eighteen years to complete the sculpture?

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3. **Making Connections** Do Erich Maria Remarque and Käthe Kollwitz share similar ideas about who was responsible for the war? Explain. In Winter's opinion, why is the memorial so effective?

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## Art Connection

Hold a design competition for a war memorial to honor those killed in World War I. First, have individual students or groups sketch designs for the memorial. Each sketch should be accompanied by a description of the project, including the materials that will be used to construct it, its location, and the reasoning behind the design. Then, assemble a review committee to evaluate the proposals and select the best one.

<b>Battlefield</b>	<b>August Stramm</b>
<b>Postcard</b>	<b>Guillaume Apollinaire</b>
<b>The Dug-out</b>	<b>Siegfried Sassoon</b>
<b>Vigil</b>	<b>Giuseppe Ungaretti</b>

### Before You Read

#### Focus Question

Why might poetry be an effective way to communicate about the experience of war?

#### Background

Some of the young men who fought and died in the trenches of World War I were poets. After the war, the surviving writers in many nations sought to express the thoughts and feelings of soldiers like themselves. As a group, they came to be known as “the war poets.”

#### Responding to the Reading

1. What images do the first five lines of “Battlefield” contain? Who do the “childish eyes” belong to? How do they respond to what they see and why?

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2. What is the setting of “Postcard”? What startling sight does the speaker describe? What might the flowers that “before existing fade” symbolize?

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3. Describe what happens in “The Dug-out.” How is the style of this poem different from the other three?

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4. **Making Connections** What parallels can you find between the experiences of the soldiers described in the four poems and those of Paul Bäumer in *All Quiet on the Western Front*?

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#### Performing

Give a poetry reading that focuses on the works of the war poets. Consider works by the poets included here as well as poems by Robert Graves, Wilfred Owen, Rupert Brooke, and other war poets. Find works by three different poets to share. Read the poems aloud several times until you can read them comfortably and expressively. Then present them to the group.

# The Somme, 1 July 1916: Infantry versus Infantry

John Keegan

## Before You Read

### Focus Question

How do you think troops communicated with each other during World War I?

### Background

This selection, by historian John Keegan, recounts a portion of the Battle of the Somme, a five-month battle that took place along a thirty-mile stretch of the Western Front near the Somme River in northern France. The battle began with an attack by the British, but the Germans were well entrenched. The offensive failed. Virtually no territory was gained, and more than a million men were killed. The Somme thus became a symbol of the slaughter and futility of the war.

In the first phase of battle, German machine-gunners mowed down attacking troops as they advanced through No Man's Land. In the selection, Keegan describes what happened next for the foot soldiers at one location on the first day of the battle.

## Responding to the Reading

1. What is a barrage? Why did attacking troops try to follow the barrage?

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2. What often happened to units of attackers that became separated from the main group? Why did the close fighting take place in the trenches rather than "above ground"? What was the fighting in the trenches like?

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3. What happened to many of the company commanders during the battle? What did Captain Sparks, commander of the London Scots, decide to do with his men and why?

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4. **Making Connections** In general, how do the accounts of battle in the novel *All Quiet on the Western Front* differ from the historical account Keegan gives?

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## Learning for Life

Communicating effectively often means using the fewest number of words to get your message across. Pictures or diagrams can also help to convey information clearly and quickly. Imagine that you are preparing a museum display to communicate the nature of infantry fighting in World War I, as described in Keegan's selection. Come up with a plan for presenting the information using visuals and brief related text.

# Stab in the Back

John Toland

## Before You Read

### Focus Question

When you think of Adolf Hitler, what images or words come to mind?

### Background

Adolf Hitler was born in 1889 in Austria-Hungary. A high-school dropout at age sixteen, he dreamed of becoming an artist. When he failed to get into an art academy, he worked intermittently as a commercial painter. Short-tempered and intolerant, Hitler lived an isolated life and had few friends. He enlisted soon after World War I broke out and served in combat in a reserve infantry regiment. In this selection from John Toland's biography of the German leader, we meet a discontented Hitler in the last year of the war.

## Responding to the Reading

1. Where is Hitler at the opening of the selection? What injury does he have? How does Hitler feel about the many German lives that have been lost in the war?

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2. How does Hitler respond when he hears soldiers say that Germany will be defeated? Who does he blame for this pessimistic attitude?

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3. How did trench warfare help to break up the old political structure in Germany? What was Hitler's response when the kaiser stepped down near the end of the war? Why? How did Hitler feel after Germany's surrender?

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4. **Making Connections** If Paul Bäumer had survived, how do you think he might have reacted to Germany's surrender? How do you think he might have felt about Hitler's rise to power?

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## History Connection

Using nonfiction books, reference works, and short biographies of Hitler, create a time line of Hitler's life.



# Anthem for Doomed Youth

Wilfred Owen

## Before You Read

### Focus Question

What toll does war take on the human spirit?

### Background

Poet and infantryman Wilfred Owen composed “Anthem for Doomed Youth” in the summer of 1917 at the Craiglockhart War Hospital in Edinburgh, Scotland. He was recovering from “shell shock,” a form of mental breakdown caused by the strain, noise, and terror of frontline fighting. He returned to France in August 1918, where he was killed in action just one week before the war ended.

## Responding to the Reading

1. What sounds, instead of bells, will mark the passing of “those who die as cattle”? What choirs will sing for them? What image is suggested by the first line?

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2. Will “those who die” receive a proper burial? Explain.

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3. What do “those who die” have instead of flowers? What do you think is the meaning of the last line?

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4. **Making Connections** How does the **tone**, or attitude, of the poem shift in the last six lines? How does the tone and the focus of Owen’s poem compare with the tone of Remarque’s novel?

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## Creative Writing

Write a poem commemorating the life and death of Paul Bäumer. You may want to imagine Paul’s funeral, as Wilfred Owen has done for the many dead soldiers described in his poem, or you may want to address Paul’s final thoughts and feelings.

### ***Animal Farm*, George Orwell**

A masterpiece of political satire, *Animal Farm* is a tale of oppressed individuals who long for freedom but ultimately are corrupted by assuming the very power that had originally oppressed them. The story traces the deplorable conditions of mistreated animals—animals who can speak and who exhibit many human characteristics. After extreme negligence by their owner, the animals revolt and expel Mr. Jones and his wife from the farm. The tale of the society the animals form and its deterioration into a totalitarian regime is generally viewed as Orwell's critique of the Communist system in the former Soviet Union.

### **Related Readings**

"The Last Word"—poem by Matthew Arnold

"The Freedom of the Press"—essay by George Orwell

from *Leaves from a Russian Diary—and Thirty Years After—*  
memoir by Pitrim A. Sorokin

"Inquisitive Nature Wins Swine Credit for Smarts"—newspaper  
article from *USA Today*

"Aesop's Fables"—traditional fables adapted by Jack Zipes

[Study Guide \(PDF\)](#)

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**Study Guide**

for

**Animal Farm**

by George Orwell



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# Meet George Orwell



*Liberty is telling people what they do not want to hear.*

—George Orwell

In the years since the publication of *Animal Farm* and *1984*, both of which conjure visions of modern government's dangerous power, critics have studied and analyzed George Orwell's personal life. Orwell was a man who had a reputation for standing apart and even making a virtue of his detachment. This "outsider" position often led him to oppose the crowd.

Orwell began life as Eric Arthur Blair (George Orwell was a pen name he adopted later for its "manly, English, country-sounding ring.") He spent his early years in India as a lonely boy who liked to make up stories and talk with imaginary companions. He began to "write" before he even knew how, dictating poems to his mother, and perhaps saw this outlet as an alternative to the human relationships he found so difficult. Refuge in words and ideas became increasingly important when Orwell's parents sent him, at age eight, to boarding school in England.

Later, instead of going on to university, he decided to take a job in Burma with the Indian Imperial Police. Orwell wrote about this experience in *Burmese Days* (1934) and in the essay "Shooting an Elephant." At odds with British

colonial rule, Orwell said he "theoretically—and secretly, of course . . . was all for the Burmese and all against their oppressors, the British."

Returning to England to recover from a bout of the chronic lung illness that plagued him all his life, Orwell began his writing career in earnest. Over the next two decades, he wrote newspaper columns, novels, essays, and radio broadcasts, most of which grew out of his own personal experience.

Orwell's beliefs about politics were affected by his experiences fighting in the Spanish Civil War. He viewed socialists, communists, and fascists as repressive and self-serving. Orwell patriotically supported England during World War II, but remained skeptical of governments and their willingness to forsake ideals in favor of power.

With each book or essay, Orwell solidified his role as the outsider willing to question any group's ideology. Orwell spoke his mind with *Animal Farm*, in which he criticized the Soviet Union despite its role as a World War II ally of Great Britain. At first, no one would publish the novel, but when *Animal Farm* finally appeared in 1945 it was a success. It was later adapted both as an animated film and as a play.

In explaining how he came to write *Animal Farm*, Orwell says he once saw a little boy whipping a horse:

*It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the [worker].*

Orwell said it was the first book in which he consciously tried to blend artistic and political goals. Orwell's final novel, *1984*, continued that effort with a grim portrayal of a world totally under government control.

Orwell pursued his writing career faithfully, although it was not always easy. In his final days he made the statement, "Writing . . . is a horrible, exhausting struggle . . . One would never undertake such a thing if one were not driven . . ."

# Introducing the Novel

*Animal Farm is written on many levels. It is already a children's story in its own right. . . . [It] is also a lament for the fate of revolutions and the hopes contained in them. It is a moving comment on man's constant compromise with the truth.*

—John Atkins, *George Orwell*

On the publication of *Animal Farm* in 1945, George Orwell discovered with horror that booksellers were placing his novel on children's shelves. According to his housekeeper, he began traveling from bookstore to bookstore requesting that the book be shelved with adult works. This dual identity—as children's story and adult satire—has stayed with Orwell's novel for more than fifty years.

*Animal Farm* tells the story of Farmer Jones's animals who rise up in rebellion and take over the farm. Tired of being exploited solely for human gain, the animals—who have human characteristics such as the power of speech—vow to create a new and more just society.

Though the novel reads like a fairy story, and Orwell subtitles it as just that, it is also a satire containing a message about world politics and especially the former Soviet Union in particular. Since the Bolshevik revolutions of the early 1900s, the former Soviet Union had captured the attention of the world with its socialist experiment. Stalin's form of government had some supporters in Britain and the United States, but Orwell was against this system.

In a **satire**, the writer attacks a serious issue by presenting it in a ridiculous light or otherwise poking fun at it. Orwell uses satire to expose what he saw as the myth of Soviet socialism. Thus, the novel tells a story that people of all ages can understand, but it also tells us a second story—that of the real-life Revolution. Many critics have matched in great detail the story's characters to historical persons—for example, linking the power struggle between Napoleon and Snowball to the historical feuding between Joseph Stalin and Leon Trotsky for control of the Soviet Union. Critics

also believe that Old Major represents Karl Marx, who dies before realizing his dream. Other comparisons include Moses as the Russian Orthodox church, Boxer and Clover as workers, the sheep as the general public, Squealer as Stalin's government news agency, the dogs as Stalin's military police, and Farmer Jones as Czar Nicholas II. The farm's neighbors, Pilkington and Frederick, are said to represent Great Britain and Germany, while Mollie suggests the old Russian aristocracy, which resists change.

A tremendous success when published, *Animal Farm* has since become part of school curriculums and popular literary culture. Readers and critics alike have enjoyed its imaginative premise and the engaging charm of its animal characters. Orwell's straightforward language draws readers into the farm's world, while the witty underlying satire invites serious analysis. In *George Orwell: A Personal Memoir*, T. R. Fyvel writes:

[Orwell] turned the domestic animals on the farm into immediately recognizable and memorable and sometimes lovable characters.

*Animal Farm* is more than a fairy story. It is a commentary on the the relevance of independent thought, truth, and justice.

## THE TIME AND PLACE

An **allegory** is a narrative that can be read on more than one level. Critics often consider *Animal Farm* to be an allegory of the Russian Revolution. In the early 1900s, Russia's Czar Nicholas II faced an increasingly discontented populace. Freed from feudal serfdom in 1861, many Russian peasants were struggling to survive under an oppressive government. By 1917, amidst the tremendous suffering of World War I, a revolution began. In two major battles, the Czar's government was overthrown and replaced by the Bolshevik leadership of Vladimir Lenin. When Lenin died in 1924, his former colleagues Leon Trotsky, hero of the early Revolution, and Joseph Stalin, head of the Communist Party, struggled for power. Stalin won the battle, and he deported Trotsky into permanent exile.

Once in power, Stalin began, with despotic urgency and exalted nationalism, to move the Soviet Union into the modern industrial age. His government seized land in order to create collective farms. Stalin's Five Year Plan was an attempt to modernize Soviet industry. To counter resistance

(many peasants refused to give up their land), Stalin used vicious military tactics. Rigged trials led to executions of an estimated 20 million government officials and ordinary citizens. The government controlled the flow and content of information to the people, and all but outlawed churches.

### Did You Know?

Orwell initially struggled to find a publisher for *Animal Farm*. Many liberal intellectuals in Europe admired the Soviet experiment with socialism. They believed socialism would produce a society in which everyone—workers and employers—was equal, and in which there were no upper, middle, or lower classes. In Orwell's words "they want[ed] to believe that, somewhere, a really Socialist country does actually exist." Also, British publishers were hesitant to publicly criticize their Soviet allies as World War II came to a close. The book was published in 1945, after Germany surrendered.

Orwell believed that the basis for society was human decency and common sense, which conflicted with the ideals for society that were prevalent at the time: socialism, capitalism, communism, and fascism, to name a few. As an individualist who believed that his own experiences should guide his philosophy, he was often at odds with these popular ideas. He believed that governments were encroaching on the individual's freedom of choice, love of family, and tolerance for others. He emphasized honesty, individuality, and the welfare of society throughout his writings.

# Before You Read

## *Animal Farm* Chapters 1–4

### FOCUS ACTIVITY

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Why do you think revolutions occur? What circumstances would lead people to overthrow the daily political and economical structure of their lives?

#### List It

With a partner, identify two or three revolutions that occurred more than ten years ago. What circumstances, if any, do these revolutions have in common? What sorts of goals were the revolutionaries seeking to accomplish? In retrospect were the revolutions successful?

#### Setting a Purpose

Read to find out about farm animals who decide that revolution is the necessary course.

### BACKGROUND

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#### Did You Know?

Many of the ideals behind the Soviet revolution were based on the writings and teachings of Karl Marx. A German intellectual who lived in the mid-1800s, Marx believed that societies are divided into two segments, a working class and an owner class. The working class creates all the products, while the owner class enjoys all the benefits of these products. This class division leads to inequality and oppression of the working class. Marx's objective was to create a classless society in which the work is shared by all for the benefit of all, and he believed revolution was the way to achieve this goal.

In leading workers toward revolution, Marx used slogans like "From each according to his abilities, to each according to his needs." He also urged people to give up their religion, which he believed gave them false hope for a better life in heaven. The character of Old Major in *Animal Farm* is sometimes interpreted as a representation of Karl Marx. Major's speech in the novel's opening chapter reflects many Marxist ideas, from the opening "Comrades," a typical form of address in the former Soviet Union, to the revolutionary song he teaches the other animals.

#### Character Types

A **fable** is a narration intended to enforce a useful truth. Fables have two important characteristics. First, they teach a moral or lesson. In *Animal Farm*, the moral involves Orwell's views about Soviet politics. Second, the characters are most frequently animals. These animal characters often function as a satiric device to point out the follies of humankind. Though Old Major, Snowball, and Napoleon may represent Karl Marx, Leon Trotsky, and Joseph Stalin, many of the story characters are much more general. Some animals are grouped together as a single character—"the sheep," "the hens," and "the dogs." Orwell also capitalizes on the traits generally associated with particular animals, such as sheep as followers and dogs as loyal.

### VOCABULARY PREVIEW

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**cannibalism** [kan'ə bə liz'əm] *n.* practice of eating one's own kind

**cryptic** [krip'tik] *adj.* intended to be mysterious or obscure

**gambol** [gam'bəl] *v.* to skip about in play

**ignominious** [ig'nə min'ē əs] *adj.* shameful; dishonorable

**indefatigable** [in'di fat'ə gə bəl] *adj.* untiring

**parasitical** [par'ə sit'i kəl] *adj.* like a parasite; gaining benefits from a host it injures

# Active Reading

## *Animal Farm* Chapters 1-4

The major characters in *Animal Farm* are introduced in the first four chapters. As you read, think about the purpose of each of Orwell's characters. Complete the chart by noting details that describe each character or by listing key actions.

Character	Characteristics / Actions / Purpose
Old Major	gets the revolution started; inspires hope for real change



# Responding

## *Animal Farm* Chapters 1–4

### Personal Response

What is your reaction to the animals' revolution?

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Do you sympathize with the animals' complaints and goals? Why or why not?

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### Analyzing Literature

#### Recall and Interpret

1. Describe how the Rebellion takes place. How does the animals' behavior during the Rebellion suggest both human and animal characteristics?

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2. How do the pigs gain the rights to the cow's milk? Why do the other animals allow this to occur? What does this event suggest about the power hierarchy on the farm?

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3. How does the original vision of Animalism become the slogan "Four legs bad, two legs good"? In your opinion, do the animals want rules with simple language? What kind of language do the pigs use?

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# Responding

## *Animal Farm* Chapters 1–4

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. What technique does Orwell use to cast doubt on the likelihood of a successful revolution?

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5. Characterize Snowball as a leader. Do you think his reaction to the stable-boy's death is the appropriate reaction to have during a revolution?

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### Literature and Writing

#### Battle Log

The animals recognize the Battle of the Cowshed as a pivotal moment in the Revolution. What effects did the battle have on the animals, individually and as a group? On your own paper, write a short battle log describing the events and evaluating the animals' behavior. Share your battle log with a partner and compare your evaluations of the events and the effects on the animals.

#### Extending Your Response

##### Literature Groups

While addressing a serious topic on one level, the plot of *Animal Farm*, when taken literally, is also hilariously funny. Divide Chapters 1 through 4 among the members of your group. Identify passages or scenes you find especially funny. Briefly role-play these scenes and then discuss how Orwell creates humor. Present one or two of your scenes to the rest of the class.

##### Music Connection

Write a revolutionary song like *Beasts of England*. Choose one of the revolutions you identified in the **Focus Activity** on page 12. Learn a little more about the surrounding historical events, then build an analysis of the rebels' emotions. Set your song to original music or to that of a popular song. If possible, record or perform the song for the class.

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# Before You Read

## *Animal Farm* Chapters 5–7

### FOCUS ACTIVITY

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How would you feel if the rules for correct behavior kept changing?

#### Discuss

In a small group, discuss some methods people have for persuading others to follow particular rules of behavior. Consider ways in which this persuasion relies on bias and manipulation of information.

#### Setting a Purpose

Read to find out how Napoleon persuades the other animals to follow his rules.

### BACKGROUND

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#### Did You Know?

One of Orwell's concerns about the Soviet state was that it used language to distort historical events. After Stalin bullied Leon Trotsky out of the country, he systematically removed any trace of Trotsky from Soviet history—took him out of photographs, censored his papers, and so on. He also used *Pravda*, his news agency, to control the information people received. In Chapters 5 through 7, Orwell repeatedly calls readers' attention to both Napoleon's manipulation of information and the animals' willingness to believe him.

#### Power Struggle

In Chapters 5 through 7, the battle for power between Snowball and Napoleon comes to its climax. In Soviet history, a similar battle raged between two very different men, Leon Trotsky and Joseph Stalin. Stalin exercised power through regulations and rules. As its leader, he controlled the Communist Party bureaucracy. Trotsky had proven himself a masterful military strategist and inspirational leader during the Russian Civil War. He wanted to limit government power. The two also disagreed about how to industrialize and whether to focus on Soviet or worldwide socialism. Stalin took control in 1925—control he kept largely through tactics of terror.

### VOCABULARY PREVIEW

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**canvas** [kənˈvəs] *v.* to request support

**coccidiosis** [kɒk siˈdē ōˈsəs] *n.* parasitic disease

**dynamo** [dīˈnə mō] *n.* electric generator

**embolden** [em bɔldˈən] *v.* to instill with courage

**malignity** [mə ligˈnə tē] *n.* an example of evil behavior

**manoeuvre** [mə nɔvˈvər] (U.S.: maneuver) *n.* strategy to gain a particular aim

**perpendicularity** [pɜrˈpən dik yə larˈə tē] *n.* the state of being perpendicular, or at right angles, to a specified plane

**superintendence** [sɔvˈprin tenˈdəns] *n.* the act of directing

# Active Reading

## *Animal Farm* Chapters 5-7

Orwell's characters and narrator use language to communicate hidden agendas. Sometimes Orwell hints that language should be carefully questioned, other times it's up to the reader to notice. As you read Chapters 5 through 7, complete the chart below by filling in some examples of manipulative communication. Then state what you think the language really means. Use as many boxes as you need. You may paraphrase the passages from the text.

The Words

What They Really Mean

In future all questions relating to the working of the farm would be settled by a special committee of pigs presided over by himself.

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Napoleon is going to make all the decisions from now on.

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# Responding

## *Animal Farm* Chapters 5–7

### Personal Response

What was your reaction to Snowball's expulsion from Animal Farm?

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### Analyzing Literature

#### Recall and Interpret

1. What happens to Snowball during the meeting about the windmill? What events in Soviet history does this scene suggest?

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2. Identify three ways that Napoleon tries to solidify his leadership position on the farm. How does the process of decision-making on the farm change under Napoleon's leadership?

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3. Why do the executions take place? What message do these events send to the animals about their role in a future society?

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# Responding

## *Animal Farm* Chapters 5–7

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. How does Orwell compare *Animal Farm* under Napoleon’s leadership, to its exploited state under Farmer Jones’s rule? What attitude about totalitarian government do you think Orwell conveys?

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5. Do you think it’s fair that those who are more educated or more skilled—like the pigs in *Animal Farm*—have more influence in decision making? Consider how decisions are made in your community, state, or in the nation.

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### Literature and Writing

#### Political Speech

What do you think of the way Napoleon runs the farm? Would you support his leadership? Imagine you are a newcomer to the farm. Write a political speech advocating either support or opposition to Napoleon’s views and methods.

#### Extending Your Response

##### Literature Groups

Each time the animals question Napoleon’s interpretation of the farm rules, Squealer suggests they’ve misunderstood those rules. Recall the discussion you had for the **Focus Activity** on page 16. Within your group, trace the changes Napoleon makes to the rules as he goes along. Identify and discuss the animals’ reactions to the changes.

##### Learning for Life

Governments, like businesses, need to convey a particular image to their citizens and to other nations in the world. They use public relations experts to craft that image and communicate it through electronic and print media, word of mouth, and specific policies. Play the role of a public relations planner and analyze how Napoleon might best present the farm to its neighbors. Write a list of ideas and be prepared to present them orally to the rest of the class. You might consider including visual elements in your presentation, such as charts and graphs, or illustrations.



Save your work for your portfolio.

# Before You Read

## *Animal Farm* Chapters 8–10

### FOCUS ACTIVITY

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Do you think revolution is worth the upheaval and damage it inevitably causes? Can it bring about real and lasting change? Why or why not?

#### Debate It

With a partner, identify and discuss factors that a government can modify (such as policies) and those that it cannot (such as climate conditions). Consider also whether there are elements to the human condition so basic that no revolution can change them.

#### Setting a Purpose

Read to find out the ultimate consequences of the animals' revolution.

### BACKGROUND

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#### Did You Know?

Orwell pokes fun at the animals' revolution throughout the novel by revealing to readers information that the characters do not know or acknowledge. This is called using **irony**. Though *Animal Farm* is narrated from the point of view of the lower animals, who appear to grasp very little of the power struggles and political jostling, readers can clearly sense Orwell's commentary on the events. In the final chapters, Orwell's heightened use of irony brings the story to a dramatic and unsettling conclusion that clearly spells out the author's concerns about Soviet socialism.

#### Allies and Enemies

Napoleon wants the farm to have greater contact with the outside world. Joseph Stalin had similar visions for the Soviet Union. During the 1930s, he was torn between allying himself with Western capitalist nations or with Adolf Hitler's fascist German government. The Soviet propaganda machine defiled each "enemy" in turn as Stalin shifted allegiances. In 1939 Stalin pledged himself to Hitler by signing a "non-aggression pact." Hitler broke his promise and invaded the Soviet Union in 1941. The Soviets then became allies with the West. At first, Hitler had great success against Stalin's less modern armies. Ultimately, the Soviet army turned the tide with the Battle of Stalingrad, though the city was nearly destroyed and thousands of Soviets killed.

### VOCABULARY PREVIEW

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**beatifically** [bē'ə tīf'ə kəl lē] *adv.* in a manner suggesting bliss

**demeanor** [di mē'nər] *n.* outward manner

**deputation** [dep'yə tā'shən] *n.* a group appointed to represent others

**devotees** [dev'ə tēz'] *n.* ardent followers

**inebriates** [i nē'brē its] *n.* those who are habitually drunk

**interment** [in tur'mənt] *n.* the act of burial

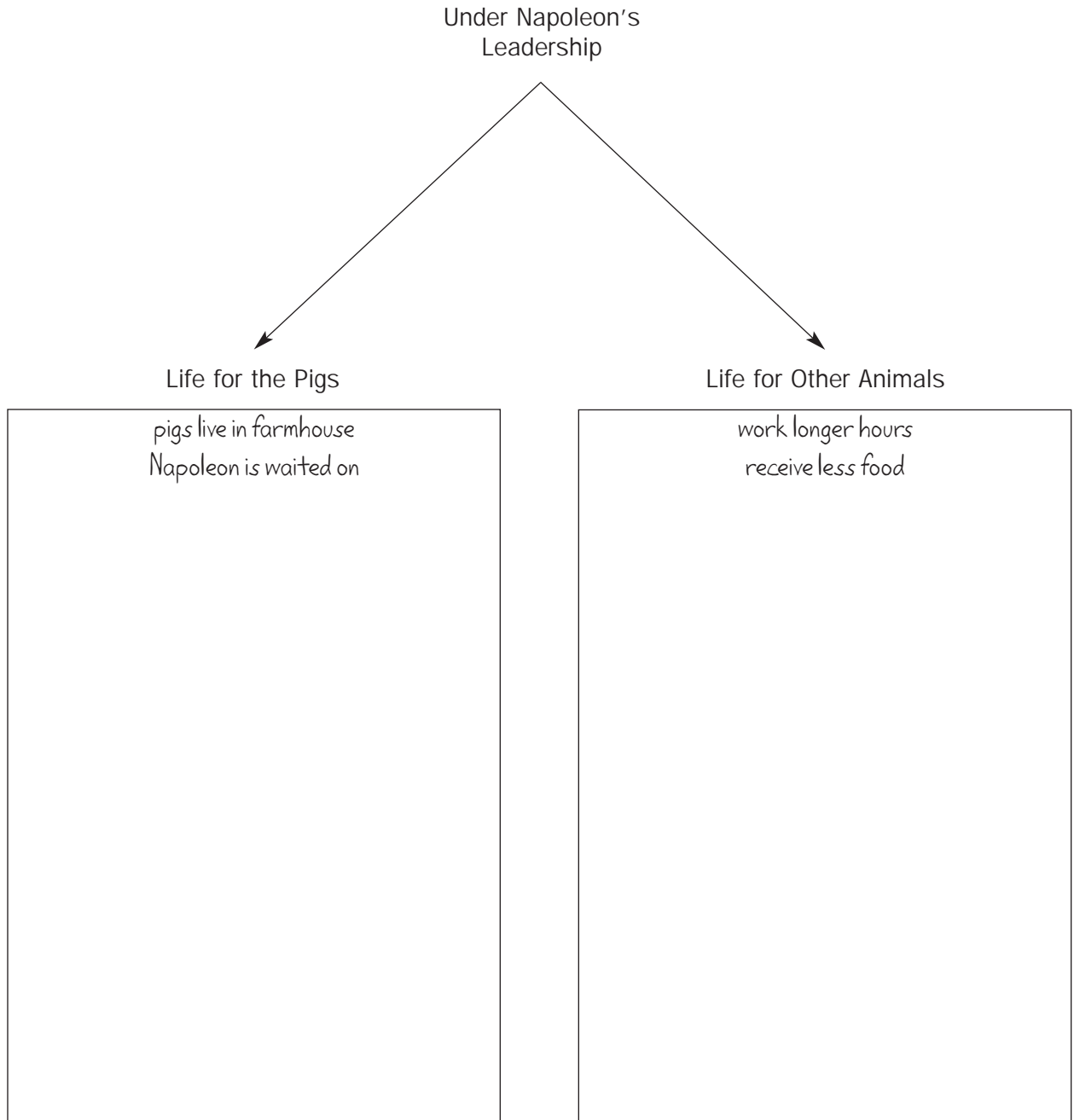
**machinations** [mak'ə nā'shəns] *n.* scheming actions

**taciturn** [tas'ə turn'] *adj.* not inclined to talking

# Active Reading

## *Animal Farm* Chapters 8–10

As Napoleon takes over leadership of the farm, a new social and political structure emerges. This restructuring leads to many changes in power and privilege among the animals. As you read, use the diagram below to record and compare the living conditions of the pigs with the living conditions of the other animals.





# Responding

## *Animal Farm* Chapters 8–10

### Personal Response

What is your reaction to the novel's ending? For example, do you find it uplifting, depressing, cynical? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. What dealings does Napoleon have with Frederick and Pilkington? How does the battle over the windmill affect the animals? What events from Soviet history is Orwell highlighting?

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2. What happens to Boxer and how do the other animals learn of his fate? How do they come to a final conclusion about these events?

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3. What changes are made to the Fifth and Sixth Commandments? How is the entire list of Commandments ultimately refashioned? What point is Orwell making about the role of communication in Soviet society?

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# Responding

## *Animal Farm* Chapters 8–10

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. In Chapter 10 the pigs begin to walk on two legs. In your opinion is this evolution a sign of progress? Explain.

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5. Some critics believe that, at the end of the book, Orwell suggests that the pigs and human political leaders are interchangeable. Do you think most government rulers are interchangeable? How might power change those who have it? Explain.

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### Literature and Writing

#### Feature Article

Analyze the descriptions of Napoleon’s physical and behavioral characteristics found in Chapters 9 and 10. On a separate sheet of paper, use these details to write a profile of Napoleon for *Animal Farm*’s local newspaper.

### Extending Your Response

#### Literature Groups

The animals’ initial revolution has faded into the official legend written by Squealer. What if the animals had the same knowledge and insight that you as a reader have? With your groups, identify places in Chapters 8 through 10 where this knowledge might change the course of events. Then predict what might have happened had the animals possessed such knowledge.

#### Social Studies Connection

Do you think the animals’ lives have changed significantly from the beginning of the book to the end? Think back to the **Focus Activity** on page 20, and consider how much revolution changes people’s everyday lives. Then use the Internet, media articles, and organizations such as Amnesty International or the Red Cross to gather information about people who live in nations that have undergone revolution. Focus your research on how people’s daily lives have changed. Present your findings in a written or oral report.

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*Save your work for your portfolio.*

# Responding

## *Animal Farm*

### Personal Response

*Animal Farm* contains many extremely effective scenes. Some are humorous or witty, others are bitterly ironic or pessimistic. Which scene did you find most memorable and effective? Why?

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### Writing About the Novel

Orwell's writing is infused with messages and morals. Which ones did you recognize? How would you define Orwell's main point? On a separate sheet of paper, paraphrase and explain *Animal Farm's* key moral or morals. Support your explanation with specific examples, motifs, and plot elements from the novel.



*Save your work for your portfolio.*

# The Last Word

Matthew Arnold

## Before You Read

### Focus Question

How would you define the word *persevere*? How would you define the word *acquiesce*? In what situations might it be important to persevere? When might it be wiser to acquiesce?

### Background

Although Matthew Arnold lived and wrote approximately seventy-five years before George Orwell, his apprehension about the place of religion and politics in society paralleled that of Orwell. The question of how to live a full and enjoyable life in a modern industrial society greatly concerned Arnold and permeated his poems and essays during the 1860s. Arnold viewed his world as dominated by leaders who were not so much wicked as they were ignorant, narrow-minded, and dull. Arnold's poetry has been noted for its sense of lonely isolation, melancholy, and for a longing for serenity he can not seem to find.

## Responding to the Reading

1. What advice does the speaker give to those who want to engage in social criticism or reform in order to make significant changes in society? Does he believe in persevering or acquiescing in the face of opposition?

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2. What do you think the speaker means when he says that "Geese are swans, and swans are geese"? Use other images and examples from the poem to support your answer.

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3. **Making Connections** In your opinion, would Arnold and Orwell have agreed about the possibility of successful social revolution? Is Arnold's purpose in writing "The Last Word" the same as or different from Orwell's purpose in writing *Animal Farm*? Use elements of both the poem and the novel to support your answers. How do these writers' thoughts compare with your own? Explain your answer.

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## Creative Writing

A **haiku** is a form of Japanese poetry that states, in three lines of five, seven, and five syllables, a picture designed to arouse a distinct emotion or a specific insight into a topic or idea. Choose either *Animal Farm* or "The Last Word" and compose a haiku that reflects your understanding of the author's ideas. Share your haiku with the class.

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# The Freedom of the Press

George Orwell

## Before You Read

### Focus Question

What exactly is censorship? How does a government typically exercise its power of censorship? How might this power be misused?

### Background

George Orwell was an observant and outspoken writer. He wrote about injustice both as a novelist and as a journalist. This reading is Orwell's proposed but, until recently, unpublished preface to the original 1945 edition of *Animal Farm*.

## Responding to the Reading

1. According to Orwell, what is the worst enemy a journalist has to face in England? Why do you think he believes this?

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2. Orwell writes, "freedom, as Rosa Luxemburg said, is 'freedom for the other fellow.' " What do you think this means?

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3. **Making Connections** How does reading Orwell's preface affect your interpretation of *Animal Farm*?

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## Debate

The regulation of information has long been a subject of controversy. Organize a debate on a subject of censorship—for example, the placement of warning labels on CDs containing explicit lyrics. How is the appropriateness of such censorship determined? What about labeling music on the radio, on television, or on the Internet? Do we as a society have a responsibility to censor music for children? Try to make each person respond to what the other says. Your debate should equally address both sides of the issue.

# from Leaves from a Russian Diary— and Thirty Years After

Pitirim A. Sorokin

## Before You Read

### Focus Question

Which personal freedoms are most important to you and why? How would you react if any of your personal freedoms were taken away?

### Background

Pitirim A. Sorokin, born in Russia in 1889, was an important figure in sociology. Sorokin boldly wrote of the Russian Revolution from the perspective of a person who lived through it. This passage from his diary paints a vivid picture of the persecution to which people were subjected, including the mass starvation in Russia that occurred in 1921 and claimed many lives. What Sorokin witnessed and experienced gives context to the oppression and starvation experienced by the animals in Orwell's *Animal Farm*.

## Responding to the Reading

1. Why did buying “the little one could afford” give people “the most intense happiness”?

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2. Which of the oppressive conditions described by Sorokin do you also see in *Animal Farm*?

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3. **Making Connections** What advice do you think Sorokin would give the animals for dealing with the oppression in *Animal Farm*? Support your answers with examples from the reading.

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## Literature Groups

In the winter of 1921, many Russians were cold and hungry. They were isolated from the rest of the world by their government and the vast geography of Russia. When the Nazis dominated Europe in the 1930s and early 1940s, many Jews and Germans were similarly isolated by their government and the people around them. How can one group of people, such as the Nazis and Stalin's communists, totally dominate a society? Could something similar happen in the United States today? Why or why not? Discuss your answer in your group.

# Inquisitive Nature Wins Swine Credit for Smarts

from *USA Today*

## Before You Read

### Focus Question

What, in your opinion, makes an animal appear intelligent?

### Background

The pigs in *Animal Farm* show their cleverness by leading—and misleading—the other animals. However, most people probably do not think of pigs when they think of “animal intelligence.” This article examines a pig’s IQ.

## Responding to the Reading

1. What kind of roles can pigs be trained to perform? What kinds of abilities do they have?

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2. According to the article, what do we mean when we say “animal intelligence”?

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3. **Making Connections** In your opinion, are the pigs in *Animal Farm* more intelligent than all the other animals? What qualities enabled them to lead the others? Give examples from the novel to support your answer.

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## Learning for Life

In the reading, veterinarian Thomas Burken says, “pigs are smart, I think smarter than sometimes people give them credit for.” Why do you think people might not give pigs credit for being smart? What qualities are usually associated with pigs? Gather information about the use of pigs as farm animals and as pets. Do farmers ever raise pigs for more than the food they provide? What encourages people to choose a pig for a pet?

# from Aesop's Fables

adapted by Jack Zipes

## Before You Read

### Focus Question

What, in your opinion, is effective about using animal characters in a selection to convey a moral lesson or a useful truth about humans?

### Background

Although many attempts were made to confirm that Aesop was a real person, the likelihood is that he was a legendary figure invented to identify a certain type of fable. The collection of fables attributed to Aesop were written down about the first century A.D.

## Responding to the Reading

1. *Animal Farm* has sometimes been called a fable. Do you think "fable" is the best term to describe *Animal Farm*? Why or why not?

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2. What is the moral lesson or useful truth in each fable? How does the choice of animals in each fable help to convey the larger truth?

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3. **Making Connections** Why do you think Orwell chose to use animals as the characters for his story?

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## Creative Writing

Rewrite one of these fables using a modern setting. Revise the roles of the characters, and incorporate modern technology and situations.

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### ***Night*, Elie Wiesel**

Written in 1958, *Night* is Nobel laureate Elie Wiesel's message to the world that the horrors of the Holocaust must never be repeated. This autobiographical story traces events from 1941 to 1945, during which time Wiesel and his family are taken from their village to a Nazi concentration camp. The family is split apart and Wiesel never again sees his mother and one of his sisters. The rest of the story focuses on Wiesel and his father as they struggle to survive the brutal horrors of the camps. Although his father eventually dies, Wiesel survives to be liberated by Allied troops and to offer this account of terror and guilt as well as faith.

### **Related Readings**

"A Wound That Will Never Be Healed"—interview by Bob Costas

"Cattle Car Complex"—short story by Thane Rosenbaum

"Assault on History" and "Rewriting History 101: Bradley Smith's Campus Campaign"—newspaper articles by Bob Keeler

from *Song of Survival*—personal narrative by Helen Colijn

from *...I Never Saw Another Butterfly*—poems and artwork by the children of the Terezin concentration camp

[Study Guide \(PDF\)](#)

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## Study Guide

for

# Night

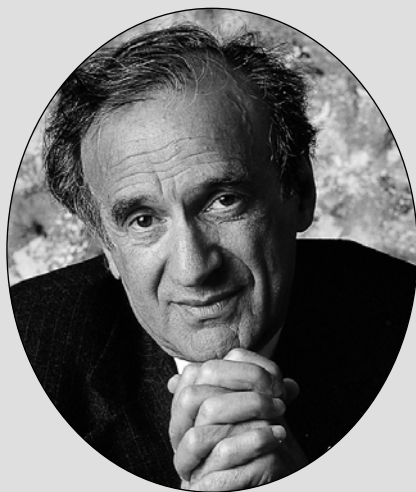
by Elie Wiesel



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# Meet Elie Wiesel



*Look, it's important to bear witness. Important to tell your story. . . . You cannot imagine what it meant spending a night of death among death.*

—Elie Wiesel

The obligation Elie Wiesel feels to justify his survival of a Nazi concentration camp has shaped his destiny. It has guided his work as a writer, teacher, and humanitarian activist; influenced his interaction with his Jewish faith; and affected his family and personal choices. Since World War II, Wiesel has borne witness to persecution past and present. He has sought to understand humankind's capacity for evil, halt its progress, and heal the wounds it has caused.

Wiesel did not expect to be a novelist and journalist when he grew up. His early writings focused on the Bible and spiritual issues. The studious and deeply religious only son of a Jewish family in the village of Sighet, Romania, Wiesel spent his childhood days of the 1930s and 1940s studying sacred Jewish texts. Wiesel's mother, an educated woman for her time, encouraged her son's intense interest in Judaism. Wiesel's early love of stories, especially those told by his grandfather, may explain why he became a storyteller himself.

In 1944 during World War II, Wiesel's life took a profoundly unexpected turn when

Germany's armies invaded Sighet. He and his family were sent to concentration camps at Auschwitz and at Buna, both in Poland. His imprisonment, which he describes in horrifying detail in *Night*, forever changed Wiesel as a man and as a Jew.

Wiesel was freed in April 1945, when he was sixteen years old. He went to a French orphanage and was later reunited with his older sisters. Wiesel completed his education, working as a tutor and translator to fund his schooling. Before long, Wiesel was writing for both French and Jewish publications. Still, he did not—and vowed he would not—write about the Holocaust, saying years later, “You must speak, but how can you, when the full story is beyond language.” He did not break this vow until he began writing *Night*, his own memoir.

Wiesel settled in the United States in 1956. He continued to write about the Holocaust. Wiesel's largely autobiographical novels, *Dawn* and *The Accident*, further explore his role as a survivor. His novels *The Town Beyond the Wall* and *The Gates of the Forest* focus on other aspects of the Holocaust. Wiesel's play, *The Trial of God*, challenges God to provide an explanation for allowing so much suffering to occur.

Wiesel, who married Holocaust survivor Marion Erster Rose in 1969, has worked against oppression and persecution around the world. He feels a special obligation to speak out against injustice. Toward that end, he teaches humanities at Boston University and contributes his energies to a range of humanitarian organizations. Wiesel helped organize and found the United States Holocaust Memorial Museum. He hopes to broadcast his belief that persecution is an experience all people must recognize and protest. In accepting the Nobel Peace Prize in 1986 for his activism and courageous works, Wiesel summed up his call to action:

*Sometimes we must interfere . . .  
Wherever men or women are persecuted  
because of their race, religion, or political  
views, that place must—at that moment—  
become the center of the universe.*

# Introducing the Memoir

*Never shall I forget that nocturnal silence which deprived me, for all eternity, of the desire to live. Never shall I forget those moments which murdered my God and my soul and turned my dreams to dust.*

—Elie Wiesel in *Night*

These are the author's own words, describing his arrival at the concentration camp that would claim the life of his mother and younger sister. According to critic Kenneth Turan, Wiesel's memoir commands readers to feel "the inexpressible nausea and revulsion that a simple recitation of statistics never manages to arouse."

*Night* begins in 1941 in Wiesel's Eastern European village of Sighet. As World War II consumes Europe, Wiesel and the other Jews of Sighet still feel safe. An intensely religious young man, Wiesel spends his days studying sacred Jewish texts. By 1944, however, the Germans occupy Sighet and Wiesel's struggle to survive begins. Wiesel is deported to a Nazi concentration camp where he faces terrifying brutality, the tormenting losses of family and friends, a changing relationship with his father, and an intense challenge to his religious faith. Through young Wiesel's eyes, readers travel into the hell of Hitler's death camps and into the darkness of a long night in the history of the human race.

Wiesel wrote *Night* nearly ten years after the end of World War II. In an interview with noted French Catholic writer and humanitarian François Mauriac, he was inspired to break an earlier vow of silence he had made about the Holocaust. Mauriac urged Wiesel to tell his tale, to hold the world accountable. The resulting 800-page Yiddish manuscript, *And the World Remained Silent*, was the material from which the considerably shorter *Night* evolved. In its shorter version, Wiesel's memoir was published first in France and later—after much resistance due to its distressing subject—in the United States. Slowly, it gathered force and has since been read by millions.

Though the story is written in narrative form, it is not a novel. As a memoir, *Night* is a brief autobiographical work in which the author

recounts events he has witnessed and introduces people he has known. It is the first of many attempts Wiesel has made to honor these people, many now long dead, and to tell their horrible stories. With *Night* Wiesel also begins an attempt to find some human or divine explanation for the events he witnessed. For a man raised with deep religious faith, reconciling Nazi actions with Judaism has been a life-directing task.

Since *Night*'s American publication in 1960, Elie Wiesel's willingness to share his own story has helped turn the tide of world discussion. After the end of World War II, many people—Jews and non-Jews alike—did not want to think or talk about the horrible events that had occurred. They wanted to avoid the responsibility that might fall on individuals, governments, and organizations who knowingly, or unknowingly, allowed the Holocaust to happen. Some even tried to deny that the Holocaust actually took place. The works of Elie Wiesel ring out in protest against that absurdity and demand that people remember. As he said in a *People* magazine interview:

*the only way to stop the next holocaust . . . is to remember the last one. If the Jews were singled out then, in the next one we are all the victims.*

## THE TIME AND PLACE

*Night* takes place in Europe (Romania, Poland, and Germany) during World War II (1939–1945). This war, sparked by German aggression, had its roots in the ending of an earlier war. With Germany's defeat in World War I, the nation was left with a broken government, a severely limited military, shattered industry and transportation, and an economy sinking under the strain of war debts. Many Germans were humiliated and demoralized.

The Nazi party—in German *NAZI* stands for National Socialist German Workers Party—came to power in the late 1920s. The party, through its leader Adolf Hitler, offered to restore German pride. At large rallies Hitler spoke of Germany's long military tradition, its national character, and its entitlement to greatness. To explain Germany's

fallen state, Hitler blamed the Jews and others whom he said were not true Germans. Many Germans responded enthusiastically to Hitler's ideas, and in 1933 he became chancellor, or leader, of the country.

Once in power, Hitler was able to restore Germany's economy and its military. He used that progress to support his expansion efforts, unchecked by Allied countries struggling with the worldwide Great Depression. In 1938 Hitler

began invading the lands around Germany. Britain and France declared war in 1939. The United States did not enter the war until 1941.

In 1941, when *Night* begins, Hitler seemed unstoppable. By 1942 he controlled or was allied with most of Europe, including Wiesel's Romania, which was pro-German. As the story progresses, Wiesel is confined in a total of three concentration camps, Auschwitz and Buna, in Poland, and later Buchenwald, in central Germany.

### Did You Know?

Hitler's treatment of the Jews was more than a political strategy. He was an anti-Semite (hater of Jews) who viewed the Jews as an inferior race. In fact, Judaism is not a race, but rather a religion. Soon after taking control of Germany, Hitler began persecuting German Jews. They lost their citizenship and often their right to work, were barred from public schools and gathering places, could no longer marry non-Jews, and suffered frequent physical attacks to their homes and businesses.

Hitler defined as Jews those with at least one Jewish grandparent, whether or not they observed their religion. By 1938, before the War spread beyond Germany, Hitler and his secret-police organization, the Gestapo, had

already imprisoned more than 30,000 Jews. In keeping with his goal of achieving German racial "purity," Hitler also attacked and imprisoned Gypsies, people with handicaps, and homosexuals. Those who disagreed with Hitler's political views—Communists, Jehovah's Witnesses, Soviet and Slavic prisoners of war—were also mercilessly imprisoned, enslaved, and murdered. As Hitler's control of Europe spread, more and more innocent people were imprisoned or killed. Some were forced to live in ghettos, enclosed areas within cities, where they often starved. Others were executed or sent to the rapidly expanding camp system. By the end of the war, at least six million Jews and five million non-Jews had

# Before You Read

## *Night* chapters 1 and 2

### FOCUS ACTIVITY

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What events can suddenly change the course of a person's life?

#### Discuss

In a small group, discuss events that unexpectedly change people's lives—a natural disaster or death of a loved one, for example. Discuss possible effects and emotional reactions you or others might have to each event.

#### Setting a Purpose

Read to find out how young Elie Wiesel's life is profoundly and forever changed.

### BACKGROUND

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#### Time and Place

The town of Sighet, where *Night* begins, has been part of both Romania and Hungary at various times. During Wiesel's childhood, Sighet was home to 15,000 Jews. Most were devout Hasidic Jews whose lives focused on family, religion, and learning. Like most of their Jewish neighbors, the Wiesels were poor but intensely committed to education. For young Elie that meant spending his days and evenings studying sacred Jewish texts such as the Torah and Talmud. At the age of twelve, Wiesel began exploring *cabbala*, or Jewish mysticism—an approach to Bible study that analyzes hidden meanings in the text.

As World War II progressed, Wiesel's father Chlomo began helping Jews escape from Poland, risking his life to help others escape Nazi persecution. Chlomo continued to believe that he and his family would not be separated.

#### Did You Know?

Judaism dates back nearly 4,000 years. It shares many ideas with—and in fact is an ancestor to—both Christianity and Islam. These three religions all originated in the same part of the world, the area we now call the Middle East. The sacred texts of all three religions overlap in several ways. The Hebrew Bible is what Christians call the Old Testament. Many of these Bible stories also appear in the Islamic sacred text, the Qur'an.

Two important Jewish holy days are Rosh Hashanah and Yom Kippur. Rosh Hashanah is the Jewish New Year and usually occurs in September. Ten days later comes Yom Kippur, which is a day of fasting and atonement. Passover is a springtime ritual that celebrates the Jews' escape from slavery in Egypt.

### VOCABULARY PREVIEW

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**compatriots** [kəm pə'trē əts] *n.* fellow countrymen

**edict** [ē'dikt] *n.* official statement; law

**expound** [iks paund'] *v.* to set forth in detail

**firmament** [fur'mə mənt] *n.* the sky, or heavens

**hermetically** [hur met'ik lē] *adv.* completely sealed; airtight

**pestilential** [pes'tə len'shəl] *adj.* filled with disease; contagious

**phylacteries** [fi lak'tər ēz] *n.* small boxes containing scripture; worn by some Jewish men for daily prayer

**pillage** [pil'ij] *v.* to rob with open violence

**premonition** [prē'mə nish'ən] *n.* anticipation of an event, usually negative, even without actual warning

**truncheon** [trun'chən] *n.* a police officer's stick

# Active Reading

## *Night* chapters 1 and 2

In chapters 1 and 2, a number of significant things happen to Elie Wiesel and the other Jews of Sighet. As you read this section, look for important events and for how people respond to them. List some key events in the Event column. In the Response column identify how Wiesel and the other Sighet Jews respond. In the third column, write what happens next in the story. Discuss whether or not the villagers' responses to events influenced, at least in part, events that followed.

Event	Response	What happens next
<p>Moché the Beadle is deported because he is a foreign Jew.</p>		

# Responding

## *Night* chapters 1 and 2

### Personal Response

What is your reaction to Moché the Beadle? What do you think about his treatment by the villagers after his return from Poland?

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### Analyzing Literature

#### Recall and Interpret

1. Describe Wiesel's community at the beginning of the story. How does young Elie view the world and his place in it?

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2. What are some incidents that suggest or foreshadow the coming danger to the Sighet Jews? Why doesn't the community believe it is in danger?

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3. What are the conditions on the Jews' train journey? How do the Jews react to Madame Schächter's behavior? What does this reveal about human nature?

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# Responding

## *Night* chapters 1 and 2

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. What connection might there be between Madame Schächter's treatment on the train and possible future events in the concentration camp? What are some other ways that Wiesel foreshadows, or hints at, the horrors ahead?

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5. Even though it was 1944, and Nazi extermination of Jews had begun years earlier, the Sighet Jews had very few facts about it. Do you think it is possible in today's world for a community to know so little, to be so unprepared? Explain.

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### Literature and Writing

#### Personal Letter

Wiesel explains that Moché the Beadle flees Sighet when the Germans arrest leaders in the Jewish community. Think back to your response in the **Focus Activity**. Assuming that Moché has escaped to freedom, what would you want to say to him about his situation? What feelings would you want to express about the dire circumstances in which his fellow villagers find themselves? On a separate piece of paper, write a letter to Moché expressing your thoughts.

#### Extending Your Response

##### Literature Groups

As an adult, Wiesel notes throughout the early chapters of his memoir that the Sighet Jews did not, or would not, believe the fate that lay in store for them. Suppose they had possessed the knowledge we now have of Hitler's goals and methods. What different choices might they have made? In your group, discuss and develop plans community leaders might have made to save the Jews. Consider various resistance and flight options.

##### Social Studies Connection

Learn more about the laws Hitler created to persecute Jews. How did Hitler persuade the German people and government to construct a legal system for mass murder? On what elements of human nature did he capitalize? How were terror tactics involved? Then examine the text in chapters 1 and 2 to identify those laws which affected Wiesel's life directly.



*Save your work for your portfolio.*

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# Before You Read

## *Night* chapters 3 through 5

### FOCUS ACTIVITY

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How have you reacted when faced with danger, whether to you or someone else?

#### Web It

Create a cluster web, with *danger* written in the center circle. In circles radiating from the center, list possible reactions to dangerous situations. In other circles coming off of the reaction circles, brainstorm possible consequences of those reactions.

#### Setting a Purpose

Read to find out how Wiesel responds to many dangerous situations.

### BACKGROUND

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#### Time and Place

The Nazis opened the first concentration camp in 1933, soon after Hitler became German Chancellor. In the years leading up to war, Hitler imprisoned thousands more people. Once Hitler began invading other lands, the demand for camps skyrocketed. Jews imprisoned during these early years were often kept only long enough to convince them to flee German-held lands. Many did, though without going far enough to escape later reimprisonment. Auschwitz, where Wiesel was initially taken, opened in 1940. With its reception centers, such as Birkenau, Auschwitz eventually became the largest of the camps.

In 1941 Hitler invaded Russia and was plunged into the first long battle of the war. He needed supplies and weapons. Thus, many of the camps became forced labor centers that used prisoners to fuel the Nazi death machine. In 1942, at the Wannsee Conference, Hitler and his allies developed the official policy known as the “final solution.” Under this plan, Jews in particular would be worked until they collapsed and then they would be killed. Hitler’s scientists first experimented with “mercy killings” on people who were mentally ill. Methods for mass murders, such as lethal injection and poisonous gas, were later developed. Gas chambers were added to six camps. In these camps, mass extermination began in earnest. More than 1.25 million people were killed at Auschwitz alone.

#### Did You Know?

Insufficient food and the lack of a balanced diet led to malnutrition and starvation for many concentration camp prisoners. When people are undernourished, their bodies cannot grow or repair themselves properly. People lose weight and are more likely to fall ill. Children who are still growing suffer even more problems. Some common diseases that result from malnutrition are scurvy and beriberi, in which a lack of vitamins and minerals weaken bones and cause stomach problems.

### VOCABULARY PREVIEW

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**bestial** [bɛs'ʃhəl] *adj.* like a beast or animal

**blandishments** [blænd'ʃɪʃ mənʃts] *n.* something used to coax

**crucible** [krʊ'ʃə bəl] *n.* container for cooking at high heat

**emaciated** [i mē'shē āt'əd] *adj.* marked by abnormal thinness caused by starvation or disease

**leprous** [lɛp'rəs] *adj.* showing signs of leprosy, which is an infectious disease that affects body tissue

**manacle** [mæn'ə kəl] *v.* to handcuff

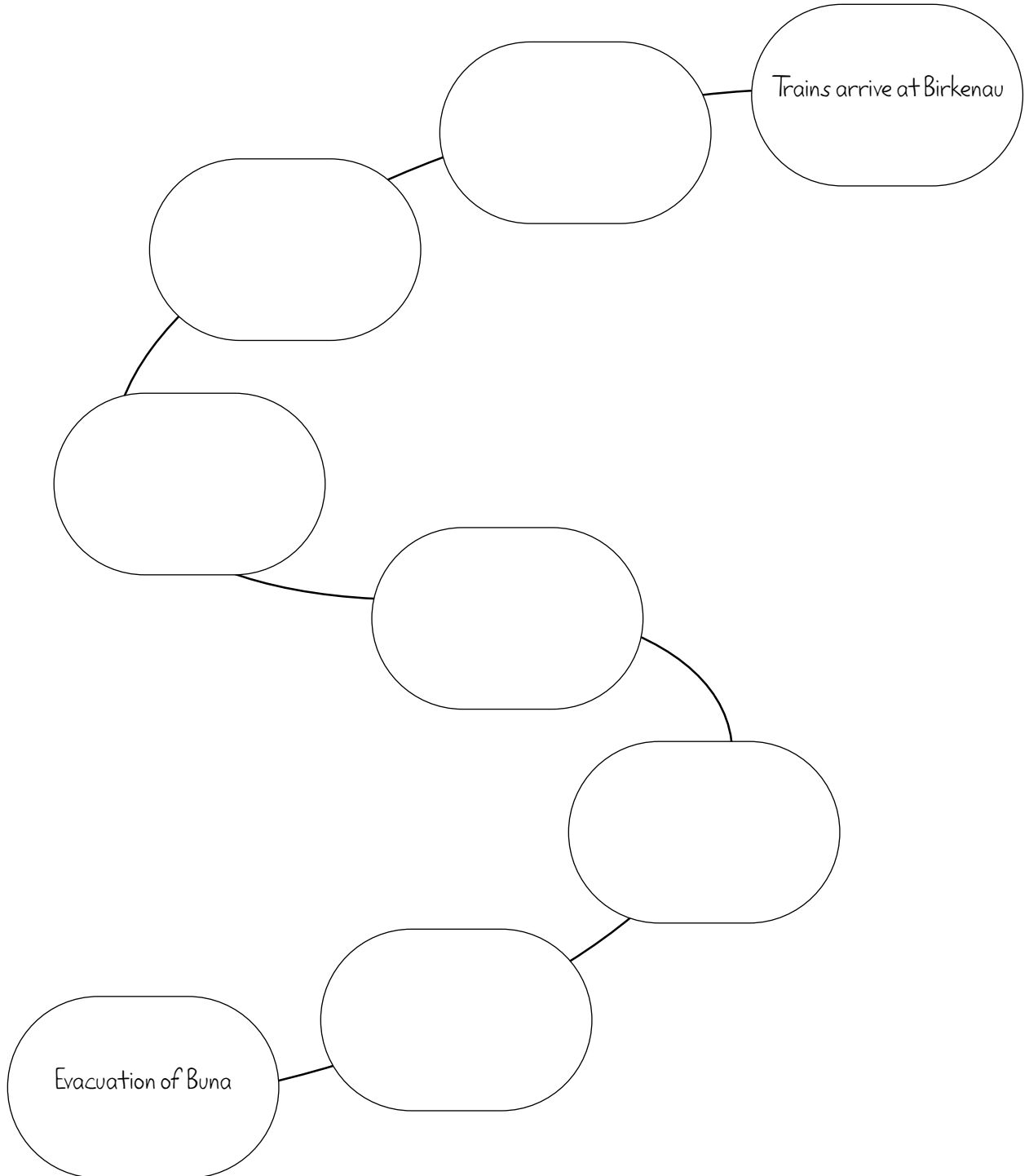
**queue** [kju] *n.* waiting line

**wizened** [wɪz'ənd] *adj.* dry, shrunken, wrinkled

# Active Reading

## *Night* chapters 3 through 5

As you read chapters 3 through 5, complete the flow chart below by listing in chronological order the major events that occur from the arrival of the trains at Birkenau to the evacuation of Buna. Add more circles if necessary.



# Responding

*Night* chapters 3 through 5

## Personal Response

When he arrives at Auschwitz and then at Buna, Wiesel describes scenes he will never forget. What scenes, ideas, or feelings from the memoir do you find unforgettable?

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## Analyzing Literature

### Recall and Interpret

1. Describe the conditions first at the Birkenau reception center, then at Auschwitz, and later at Buna. How does Wiesel's relationship with his father change during this time?

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2. What events lead to the two hangings Wiesel describes? How does Wiesel feel about his evening meal after each hanging? What do his reactions suggest about how he is changing?

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3. What are some ways that Wiesel and the other Jews at the camps try to observe their religion? How have Wiesel's feelings about God changed since his captivity began?

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# Responding

## *Night* chapters 3 through 5

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. In the camps, Wiesel must struggle to stay alive and to remain human. In your opinion, how well does he succeed with his struggles?

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5. There are several discussions about resistance by the prisoners. Why do you think there was no large scale effort to resist?

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### Literature and Writing

#### Persuasive Essay

On Yom Kippur, the day of atonement, Jews traditionally fast to show God that they are sorry for their sins and to ask forgiveness. Only those over the age of thirteen and those who are healthy must fast. The imprisoned Jews discuss whether or not fasting is appropriate under the life or death conditions of the camp. Recall and consider your **Focus Activity** on page 16. Write a short essay on whether the prisoners should fast.

#### Extending Your Response

##### Literature Groups

Throughout this section, Wiesel uses language related to death, darkness, night, and decay to convey the horrors around him. In your groups, divide up the section's text. Reread to identify examples of this recurring language. Then discuss the images this language evokes. Create some simple drawings of these images and exchange them with group members. As a class, discuss the overall effect of Wiesel's language.

##### Science Connection

Wiesel says he had become "a starved stomach." Try to estimate how much food a fifteen-year-old needs to thrive and grow. Read about calories as a measure of energy consumed and expended. Identify caloric amounts in some common foods. Make a list of what Wiesel may have eaten on any given day. Determine how many calories Wiesel was consuming a day and compare his diet to that of an average fifteen-year-old.



*Save your work for your portfolio.*

# Before You Read

## *Night* chapters 6 through 9

### FOCUS ACTIVITY

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What does it mean to feel hopeless? How do you think hopelessness affects people's lives?

#### Quickwrite

Describe on paper a time when you or a friend felt hopeless. What circumstances caused this feeling? How did you or your friend respond to the situation?

#### Setting a Purpose

Read to find out how Wiesel confronts and responds to the increasing hopelessness of his situation.

### BACKGROUND

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#### Time and Place

The Allies invaded Europe on D-Day, June 6, 1944. At the time of Wiesel's imprisonment in 1944, Germany was already losing the war. This reality only inflamed Hitler's desire to exterminate the Jews. Gassings and mass shootings escalated despite calls from the German army for more war production laborers. Many camps were closed in the spring of 1944, not long after Wiesel had reached Auschwitz. While many non-Jews were sent to labor camps, many Jews were sent to the Auschwitz gas chambers.

#### Did You Know?

Psychologists who study Holocaust survivors have recognized a pattern of reaction to the concentration camp experience. At first, prisoners were stunned and paralyzed by the horror. Many did not survive this early shock, in fact, the highest death toll was among new prisoners. Even if they weren't selected for death, they fell ill, were grief-stricken by the loss of family members, became exhausted, or simply gave up hope in the face of evil. Those who survived these early experiences recovered some sense of balance. Many have reported that they separated themselves from their surroundings and even their bodies. They focused on surviving one day at a time. With each new onslaught of horror or loss, prisoners repeated this process. Some people became what prisoners called *muselmänner* or "walking dead." If a prisoner fell into this state for too long, death was probably imminent. Viktor E. Frankl's book, *Man's Search for Meaning*, offers insightful clues as to why some people survived the psychological horror of concentration camps and others did not.

### VOCABULARY PREVIEW

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**contagion** [kən tə'jən] *n.* an influence that spreads rapidly

**embarkation** [em'bər kə'shən] *n.* beginning of a journey

**encumbrance** [en kum'brəns] *n.* burden

**indeterminate** [in'di tur'mi nit] *adj.* vague, not fixed in advance

**rivet** [ri'v'it] *v.* to hold attention tightly, as if physically attached

**semblance** [sem'bləns] *n.* outward appearance, but with a sense of falsity

**vigilance** [vij'ləns] *n.* state of extreme watchfulness

# Active Reading

## *Night* chapters 6 through 9

In this section, Wiesel is pushed closer and closer toward hopelessness and death. His inexplicable will to live and the realities of life pull him back again and again. As you read, think about the events and emotions that influence Wiesel's zigzag journey between death and life. In the chart below, record examples of events that create a sense of hopelessness and events that provide hope.

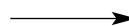
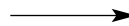
### Hopelessness and Death

### Hope and Life

pain in foot, exhaustion, death seems a release



His father needs Wiesel's support, Wiesel cannot abandon him



# Responding

## *Night* chapters 6 through 9

### Personal Response

What feelings and thoughts went through your mind as you read about Wiesel's final experiences as a German prisoner? What would you say if you could talk to him about this time in his life? What would you want him to explain to you?

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### Analyzing Literature

#### Recall and Interpret

1. Why do Wiesel and his father leave Buna? How do they respond to the circumstances of the forced march?

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2. What happens between Rabbi Eliahou and his son? What does Wiesel's reaction to this incident reveal about his relationship with God?

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3. How does Wiesel treat his father during the journey to Buchenwald and later during Chlomo's illness? How does Wiesel's link to his father affect his will to survive?

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# Responding

## *Night* chapters 6 through 9

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Given their life or death situation, do you believe Wiesel's attitude toward his father was understandable? Explain your reactions.

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5. Wiesel believes that remembering the Holocaust will help to ensure that this type of atrocity does not occur in the future. Do you think learning about historical events can guide people to behave differently? Explain.

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### Literature and Writing

#### Differences in Language

Compare and contrast the language in chapters 6 through 9 with that of chapters 1 through 5. Based on the differences in vocabulary and dialogue, what kinds of physical and emotional changes do you think Wiesel, his father, and the other prisoners experience during their final months of imprisonment? Write your evaluation in a brief essay.

### Extending Your Response

#### Literature Groups

According to political scientist Raul Hilberg, Holocaust survivors shared these common features: "realism, rapid decision making, and tenacious holding on to life." In your group, find and reread passages in which various prisoners combat the urge to give up hope. Recall your **Focus Activity** writings as you discuss the results of prisoners' choices. Consider: Why do some prisoners give up hope? What kinds of events impact their loss of hope? What, if any, inner or outer forces, help the survivors to endure?

#### Learning for Life

Imagine you are an Allied soldier who helps liberate prisoners from a concentration camp. Write a report to your commanding officer explaining the situation you encountered. Use passages and details from the book, along with information gathered from background readings, to generate an accurate, objective description of your findings.

#### Performing

View one or more films about the Holocaust. Work in small groups to script a scene from *Night* for a film version. Select or create appropriate background music. Perform your scene for the class, videotaping it if possible.



Save your work for your portfolio.

# Responding

## *Night*

### Personal Response

Select one portion of narration in *Night* and comment on how it “paints a dark and angry picture of human nature.” What circumstances in the memoir allow for this darker side of human nature to emerge?

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### Writing About the Memoir

On a separate sheet of paper, write a critic’s review of the book. Try to separate your emotional reactions from your literary analysis as you write the review. Give a brief summary of the memoir and discuss why the piece is so effective. Do you think the power of one voice has a greater impact than a listing of statistics? Also, include your feelings about the impact of reading about individuals struggling to survive with the barest means.



Save your work for your portfolio.

# A Wound That Will Never be Healed

Bob Costas

## Before You Read

### Focus Question

Try to explain the indifference of the rest of the world to the work camps of the Holocaust. Are there any parallels today?

### Background

NBC broadcaster Bob Costas, who hosted a late night talk show, spoke with Elie Wiesel in 1992. Wiesel talks about his experiences as a survivor of the Holocaust and provides additional information about his book *Night*.

## Responding to the Reading

1. How does Wiesel explain the fact that no one in his village believed Moché the Beadle's warnings?

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2. At one point during the interview, Wiesel says that one of his first goals was to write for the survivors. Why do you suppose that was an important goal for him?

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3. Costas asks, "To you, what is happiness?" Analyze Wiesel's answer.

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4. **Making Connections** What questions did you have after reading *Night*? Did Wiesel answer any of these questions in this interview?

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## Interview

With a partner, prepare a list of questions you might have asked Elie Wiesel had you been able to interview him. Then conduct your interview for the class, with one partner as interviewer and the other answering as you think Wiesel may have responded. Have the class evaluate your questions and answers, based on what they know from *Night* and from Costas's interview.

# Cattle Car Complex

Thane Rosenbaum

## Before You Read

### Focus Question

How do you respond to a stressful situation? Do you respond only to the current situation or is your response sometimes tied to other stressful situations from the past? How do perceptions of a situation make it more or less stressful?

### Background

Thane Rosenbaum, the son of two Holocaust survivors, gave up his career as a lawyer to become an author. In his first book, a collection of short stories entitled *Elijah Visible*, Rosenbaum uses his family's experiences as a background for many of the story's characters.

## Responding to the Reading

1. What delusions does Adam have while in the elevator? How are these delusions connected to Adam's parents?

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2. What is your impression of the limousine driver's interaction with Adam?

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3. What did you expect to happen when the elevator doors opened?

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4. **Making Connections** What scene in *Night* is similar to the experience that Adam has on the elevator? Describe the similarities.

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## Performing

In groups of three, act out the scene from the story in which the limousine driver and the night guard are talking to Adam Posner in the elevator. Each person in the group should play a different role. Use any setting that might be appropriate. Experiment with different ways to re-create the scene.

# Assault on History and Rewriting History 101

Bob Keeler

## Before You Read

### Focus Question

Think of an issue about which you have a strong opinion. Have you ever spoken out about it? What was the reaction of your audience?

### Background

A small group of people believe that the Holocaust never happened and was merely a long-running Jewish “hoax.” *Newsday* staff writer Bob Keeler examines this group—self-proclaimed Holocaust revisionists—and its theories about the Holocaust.

## Responding to the Reading

1. What does the American Historical Association say about the Holocaust? What do the revisionists say about the Holocaust? What do you think of this controversy?

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2. The director of the United States Holocaust Research Institute says “good scholarship ultimately drives fraud from the marketplace.” What do you think this means? Explain why you agree or disagree.

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3. How does the Committee for Open Debate attempt to spread its message on college campuses? Why does the committee target college students?

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4. **Making Connections** What might Wiesel have to say to the revisionists?

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## Letter to the Editor

People often write letters to the editors of weekly news magazines like *Time* and *Newsweek* to give their opinions on certain topics. On a separate sheet of paper, write a letter to the editor of a magazine to express your opinion on these two articles.

# from *Song of Survival*

Helen Colijn

## Before You Read

### Focus Question

What positive qualities do you think might develop in people who live through experiences as prisoners of war? How might these qualities be used to help others?

### Background

During World War II the Axis Powers—Japan, Germany, and Italy—fought against the Allies of Great Britain, France, China, the United States, and the former Soviet Union. While German and Italian armies conquered much of Europe, Japan fought to control southeast Asia. Japanese soldiers invaded many nearby islands, taking prisoners of war. Prisoners of the Japanese were taken to internment camps. Women and children were taken to one camp, while men were taken to another. In 1941 Helen Colijn was a twenty-year-old Dutch woman living with her family on a small island near Borneo. The Japanese invaded the island and captured Colijn and her two younger sisters. The young women spent the rest of the war in a concentration camp in Palembang on the island of Java in the south Pacific. In *Song of Survival*, Colijn recounts how the women in the internment camps found strength and courage in their friendships with one another.

## Responding to the Reading

1. What activities helped the women take their minds off being in an internment camp? What does this tell you about human nature?

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2. How would you describe Colijn's attitude? Did she foresee a day when the prisoners would be released?

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3. What do you think the message was in Miss Dryburgh's song, "The Captives' Hymn"?

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4. **Making Connections** In what ways do you think Colijn's experiences in the Japanese internment camp were similar to Wiesel's experiences at Buna? In what ways were they different? Explain.

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## Creating a Newspaper

The newspaper in the reading was created with the "hope that by sharing a common news bulletin we may help to strengthen the bonds between us by getting to know each other." Create a newspaper for your classroom. Include bulletins about things that will be of interest to everyone in the class, such as homework assignments, upcoming birthdays, and other events.



# from . . . I never saw another butterfly . . .

Edited by Hana Volavková

## Before You Read

### Focus Question

How do you deal with feelings of sadness or anger? In what ways can writing or drawing serve as an outlet for feelings?

### Background

. . . *I never saw another butterfly . . .* is a book of art and poetry created by children from the Terezin Concentration Camp. Their thoughts, dreams, and fears are reflected in their work.

## Responding to the Reading

1. The tone of a work conveys the writer's attitude about his or her topic. What general tone can you detect in these poems? Explain.

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2. Describe the situation in "A Letter to Daddy." Where is the speaker? Where is the father?

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3. In your opinion, which poem evokes the strongest reaction? Explain.

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4. **Making Connections** Which poem sounds as if it could have been written by Wiesel? Give reasons for your answer.

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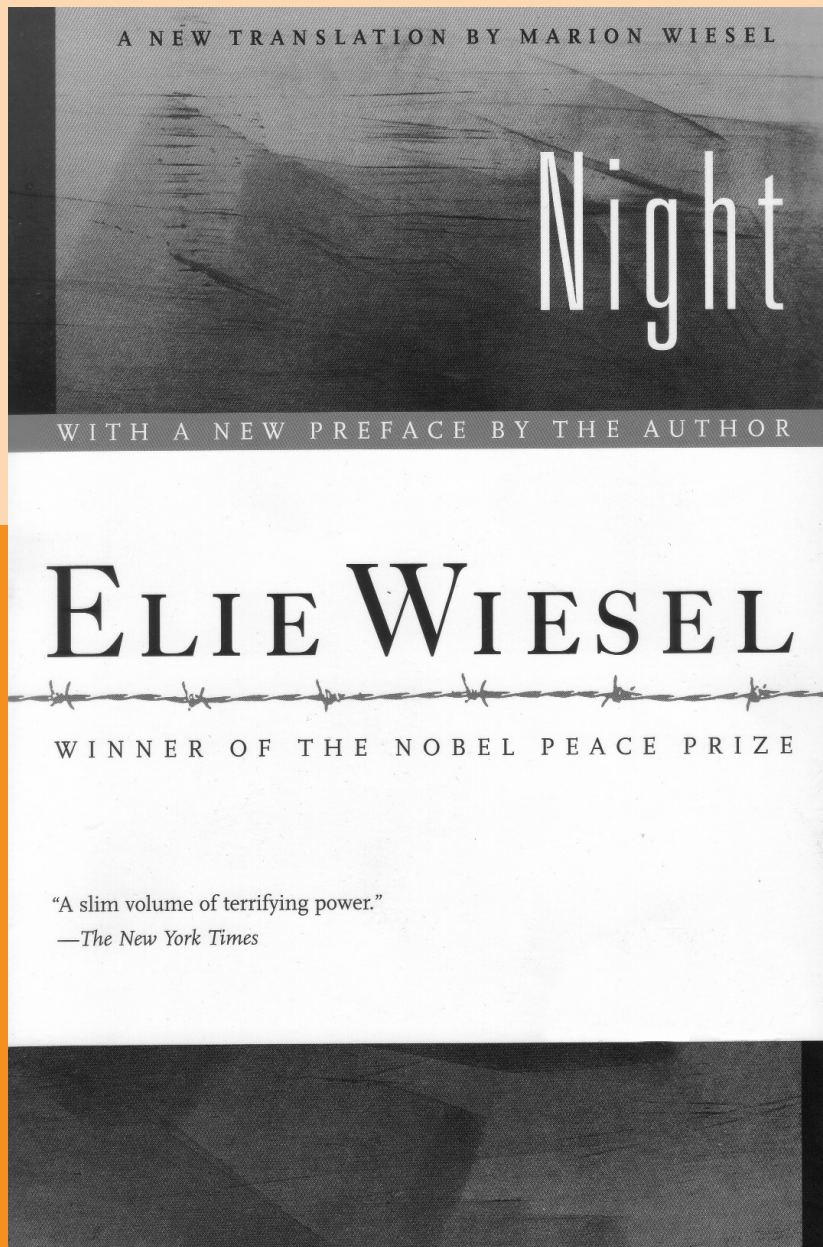
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## Literature Groups

Mrs. Brandeis knew the power of the imagination. In your group, discuss the ways in which imagination has served you. What advantages might there be to having an active imagination? Discuss situations where the power of imagination has served to inspire or heal.

## A TEACHER'S RESOURCE *for*



PART OF THE "WITNESSES TO HISTORY" SERIES PRODUCED BY

FACING HISTORY AND OURSELVES & VOICES OF LOVE AND FREEDOM



A TEACHER'S RESOURCE *for*

# Night

by Elie Wiesel

Part of the "Witnesses to History" series produced by  
Facing History and Ourselves & Voices of Love and Freedom

# Acknowledgments

Voices of Love and Freedom (VLF) is a nonprofit educational organization that promotes literacy, values, and prevention. VLF teacher resources are designed to help students:

- appreciate literature from around the world
- develop their own voices as they learn to read and write
- learn to use the values of love and freedom to guide their lives
- and live healthy lives free of substance abuse and violence.

*Voices of Love and Freedom* was founded in 1992 and is a collaboration of the Judge Baker Children's Center, Harvard Graduate School of Education, City University of New York Graduate School, and Wheelock College.

For more information, call 617-635-6433, fax 617-635-6422, e-mail VLFBOSTON@aol.com, or write Voices of Love and Freedom, 67 Alleghany St., Boston, MA 02120.

Facing History and Ourselves National Foundation, Inc. (FHAO) is a national educational and teacher training organization whose mission is to engage students of diverse backgrounds in an examination of racism, prejudice, and antisemitism in order to promote the development of a more humane and informed citizenry. By studying the historical development and lessons of the Holocaust and other examples of genocide, students make the essential connection between history and the moral choices they confront in their own lives.

For more information, contact FHAO, National Office, 16 Hurd Road, Brookline, MA 02445; 617-232-1595; <http://www.facing.org>.

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# Witnesses to History

It has been said that memory is the imprint of the past upon us as individuals and as members of a family, an ethnic or religious group, a community, even a nation. Our memory is also the keeper of what is most meaningful to our deepest hopes and our greatest fears. *Voices of Love and Freedom* and *Facing History and Ourselves* have created teacher resources for six literary works that focus on individual encounters with history in ways that deepen our understanding of the connections between past and present. Each also reveals the importance of confronting history in all of its complexity, including its legacies of prejudice and discrimination, resilience and courage.

*Voices of Love and Freedom* and *Facing History and Ourselves* have developed a teacher resource for each of the following titles:

*The Giver* by Lois Lowry—a futuristic novel that explores the relationship between past and present, between identity and memory. **The Central Question:** How do our individual and collective memories shape who we are today and influence our futures?

*Night* by Elie Wiesel—a memoir that focuses on the final year of the Holocaust—a year the author spent at Auschwitz, a Nazi death camp. **The Central Question:** What is the relationship between our stories and our identity? To what extent are we all witnesses of history and messengers to humanity?

*Farewell to Manzanar* by Jeanne Wakatsuki Houston and James D. Houston—an account of a young girl’s experiences at an internment camp in the United States during World War II. It reveals how the time Jeanne Wakatsuki spent at Manzanar shaped her identity—her sense of who she is and what she might become. **The Central Question:** How do our confrontations with justice and injustice help shape our identity? How do those confrontations influence the things we say and do?

*Warriors Don’t Cry* by Melba Pattillo Beals—a first-hand account of the integration of Central High School in Little Rock, Arkansas, in 1957. The book explores not only the power of racism but also such ideas as justice, identity, loyalty, and choice. **The Central Question:** What can we do alone and with others to confront racism? How can we as individuals and as citizens make a positive difference in our school, community, and nation?

*Kaffir Boy: The True Story of a Black Youth’s Coming of Age in Apartheid South Africa* by Mark Mathabane—a first-person narrative about the impact of racism and segregation on a young black South African in the 1970s. The book can be used to deepen an understand not only of racism but also of such concepts as identity, resilience, and resistance. **The Central Question:** What are different ways we struggle for freedom?

*The Joy Luck Club* by Amy Tan (coming in fall, 1999).

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## Teacher Resources

Each teacher resource is organized around a central theme or question related to the theme of the work. The following strategies are used to develop the central question and related ideas and promote literacy and social skills.

### Central Theme or Question

While several themes from the story are explored in the teacher resource, the central theme has been selected to assure that activities build upon one another and provide students with a deep understanding of a key aspect of the story.

### To Connect

The activities in the *To Connect* sections of the resources are pre-reading activities. They include suggestions for introducing the central theme, using teacher and student stories to encourage a connection with the central theme, discussing key concepts, and providing an historical and conceptual context for understanding the literary work. One of the primary purposes of these activities is to help students *to connect* their own personal experience to the issues raised in the story prior to reading the story.

### To Discuss

After reading the story or a section of the story, a variety of discussion questions help teachers foster a lively conversation that deepens comprehension and widens students' perspectives. These questions also encourage interpretation of the text and develop important concepts as well as reinforce speaking, listening, and critical thinking skills.

### To Practice

After students have read and discussed a story (or section), a variety of interactive activities provide practice in key literacy and social skills. Some of these activities involve the whole class in reenactments of key scenes, role playing, and debates. Others are partner or individual activities that provide opportunities to practice literacy skills (listening and speaking) and/or social skills (perspective taking and conflict resolution).

### To Express

Students are encouraged to reveal their understanding of the story through the use of journals and structured writing activities. These activities help students appreciate the author's craft as well as develop their own writing skills. At the end of each teacher resource, the Final Writing Activity helps students express their understanding of the book and their responses to the Central Question.

### To Participate

Some teacher resources contain suggestions for engaging students in community service projects at school, in the home, or in the neighborhood. These activities build on insights and values developed through reading and discussing the story.

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## **Voices of Love and Freedom**

Voices of Love and Freedom is a K–12 educational organization that helps students appreciate literature from around the world, develop their own voices as they learn to read and write, learn to use the values of love and freedom to guide their lives, and live healthy lives free of substance abuse and violence.

## **Facing History and Ourselves**

Facing History and Ourselves is an educational organization that helps teachers and their students find meaning in the past and recognize the need for participation and responsible decision making. By providing an interdisciplinary framework for examining the meaning and responsibilities of citizenship, Facing History expands knowledge, challenges thinking, and stretches students' imagination.

# About the Book

## Story Summary

*Night* is a terse, terrifying account of the experiences of a young Jewish boy at Auschwitz, a Nazi death camp. The book opens in 1941 in his hometown of Sighet, a small isolated community tucked away in the mountains of Transylvania, then under Hungarian rule. Eliezer, the narrator, begins with a description of Jewish life in the town. He also draws a vivid picture of himself and his family. He focuses in particular on his fascination with his religion, particularly the mystical aspects of his faith.

In 1941, Europe is in its third year of war. By this time it has become more and more dangerous to be a European Jew. Yet, despite the news from other countries, the Jews of Sighet refuse to believe that they are at risk. They dismiss the stories of Moshe the Beadle, a foreign Jew who was deported to German-occupied Poland in 1941 along with thousands of other Jews who held foreign passports. After escaping from the Germans, Moshe returns to Sighet to alert the Jews to the danger and finds no one is willing to even imagine that he is telling the truth.

People prefer to be optimistic. Their optimism lingers even after German soldiers enter the town in the spring of 1944, force the Jews into ghettos, and, eventually, into cattle cars for deportation to Auschwitz-Birkenau in Poland. Among those Jews are fifteen-year-old Eliezer, his parents, and his sisters. Only when the trains pull into Auschwitz do they begin to realize the horror that lies before them. The women—including Eliezer's mother and sisters—are immediately separated from the men. It was the last time that Eliezer would see his mother and youngest sister.

In the weeks that follow, Eliezer and his father are stripped of their clothing, their hair, and ultimately their names. Each is now identified by a number tattooed on his arm. In the months that follow, they endure hunger, humiliation, and a violence beyond cruelty in the various camps that make up Auschwitz-Birkenau, including Buna, a slave labor camp. Then in the winter of 1945, as the Allies close in on the German army, the camp is evacuated. Eliezer, his father, and the other prisoners are forced to travel in winter on foot and in open cattle cars to yet another prison camp, this time Buchenwald in Germany. Not long after they arrive, Eliezer's father develops dysentery and slowly dies. Three months later, the camp is liberated. After several weeks in a hospital, hovering between life and death, Eliezer gathers the strength to look at himself in a mirror. He writes, "From the depths of the mirror, a corpse gazed back at me. The look in his eyes, as they stared into mine, has never left me." (page 109)

## Critical Responses to the Book

*Night* was Elie Wiesel's first book. Written in Yiddish ten years after his liberation from Buchenwald, it was originally published under the title *And the World Has Remained Silent*. In 1958, it was condensed and printed in French as *La Nuit*, and translated into English in 1960 as *Night*. Wiesel wrote five other books in rapid succession: *Dawn* (1960), *The Accident* (1961), *The Town Beyond the Wall* (1962), *The Gates of the Forest* (1964), and *A Beggar in Jerusalem* (1968). In many ways, *Night* is



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the starting point for Wiesel's other books.

Robert McAfee Brown, a professor of theology, has called *Night* the one book by Wiesel "that most cries out not to be touched, interpreted, synthesized. It must be encountered first hand."\* Wiesel himself says of the book, "when I wrote it in 1955, while I wrote it, it might have been the only book I would have written. To me it would have been enough."\*\* Although the book was favorably reviewed, it did not attract many readers. In the late 1950s and early 1960s, few people were willing to confront the Holocaust. Today the book has been translated into dozens of languages and is read by people around the world.

### About the Author

Elie Wiesel was born in 1928 in Sighet, a border town of about 120,000 people. It is a town with a long and complicated history. After World War I, it was a part of Hungary, then handed over to Romania, and then taken back by Hungary at the beginning of World War II. During the war, the town became part of Hitler's Third Reich. After the war, it was under Russian rule for a time and then turned over to Romania.

Wiesel grew up in the Jewish section of Sighet. His father, Shlomo, was a shopkeeper who was deeply involved in the Jewish community. He wanted his only son (Elie Wiesel had three sisters) to be as practical as he himself was. The boy's mother, a well-educated woman, encouraged him to be pious. She would have liked for her son to become a rabbi. As a boy, Wiesel felt closer to his mother than his father. He immersed himself in religious studies and dreamed of becoming a scholar.

Then in March of 1944, the Germans entered Hungary and the boy's life changed forever. Within a month, the Nazis were deporting thousands of Jews from Transylvania, including about fifteen thousand from Sighet and eighteen thousand from neighboring villages. Wiesel, at the age of fifteen, was among those shipped to Auschwitz along with his parents and sisters. There his mother and youngest sister were immediately sent to the gas chambers. His two older sisters managed to survive, but he did not know their fate until after the war.

Wiesel and his father clung to one another from their arrival at Auschwitz to their entry into Buchenwald. There his father developed dysentery and died just three months before liberation.

After the war, Wiesel was sent to France along with four hundred other child refugees. At the border, the children were asked if they wanted to become French citizens. Wiesel, unable to understand the question, did not respond. As a result, he was stateless until 1963, when he became a U.S. citizen. Over the next few years, Wiesel studied French, continued his Jewish studies, and took classes in philosophy and literature. He supported himself by tutoring in Yiddish, Hebrew, and the Bible.

For Wiesel, the French language offered a "new beginning, a new possibility, a new world." Although he eventually became a reporter who wrote articles in

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\* Robert McAfee Brown, *Elie Wiesel, Messenger to All Humanity* (University of Notre Dame Press, 1983), 51.

\*\* Henry James Cargas, *Conversation with Elie Wiesel* (Justice Books, 1992), 89.

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Hebrew, Yiddish, and English (which he learned in 1952 on a trip to India), all of his books except *Night* have been written in French. And it was a Frenchman who first encouraged him to tell his story. On one assignment in 1954, he met the French Catholic writer François Mauriac who not only urged the young reporter to write about his experiences but also helped him find a publisher. Two years later, Wiesel completed the first version of *Night*. After it was condensed and translated from Yiddish into French, Mauriac wrote the foreword.

The publication of *Night* marked the beginning of Wiesel's literary career. Since then, he has written more than thirty-five books. After their marriage in 1968, his wife, Marion, served as his English translator. The Wiesels live in New York City with their son, Elisha. Today Wiesel is not only a writer but also a teacher. He is Andrew W. Mellon Professor in the Humanities and University Professor at Boston University. He is also an observant Jew who continues to be a witness to history. He has spoken out repeatedly against injustices wherever they occur in the world. Over the years, he has received many awards for his work, including the Presidential Medal of Freedom, the United States Congressional Gold Medal, the French Legion of Honor, and, in 1986, the Nobel Peace Prize. In presenting the award, Egil Aarvik, the chair of the Nobel Committee, said the following of Wiesel:

His mission is not to gain the world's sympathy for the victims or the survivors. His aim is to awaken our conscience. Our indifference to evil makes us partners in the crime. This is the reason for his attack on indifference and his insistence on measures aimed at preventing a new Holocaust. We know that the unimaginable has happened. What are we doing now to prevent its happening again?

Through his books Elie Wiesel has given us not only an eyewitness account of what happened, but also an analysis of the evil powers which lay behind the events. His main concern is the question of what measures we can take to prevent a recurrence of these events.\*

By the 1990s, Wiesel was expressing his concern by traveling to war-torn countries to call attention to violations of basic human rights.

## About the New Translation

Elie Wiesel poses the question in the Preface to the new translation by Marion Wiesel, his wife and longtime translator, "Why this new translation, since the earlier one has been around for forty-five years?" His response is simple. Because he was an unknown author who was just getting started, he was simply pleased that his story was finally being published. He recalls thinking the original British translator's version of his memoir "seemed all right," but admits to never rereading it until now. Wiesel writes, "And so, as I reread this text written so long ago, I am glad that I did not wait any longer. And yet, I still wonder: Have I used the right words?"

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\* Egil Aarvik, "The Nobel Peace Prize, 1986" (Sweden, 1986).

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What does Wiesel’s question open up for teachers and students to discuss in the classroom? What are the “right words” to express and document one’s experience in the camps? In the opening of the new Preface, Wiesel begins to respond to this important question by stating,

In retrospect I must confess that I do not know, or no longer know, what I wanted to achieve with my words. I only know that without this testimony, my life as a writer—or my life, period—would not have become what it is: that of a witness who believes he has a moral obligation to try and prevent his enemy from enjoying one last victory by allowing his crimes to be erased from human memory.

## The Context of the Story

Much of *Night* takes place within a single year, 1944–1945. It was the final year of what later became known as the *Holocaust*, a Greek word that means “complete destruction by fire.” Between 1933 and 1945, Adolf Hitler and his followers murdered about one-third of all the Jews in the world. Young and old alike were killed *solely* because of their ancestry.

### Roots of Antisemitism

Scholars are still debating why the Jews were singled out for destruction. Historians have traced negative feelings about Jews back over two thousand years to the time of the Roman Empire and the beginnings of Christianity. Jesus lived as a Jew in Palestine at a time of crisis. After the Romans conquered the country, they insisted that the Jews not only obey Roman laws but also worship Roman gods just as other conquered people did. When Jews refused to do so, they were labeled “stubborn,” “clannish,” and “hostile.” As pressure to accept Roman culture mounted, Jews searched desperately for a way to maintain their religious identity. Some urged open rebellion against Rome. Others, including Jesus, argued for peace.

As each side marshaled arguments in defense of its position, the debate increased in intensity. Still, all of the attacks and counterattacks took place within the context of Judaism. Only when Jesus’s disciples separated themselves from Judaism, did their words take on new meaning. They became, in the words of Krister Stendahl, a professor of Christian Studies, “missiles hurled from a mainly gentile Church toward the Synagogue across the street, from which now those Jews who followed Jesus had been excommunicated. And by that shift Christian anti-Judaism was born.” He goes on to say that much has been written about why and how the parting of ways happened, but no one factor was decisive. But once the division was established, both the Church and the Synagogue “felt the necessity to define themselves by sharpening their differences” even though the two faiths are more alike than they are different. As a result, each came to regard the other as not only different but also suspicious,

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even dangerous.\*

As a small minority in Europe, Jews were particularly vulnerable to attacks by the Christian majority. By the sixteenth century, many were totally isolated from their Christian neighbors. In a number of countries, people of the Jewish faith were confined to ghettos, sections of a city or town enclosed by high walls and guarded by Christian gatekeepers. With more rigid separation came new myths and misinformation. Jews and other minorities were increasingly portrayed as agents of the devil responsible for every catastrophe, from random crime to plague and drought. People had moved from fearing those they did not know to regarding them as the enemy.

### **Race and Antisemitism**

By the 1700s and 1800s, even as the walls of the ghettos were coming down, a new idea was reviving the old myths and misinformation. That idea was *race*. Until the 1800s, the word referred mainly to people who shared a nationality or were related to one another in some way. Now many scientists used the term *race* to refer to those who shared a genetic heritage. Some were so certain that “race” explained all of the cultural differences they observed in the world that they distorted facts or made claims they could not substantiate. Many even ranked the “races.” At the top were the “Aryans,” a mythical people that left India in the distant past and carried its language and culture westward.

A number of people took pride in tracing their ancestry to the “Aryans.” Increasingly, these Europeans and Americans believed that, as the descendants of the “Aryans,” they were superior to other “races,” including the Jewish or “Semitic race.” In the past, Jews were targeted for discrimination because of their religious beliefs. Now they were excluded because of their “race.” *Antisemitism*, which literally means “against Semites,” was coined specifically to describe this new hatred of Jews.

Scientists who showed the flaws in racist thinking were ignored. In the late 1800s, the German Anthropological Society tried to determine whether there really were racial differences between Jewish and “Aryan” children. After studying nearly seven million students, the society concluded that the two groups were more alike than different. Historian George Mosse notes that the survey had surprisingly little impact: “The idea of race had been infused with myths, stereotypes, and subjectivities long ago, and a scientific survey could change little. The idea of pure, superior races and the concept of a racial enemy solved too many pressing problems to be easily discarded.”\*\*

By the early 1900s, “race” had become the distorted lens through which too many people viewed the world. And as racist thinking became “respectable,” attacks against Jews and other minorities intensified. These attacks were particularly virulent in times of stress and uncertainty, like the worldwide depression that began in the late 1920s and early 1930s. At such times, having a “racial enemy” who can be blamed for society’s problems offers an easy answer to complex problems.

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\*Krister Stendahl, “Can Christianity Shed Its Anti-Judaism?” *Brandeis Review* (Spring 1992), 26.

\*\*George Mosse, *Toward the Final Solution: A History of European Racism* (Fertig, 1978).

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In 1933, for example, a Protestant minister in Germany wrote, “In the last fifteen years in Germany, the influence of Judaism has strengthened extraordinarily. The number of Jewish judges, Jewish politicians, Jewish civil servants in influential positions has grown noticeably. The voice of the people is turning against this.”\* Yet government statistics paint a very different picture. In 1933, Jews made up less than 1 percent of the population. And of the 250 Germans who held prominent government posts between 1919 and 1933, only four were Jews. The myth of a Germany dominated by Jews was fostered by groups like Adolf Hitler’s National Socialist, or Nazi, party. In speech after speech, they maintained that the Jews were everywhere, controlled everything, and acted so secretly that few could detect their influence. The charge was absurd; but after hearing it again and again, many came to believe it.

### **The Rise of Hitler**

In January 1933, Adolf Hitler became chancellor, or prime minister, of Germany. Within weeks, he had set into motion a series of laws and orders that replaced a democratic government with a dictatorship based on “race” and terror. From the start, he targeted Jews as “the enemy.” Little by little, step by step, they were separated from their neighbors. Then in 1935, Hitler announced three new laws that stripped Jews of citizenship and made it a crime for Christians to have contacts with them.

Once he was firmly in control of Germany, Hitler turned his attention to neighboring countries. By 1940, he ruled much of Eastern and Western Europe. In one conquered nation after another, Jews were identified, isolated, and ultimately singled out for murder. By 1943, most European Jews were either dead or on the way to death camps.

Only one large group was still alive: the Jews of Hungary. They were safe chiefly because Hungary was an ally of Germany rather than a conquered nation. As an ally, Hungary had its own anti-Jewish laws, but Miklos Horthy and the nation’s other leaders were not willing to murder or expel Hungarian Jews. By 1943, Hitler was demanding that they do so. He wanted jurisdiction over Hungarian Jews. When the Hungarians refused to grant it, he took control of the government. By the spring of 1944, the Nazis were shipping twelve thousand Hungarian Jews a day to their death. *Night* is the true story of a teenager who was among the hundreds of thousands of Jews deported that spring. Fewer than one out of every four of them survived the Holocaust.

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\*Victoria Barnett, *For the Soul of the People* (Oxford University Press, 1992), 24.

# About the Teacher Resource

## Exploring the Central Question



**What is the relationship between our stories and our identity?  
To what extent are we all witnesses of history and messengers to  
humanity?**

The Central Question, one of several important questions explored throughout the book, focuses on the ways memory, identity, and voice are linked. The question is reflected in the corpse-like image the narrator sees in the mirror at the end of *Night*. Wiesel has spoken of that image:

One day as I was looking in a mirror, I didn't recognize myself... I then decided that since everything changes—even the face in the mirror changes—someone must speak about that change. Someone must speak about the former and that someone is I. I shall not speak about all the other things but I should speak, at least, about *that* face and *that* mirror and *that* change. That's when I knew that I was going to write.\*

This teacher resource explores how the author tells the story of *that* face, *that* mirror, and *that* change. It also considers why he views his writing as bearing witness. He once said in an interview, "In the Jewish tradition a witness is a kind of messenger. The witness says, 'That is how things are.' 'Amen' in Hebrew means, 'That's how it is.' The witnesses we are make us into messengers."\*\* To the question of what that means to his readers, Wiesel replies:

True writers want to tell the story simply because they believe they can do something with it—their lives are not fruitless and are not spent in vain. True listeners want to listen to stories to enrich their own lives and to understand them. What is happening to me happens to you. Both the listener and the reader are participants in the same story and both make it the story it is.†

This teacher resource focuses on questions that help students better understand the links between our identity and the stories we tell, as well as those that bring together the storyteller with those who listen to or read his or her story.

## Resource Overview

Students explore the Central Question by focusing on several connected ideas—identity, stories and storytellers, and witnessing. As a pre-reading activity, they are asked to list the memories, experiences, and ideas that have shaped their own identity. Then as they read, they begin to explore the identity of Eliezer, a young Jew who lives in a small town in the Carpathian Mountains during World War II. As the story

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\* From Henry James Cargas, *Conversation with Elie Wiesel* (Justice Books, 1992), 88.

\*\* *Ibid.*, 84.

† *Ibid.*, 86.

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progresses, students trace the way the boy's view of himself and others changes. At the end of the book, they consider why the author feels he must tell this story and how that story links us to him. Students will also reflect on the ways their own stories shape their identity and their role as both witness and messenger.

This teacher resource divides *Night* into five separate readings. In the first, teachers will want to not only introduce the Central Question but also place the book in an historical context. The next three readings focus on Eliezer's struggle to maintain his identity at Auschwitz. In the final section, students consider why Elie Wiesel believes he must tell the world what happened there and what that story means to readers. Students also reflect on their own stories and decide which require telling.

## Literary Analysis

In *Night*, Elie Wiesel uses a variety of literary techniques in telling his story. Many of the discussion questions, practice activities, and journal suggestions explore these techniques in greater detail.

**Genre:** *Night* is not an easy book to classify. In many ways, it defies labels. Although it is a book that reads like a novel, it is a true story. Although it is autobiographical, it is not an autobiography. Elie Wiesel has called *Night* a *memoir*—"an autobiographical story, a kind of testimony of one witness speaking of his own life, his own death."\* The witness speaks not in his own voice but as "Eliezer." In structuring the book in this way, Wiesel suggests that *Night* is as close as he can come to the truth of his experiences.

Some critics have described *Night* as a series of vignettes that follow a pattern found in initiation stories and stories of journeys. In an initiation story, a youngster goes through difficult trials to discover something new about himself or herself, people in general, or the world. Books about journeys are organized in a similar way. They, too, are stories of discovery, growth, and change.

**Theme:** Of his first night at Auschwitz-Birkenau, Wiesel writes, "Never shall I forget that night, the first night in the camp, which has turned my life into one long night..." The story that Eliezer tells is in effect a journey through a darkness that eclipses light. It is the darkness of Auschwitz, the darkness of the Holocaust itself. The quotation hints at other ideas explored in this teacher resource—remembrance and voice. Other themes include the following:

- Barriers to knowing
- The concept of "choiceless choices"—choices made in the absence of significant alternatives
- Survival

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\* From Henry James Cargas, *Conversation with Elie Wiesel* (Justice Books, 1992), 86.

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- The relationship between parent and child
  - Dehumanization

**Point of View:** *Night* is written in the first person as an eyewitness account. It reflects Wiesel's belief in the importance of giving public expression to one's memories through personal testimony. This teacher resource explores why the telling of one's own story in one's own voice is important to both the storyteller and the reader.

**Style:** The original manuscript of *Night* was 862 pages long. Wiesel cut the manuscript to 245 pages for the first edition in Yiddish, the everyday language of the Jews of Eastern Europe. Later the manuscript was pared even further. The French edition is 178 pages long and the English edition, 109 pages. Wiesel says the following of his taut, concise writing style:

All my subsequent works are written in the same deliberately spare style as *Night*. It is the style of the chroniclers of the ghettos, where everything had to be said swiftly, in one breath. You never knew when the enemy might kick in the door, sweeping us away into nothingness. Every phrase was a testament. There was no time or reason for anything superfluous... If the violin is to sing, its strings must be stretched so tight as to risk breaking; slack, they are merely threads.\*

Critics suggest other reasons for Wiesel's direct style. At the beginning of *Night*, Wiesel describes how Moshe the Beadle tells the townspeople of what he himself witnessed—the mass murder of thousands of Jews. No one pays attention to his story. Wiesel seems determined that, unlike Moshe the Beadle, he will be heard and believed. To accomplish that goal, he uses the techniques of a reporter. He writes with such directness and clarity that events speak for themselves. Each word is carefully chosen. Sentences are short and to the point. Some are just one or two words in length. The controlled language offers a sharp contrast to the reality about which it speaks—a reality that was beyond control.

## Social Skills and Values

The social skills and values emphasized in this teacher resource are perspective taking, cultural awareness, and social awareness.

**Perspective taking:** The major social skill emphasized in this resource is perspective taking. Students are encouraged to view events from the narrator's perspective. In a sense, he is initiating the reader into his world.

**Social and cultural awareness:** Students are encouraged to explore Elie Wiesel's identity as a Jew in Transylvania in the early 1940s and examine the ideas, events, and experiences that shaped his identity.

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\* Elie Wiesel, *All Rivers Run to the Sea: Memoirs* (Knopf, 1995), 321.



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## Cross-Curricular Activities/Facing History and Ourselves

*Night* offers many opportunities for cross-curricular activities in social studies. It can be used to deepen understanding of ideas and content important to the study of history, psychology, and sociology, as well to the themes developed in a Facing History and Ourselves (FHAO) course. Many Facing History teachers teach the book along with the case study on the Holocaust.

# Defining Identity

(pages 3-22)

## Overview

*Night* begins toward the end of 1941 in Sighet, a small isolated town in Hungary. In introducing the community to the reader, Eliezer, the narrator of the book, focuses on Moshe the Beadle, the man who initiates him into the *kabbalah*, a form of Jewish mysticism. The story itself begins on the day that all foreign Jews in Sighet are expelled, including Moshe. He and the others are shipped to German-occupied Poland where the Nazis force them to dig their own graves before slaughtering them. Moshe miraculously escapes and returns to Sighet to alert his friends to the danger, but no one believes him. Moshe grows more and more silent as life goes on as usual. By the spring of 1944, the townspeople are hopeful that the war will soon be over. They hear on the radio that Russian troops are advancing farther and farther west. But within days of those broadcasts, German soldiers appear on the streets of Sighet. They order every Jew to wear a yellow star. Soon after, they set up two ghettos in the town. And just a few weeks later, deportations begin—this time all Jews are expelled. Eliezer, his parents, and sisters are among those marched to the railroad station and herded onto cattle cars headed for an unknown destination.

## Teaching Focus

The Whole-Class Activity places *Night* in an historical context. The other activities focus on the factors that shape identity, our own as well as Eliezer's.

## To Connect

### Introduce the Central Question

**Q:** What is the relationship between our stories and our identity? To what extent are we all witnesses to history and messengers to humanity?

*Pre-reading activities that help students to connect their personal experiences to the story*

*Night* is a memoir—an autobiographical story. The term comes from a Latin word meaning “to remember.” In the book, Elie Wiesel recalls what he saw and experienced during the Holocaust. He tells too of how that story changed him as a person. When asked why he has chosen to tell it, he responds by speaking of those who did not survive to tell their own stories. “I owe them my roots and memory. I am duty-bound to serve as

\* Elie Wiesel, “Why I Write,” in *Confronting the Holocaust: The Impact of Elie Wiesel*, edited by Alvin Rosenfeld and Irving Greenberg (Indiana University Press, 1978), 202.

their emissary, transmitting the history of their disappearance, even if it disturbs, even if it brings pain. Not to do so would be to betray them, and thus myself.”\* Discuss that statement with students. What is he suggesting about the relationship between the story he tells and his identity? About the importance of “bearing witness”? Share with students the Central Question and explain that they will continue to explore these questions as they read the book.

### Teacher Activity: *Who Am I?*

To help students understand the relationship between identity and memory, have them consider some of the factors that shape their own identity. Point out that “Who am I?” is a question almost everyone asks at one time or another. In answering, we define our identity. Our identity is a combination of many factors. It includes both the labels others place on us and the words and phrases we use to describe ourselves. Gender, ethnicity, religion, occupation, and physical characteristics are all part of one’s identity. So are ties to a particular neighborhood, school, or nation. Our values and beliefs are also a part of who we are as individuals, as are the experiences that have shaped our lives. Some of these experiences are personal and private. Others demand to be told, because they make a difference to us all.

One way to help students think about identity is by creating identity boxes. To model the process, create your own box. It might focus on your identity today or when you were a teenager. On the outside of a cardboard box, write words that others might use to describe you then or now. Inside the box place pictures of people important in your life and brief descriptions of events that made a difference in your life or mementos of those experiences. Share several items both inside and outside of the box with the class. Be sure to explain the significance of each item you chose by telling how it helped to shape your identity.

### Partner Activity: *Creating Identity Boxes*

Ask students to create their own identity boxes (or brown paper bags). Then have them share items in their boxes with a partner. They may also wish to share their boxes with the class as a whole. Encourage them to notice experiences they have in common, as well as the things that make each of them unique. Encourage students to add to their boxes as they read *Night*, a book about a young teenager whose identity was shaped by experiences very different from their own. Explain that their boxes will be used for a writing project after they have finished the book.

## Whole Class Viewing: *Introduction to Night*

Tell students that they are going to be reading a story about a boy who survived a time in Europe when millions of children, women, and men were systematically murdered by the Germans solely because of their ancestry. That time in history is known as the *Holocaust*.

To provide students with a context for the book, you may wish to share the material provided in About the Author, the Context of the Story, and the Timeline of the Holocaust (Appendix B). You may also wish to show the first twenty minutes of the video *Survivors of the Holocaust* (TBS, sixty minutes, color; available from Facing History and Ourselves). The documentary draws on the experiences of young Jews in Europe before, during, and immediately after World War II. Produced by Steven Spielberg, it is structured chronologically and conveys both the diversity of survivor experiences and the enormity of the Holocaust. The first part of the film (through the creation of Auschwitz) establishes an historical context for *Night*.

The video can be used to expand on earlier discussions of identity:

- What do the survivors remember about their childhood? How are their memories similar to your own? What differences seem most striking?
- How did the Nazis' rise to power, first in Germany and then in other European countries, affect the way the various speakers saw themselves and others?
- Why do you think these survivors have chosen to tell their stories to the world? What do they expect you and others to learn from such stories?

At the end of this discussion, tell students that they will be revisiting these and others questions of memory and identity throughout their reading of *Night*.

## Wrap-Up Suggestions

Explain to the class that they will be reading and discussing an autobiographical story set in Europe during World War II. The book focuses on a fifteen-year-old boy. It explores his identity, his experiences in a Nazi death camp, and his insistence on remembering what he witnessed so that he can tell the world. Identity. Memory. Witness. Messenger. These four ideas are central to understanding the book and applying its lessons to our own lives.

## To Read

You may wish to have individual students read the first section (pages 3-22) aloud to the class as a whole or have pairs of students read to one another. Alternately, you might read the first three pages aloud to the class and then have them silently read the remainder of this section on their own.

## To Discuss

After students have completed the reading, ask what questions or comments they have about what they have read. Help them find answers to their questions and address their concerns before considering the questions that follow. These questions have been grouped to focus the discussion on particular themes or subthemes. Many are designed to build critical thinking or reading comprehension skills. As students respond to these questions, encourage them to refer to passages or examples from the book that support their ideas.

*Open-ended questions that help students **to discuss** the most important themes and issues*

### Explore the factors that shape Eliezer's identity.

- How does Eliezer describe himself?
- What is his family like? To whom in his family does he seem most attached? With whom would he like to be closer?
- What role does Moshe the Beadle play in Eliezer's life?
- How important is religion to the way Eliezer defines his identity?

### Consider why no one believed Moshe the Beadle.

- How does Eliezer view Moshe at the beginning of the book? How do others in Sighet regard him?
- Why were Moshe and other foreign Jews expelled from Sighet? How do other Jews in the community respond to the deportation of foreign Jews?
- What did Moshe witness when he was shipped to Poland? Why does he want the Jews of Sighet to know what he saw?
- Why is it so important to Moshe that he be believed?
- Was Moshe a madman as some people claim? What does that label seem to mean in Sighet? What does the word mean to you?

**Explore the relationship between Sighet and the outside world between 1941 and 1944.**

- What do the Jews of Sighet know about the outside world in 1941? How do they respond to what they know?
- Why do you think they refuse to believe Moshe when he returns to Sighet?
- Do you think people really believe that Moshe is lying to them? What is the difference between saying that someone is lying and saying that you cannot believe what he or she is saying?
- What kinds of stories do you find it easiest to believe? What kinds of stories do you find it hardest to accept as true? What are the main differences between the stories you believe without question and those you doubt?
- What do the Jews of Sighet know about the outside world by the spring of 1944? How do you account for the way they respond to the stories they hear by word of mouth? Over the radio? Have you or someone you know ever responded to news in similar ways?
- How do the Jews of Sighet react to the arrival of the Germans? The creation of the ghettos? Their own deportation? How do you account for these responses?

**Discuss the way the author tells his story.**

- Why do you think Elie Wiesel begins *Night* with the story of Moshe the Beadle?
- What lessons does the narrator seem to learn from Moshe's experiences in telling his own story?
- Why do you think Elie Wiesel tells his story in the first person perspective? If *Night* were written in the third person, would it be more or less believable?

## To Practice

### Partner Activity: *Creating Eliezer's Identity Box*

Have students work with a partner to create an identity box for Eliezer much like the ones they constructed earlier. Ask students to insert in the box the labels Eliezer would use to describe himself. What events or expe-

*Interactive activities that help students **to practice** literary skills, social skills, and values*

periences seem most important to him? What books and ideas have shaped his identity? Have students write on the outside of the box the words or phrases Eliezer's family might use to describe him. How might Moshe the Beadle speak of Eliezer? Other Jews in Sighet? The Germans? Encourage students to compare and contrast their own identity box with the one they make for Eliezer. How are the boxes alike? What differences seem most striking? Tell students that they will add to Eliezer's box and their own as they continue reading the book.

## To Express

*Writing activities that help students to express their understanding of what they have read and learned*

Encourage students to maintain a journal as they read *Night*. Unlike a finished work, a journal documents the process of thinking. Much like history itself, it always awaits further entries. A journal also allows a writer to witness his or her own history and consider the way one's ideas grow and change.

## Journal Suggestions

- Write your responses to the book so far. You might also list questions and comments that come to mind as you read this part of the book.
- Create a timeline to show what has happened so far in the story. Add to the timeline as you continue reading.
- Continue to work on your identity box by writing thoughts and insights into your own identity as you read about Eliezer's. Are there connections between his identity and yours?
- The word *night* is a key word in this section of the book. What does the word mean early in the first chapter? How does the meaning change as the story progresses?
- The narrator from time to time breaks away from the story to tell the reader about something that happened later or to ask a question. Why do you think he has chosen to do so? How is he preparing you for the rest of the story?
- The narrator mentions a number of events in this section that take place for the first or the last time. List as many as you can find. What do these events have in common? Why do you think the author has chosen to draw your attention to them?
- Draw a picture or describe in words what you think Eliezer looks like in the spring of 1944.

## Related Readings and Viewings

You may wish to explore the themes and subthemes in this section with videos and related readings.

- Read “Legacies” from the *Facing History and Ourselves Resource Book* for an interview with Maya Angelou. In it, she tells of one of the people who shaped her identity and the legacies he left. Ask students to name someone in their life who has given them a similar legacy.
- Read “Finding One’s Voice” from the *Facing History and Ourselves Resource Book* to explore how literature helped shape Julius Lester’s identity. Discuss with students what books and ideas have had a similar impact on their identity.
- Obtain *Challenge of Memory* from Facing History and Ourselves. It is a video montage designed to accompany *Night*. The first clip shows Elie Wiesel speaking to a group of students from schools in the Boston area. Discuss the message he wants to convey about the stories he and other survivors tell.
- Share with students the first story in *A Scrap of Time and Other Stories* by Ida Fink (Schocken Books, 1987). What is the “scrap of time” to which the title refers? Discuss why Fink calls it a time not measured in months and years but in “actions.”



# Initiation to Auschwitz

(pages 23–46)

## Overview

Eliezer and his family are crammed into a cattle car on their way to an unknown destination. As night falls, Madame Schächter, a woman Eliezer knew well, screams “Fire!” Her cries disturb the frightened families huddled in the car, but no one else sees the blaze. After people, including her own son, are unable to reassure her, they beg her to remain silent.

When the train finally pulls into a station, the first thing people notice is fire. Flames are gushing out of huge chimneys against the black sky. The Jews of Sighet have arrived at Birkenau, a reception center for Auschwitz. An SS officer orders: “Men to the left! Women to the right!” Eliezer and his father are immediately separated from his mother and sisters. As they are marched away from the station, the “veteran” prisoners are angry and amazed to discover that the newcomers have never heard of Auschwitz.

Almost immediately, an initiation begins. Eliezer and his father are stripped of their belongings, their hair, even their names. They are pushed from place to place, beaten, and humiliated without explanation. Eventually they are taken from Birkenau to Auschwitz where an officer tells them that they must work or go to the crematorium. Those are their only choices. A Polish prisoner quietly advises them to “help one another. It is the only way to survive.” Three weeks later, they are moved yet again, this time to another part of the Auschwitz complex—a slave labor camp called “Buna.”

## Teaching Focus

Before assigning this reading, you may want to introduce or clarify names and terms used in this section of the book that may be unfamiliar to students. Brief definitions or explanations are provided at the end of this section. The partner activity and many of the To Discuss questions focus on the way the Nazis tried to strip Jews of their identity. The small group activity helps students understand how Elie Wiesel uses language to convey hidden meanings.

## To Read

You may wish to have individual students read the second section (pages 23–46) aloud to the class as a whole or have pairs of students read to one another. Alternately, you might read the first three pages aloud to the class and then have them silently read the remainder of this section on their own.

**Students are likely to encounter these terms and names as they read.**

**Auschwitz-Birkenau**—established in 1940 as a concentration camp, a killing center was added in 1942 at Birkenau. Also part of the huge camp complex was a slave labor camp known as Buna-Monowitz.

**Concentration camp**—a prison camp in which individuals are held without regard for accepted rules of arrest and detention. The Nazis constructed concentration camps to hold Jews, “Gypsies,” communists, and others considered “enemies of the state.”

**Death camp**—a camp where the Nazis murdered people in assembly-line style. The largest death camp was Auschwitz-Birkenau. The term was also used for concentration camps such as Bergen-Belsen and Dachau where thousands died of starvation, disease, and maltreatment.

**Kapo**—a prisoner forced to oversee other prisoners.

**Mengele, Josef (1911–1979)**—senior SS physician at Auschwitz-Birkenau from 1943–1944. He carried out “selections” of prisoners upon their arrival at the camp and conducted experiments on some of those prisoners.

**“Selection”**—the process the Nazis used to separate those prisoners who would be assigned to forced labor from those who were to be killed immediately.

**SS**—in German, Schutzstaffel; the elite guard of Nazi Germany. It provided staff for the police, camp guards, and military units within the German army.

## To Discuss

After students have completed this reading, encourage comments and questions. Important themes developed in this section include barriers to knowing, dehumanization, and the relationship between father and son.

**Explore the relationship between knowing, madness, and belief.**

- Why does Madame Schächter scream? Why does she later become silent and withdrawn?
- How do people react the first time she screams? How do they respond when her screams continue?
- Is she a madwoman? A prophet? Or a witness? What is the difference between the three labels?

- How is Madame Schächter like Moshe the Beadle? Does she, too, know or sense something that others refuse to believe?
- How do the “veteran” prisoners respond when they discover the newcomers have never heard of Auschwitz? How do you account for their reaction?
- What does it mean to know but not acknowledge what you know? When do people do it?

**Consider how the Germans created terror at Auschwitz.**

- How do the Germans orchestrate the arrival of newcomers to the camp?
- Why don't they tell the new arrivals what to expect?
- Why do you think the Germans take away the inmates' personal belongings? Their clothing? Why do they cut off their hair? Tattoo a number on each person's arm?
- Why does much of this section of the book seem to take place at night?

**Explore the relationship between Eliezer and his father.**

- Eliezer tells the reader, “Eight words spoken quietly, indifferently, without emotion. Eight simple, short words.” (page 29) What are those words and why is Eliezer unable to forget them? How do they help explain why Eliezer and his father cling to one another in Auschwitz?
- How does Eliezer respond when his father is beaten for the first time? How does that response affect the way he sees himself? What does he fear is happening to him?
- What advice does Eliezer's cousin from Antwerp give his father? How is it like the advice the Polish prisoner offers? What do both pieces of advice suggest about the meaning of a word like *family* in a place like Auschwitz?

**Consider the way the Germans systematically strip Eliezer and other prisoners of their identity.**

- How does Eliezer respond to the removal of his clothes and other belongings? To the shaving of his hair? The number tattooed on his arm? How do you account for these responses?
- Primo Levi, who was also at Auschwitz-Birkenau, wrote:

It is not possible to sink lower than this: no human condition is more miserable than this, nor could it conceivably be so. Nothing belongs to us any more; they have taken away our clothes, our shoes, even our hair; if we speak, they will not listen to us, and if they listen, they will not understand. They will even take away our name: and if we want to keep it, we will have to find ourselves the strength to do so, to manage so that behind the name something of us, of us, as we were, remains.\*

How are Levi's responses to his initiation into Auschwitz similar to those of Eliezer? What differences seem most striking?

- Wiesel, in recounting the first night in the concentration camp says, "Never shall I forget that night, the first night in the camp, that has turned my life into one long night..." What does it mean for a life to be turned into "one long night"?

\* Primo Levi, *Survival at Auschwitz*, translated by S. Woolf (Collier Books, 1993), 38.

## To Practice

### Small Group Activity: *Reading for Meaning*

Elie Wiesel has said that in his writing "the unspoken is as important as the spoken." Meaning often lies in the images he tries to convey through a single word or phrase. Perhaps that is why there are so many very short, even one-word, sentences in the book. Those sentences signal the reader that the author wants them to stop and think about the meaning of these words or phrases in this particular context. The word *night* is a good example. It clearly refers to more than a time of day. In the book, it symbolizes the Holocaust.

Divide the class into small groups and have members take turns reading aloud one scene from this section of the book. Then ask them to read a second time, this time pausing whenever they come to a word or phrase that seems to have more than a literal meaning. Ask students how they know where to pause and for how long. Discuss how those moments of silence affected their understanding of the scene.

### Partner Activity: *Revising Eliezer's Identity Box*

Have students work with their partner to add to the identity box they created for Eliezer in the previous reading. How has his arrival at Auschwitz changed him? What parts of his identity does he cling to? What parts seem to be less important than they were even a few days earlier?

## To Express

### Journal Suggestions

- Write your responses to this section of the book. You might also record any questions or comments you have about the reading.
- Add to the timeline you started in the previous reading. What seems to be happening to Eliezer's sense of time?
- What did you find surprising or difficult to understand in this section of the book?
- The word *night* takes on new meaning in this section of the book. What has the word come to symbolize? How are the words *re* and *ame* used in this section of the book? What do you think these words mean to the narrator?
- Draw a picture of Eliezer or describe in words how he looked soon after his arrival at Auschwitz. How does this portrait differ from the one you created in the previous reading?

### Related Readings and Viewings

You may wish to explore the themes and subthemes in this section using poetry, documentaries, and related readings.

- Share with students “Reserve Police Battalion 101” from the *Facing History and Ourselves Resource Book*. It focuses on what motivated the perpetrators of a massacre of the Jews of Jozefow, Poland. Discuss what Browning means when he writes that “after Jozefow, nothing else seemed terrible” to the soldiers who participated in the murders.
- Read aloud the diary selection by an unknown brother and sister in the Lodz (Poland) Ghetto reprinted in *Children in the Holocaust and World War II: The Secret Diaries* (Pocket Books, 1995). The entries were written at about the time Eliezer and his family arrived at Auschwitz. How does the mood of the diary resemble Eliezer's mood as he enters Auschwitz? The last entry is undated and the diary itself is unfinished. Discuss what probably happened to the writers.
- Share with students the poem entitled “O the Chimneys” by Nelly Sachs in *Against Forgetting: Twentieth-Century Poetry of Witness* edited by Carolyn Forché (W.W. Norton and Company, 1995). Sachs was a German Jew who survived the Holocaust by escaping to Sweden. In 1966, she was awarded the Nobel Prize in literature. Ask students what the chimney in her poem represents? What picture of the death camps does her poem evoke?

- In an article entitled “Beyond Judgment” in *Elements of Time* (available from Facing History and Ourselves), Primo Levi addresses the questions most frequently asked by students: Why didn’t the victims escape? Why didn’t they rebel? Why didn’t they avoid capture beforehand? Discuss with students the gap he describes between “things as they were ‘down there’ and things as they are represented by the current imagination fed by books, films, and myths that only approximate the reality.”
- Read “Auschwitz” from the *Facing History and Ourselves Resource Book* for three perspectives on the camp. The first is an account by Rudolf Hoess, the commandant of Auschwitz; the second by Rita Kesselman, a survivor who describes her first views of the camp; the third by Primo Levi who recounts the effect the camp had on him. Ask students how each of these views deepens their understanding of what Auschwitz was like. At the end of the selection, Levi tells of breaking off an icicle that hung outside a window. A guard immediately took it away from him. When Levi asked why, he was told, “There is no why here.” Discuss what the guard meant by that statement. How is that idea expressed in *Night*?
- Show the third clip from *Challenge of Memory* available from Facing History and Ourselves. In it, a survivor, Edith P., describes a transport that took her from Auschwitz to a labor camp in northern Germany. She tells of how she looked out through the wooden slats of the cattle car to see the sun shining and people going about everyday routines. Have students compare her description with Wiesel’s account of the outside world on page 41. Discuss why he and she, like many other survivors, are surprised by the sun.

# Identity and Indifference

(pages 47–65)

## Overview

At Buna, Eliezer and his father endure routine humiliations and random violence. At one point, a Kapo's assistant tries to take Eliezer's shoes. Sometime later, a Kapo demands the gold crown on his tooth. On yet another occasion, Eliezer is beaten for no reason at all. At the same time, his father is finding it harder and harder to keep up. Eliezer is torn between anger at him for not knowing how to march and his love for the man. More and more, Eliezer feels he is becoming a "starved stomach." Although a public hanging troubles him briefly, he and the other men are too hungry to think much beyond their dinner. Then a child and two adult prisoners are hanged for hiding weapons. Watching the boy slowly die, a prisoner asks, "For God's sake, where is God?" Eliezer, deeply moved by the hanging, hears a voice answer, "Where He is? This is where --hanging here from this gallows..." (page 65)

## Teaching Focus

The activities that accompany this reading continue to explore identity. Several focus on the efforts of the Nazis to "dehumanize" the inmates by stripping them of their identity. Others, including the To Practice activity, consider the relationship between identity and resistance. A structured writing activity encourages students to relate the author's experiences to his struggle to maintain identity.

## To Read

You may wish to have individual students read the third section (pages 47–65) aloud to the class as a whole or have pairs of students read to one another. Alternately, you might read the first three pages aloud to the class and then have students silently read the remainder of this section on their own.

## To Discuss

Be sure to address any questions or concerns students have about the reading before focusing attention on the questions raised here. These questions continue to focus on the themes of dehumanization and identity. They also consider an idea that Wiesel explores in this part of the book and in many of his speeches and other writings: the opposite of

good is not evil but indifference. He explains this idea in the last section of his book *The Town Beyond the Wall*.

To be indifferent—for whatever reason—is to deny not only the validity of existence, but also its beauty. Betray, and you are a man; torture your neighbor, you're still a man. Evil is human, weakness is human; indifference is not.

**Consider the relationship between Eliezer and his father.**

- Give examples of the ways Eliezer's relationship with his father is changing. What is prompting those changes?
- What does Eliezer mean when he refers to his father as “his weak point”? Why has he come to view love as a weakness?
- How do the changes in his relationship with his father affect the way Eliezer sees himself as an individual? The way he views his father?

**Consider how the process of dehumanization affects Eliezer and his fellow prisoners.**

- How do words like *soup* and *bread* take on new meaning for Eliezer? Why does he describe himself as a “starved stomach”? What did it mean to see bread and soup as one's “whole life”? (page 52)
- Eliezer describes two hangings in this section. He tells the reader that he witnessed many others. Yet he chose to write only about these two. Why are these two hangings so important to him? How do they differ from the others?
- Why do you think Eliezer and the other prisoners respond so emotionally to the hanging of the child?
- Why do you think the Germans chose to hang a few prisoners in public at a time when they are murdering thousands each day in the crematoriums?
- When the young boy is hanged, a prisoner asks, “For God's sake, where is God?” Eliezer hears a voice answer, “Where He is? This is where—hanging here on this gallows....” What does this statement mean? Is it a statement of despair? Anger? Or hope?

**Discuss the meaning of the word *resistance* at Auschwitz.**

- What does the word *resistance* mean to you? Some insist that “armed resistance” is the only form of legitimate resistance. Others stress the idea that resistance requires organization. Still others argue that



resistance is more about the will to live and the power of hope than it is about either weapons or organization. Which view is closest to your own?

- Use your ideas about and definitions of resistance to decide whether each of the following is an act of resistance:
  - Eliezer’s refusal to let the dentist remove his gold crown
  - Eliezer’s decision to give up the crown to protect his father
  - The French girl’s decision to speak in German to Eliezer after he is beaten
  - The prisoner’s choosing to die for soup
  - The prisoners who attempted to stockpile weapons, for which they were later hanged
- In each act of resistance that you identified, who or what are the prisoners resisting?

**View the behavior of other inmates from Wiesel’s perspective.**

Elie Wiesel said the following of inmates who tried “to show the killers they could be just like them”:

No one has the right to judge them, especially not those who did not experience Auschwitz or Buchenwald. The sages of our Tradition state point-blank: “Do not judge your fellow-man until you stand in his place.” In other words, in the same situation, would I have acted as he did? Sometimes doubt grips me. Suppose I had spent not eleven months but eleven years in a concentration camp. Am I sure I would have kept my hands clean? No, I am not, and no one can be.\*

\* Elie Wiesel, *All Rivers Run to the Sea: Memoirs* (Knopf, 1995), 86–87.

- How does Wiesel try to help us understand why it is so difficult to judge those who “tried to play the executioner’s game”?
- Wiesel writes that he prefers to remember “the kindness and compassion” of his fellow prisoners rather than those who were cruel or violent. How does he describe both groups in this reading? Why does he view both as victims?

## To Practice

### Whole Class Discussion: *Stories of Auschwitz*

Show excerpts 4 and 5 from *Challenge of Memory*, a video montage of interviews with survivors of the Holocaust available from Facing History and Ourselves. Each deepens our understanding of life at Auschwitz.

Excerpt 4 is the testimony of Helen K., a survivor who was also at

Buna. She describes an act of sabotage in which women working in an armaments plant at the camp smuggled gunpowder to male prisoners working near the crematoriums. With the women's help, the men blew up one crematorium. The Nazis traced the gunpowder and hanged all of the women involved.

- What type of preparation does it take to plan such an act of resistance? To carry it out?
- Do you think the rebels thought they would succeed? If so, how? If not, why did they risk their lives for a hopeless endeavor?
- Compare Helen's story of resistance with the one Wiesel describes in *Night*. What differences seem most striking?
- Some scholars believe that the right question to ask about resistance is not why there were not more such acts but why there were any at all. What do you think they mean by that statement? Do you agree?

Excerpt 5 is the testimony of Hannah F. She tells of how she stole a piece of bread from a bunkmate. She struggles for the right words to explain why she did so.

- Is “theft” an appropriate word for her action? What other word might be more appropriate?
- Professor Lawrence Langer, who has studied the testimonies of many survivors, suggests that prisoners in camps like Auschwitz faced “choiceless choices”—alternatives that were equally impossible. To what extent was Hannah confronted with a “choiceless choice”? What “choiceless choices” did Eliezer and his fellow prisoners face?
- How does Hannah judge herself for stealing the bread? How does Hannah's testimony help us understand what Eliezer means when he describes himself as a “starved stomach”?

## To Express

### Writing Activity: *A Letter to Elie Wiesel*

Over the years a number of students have written or asked Elie Wiesel questions about his experiences and their own. Suppose you were asked to write him a letter. What questions would you ask him about the book so far or about the violence and hatred he describes or that you have witnessed in your own life. What would you want him to know about you as a person? Write a letter that reflects these questions.

## Journal Suggestions

- Write your responses to this section of the book. You might also list any questions you have about anything you read in this part of the book.
- Add to the timeline you started in previous readings. How do you explain why it is becoming more and more difficult to place events in chronological order?
- The word *hunger* takes on new meaning in this section of the book. What does the word mean to Eliezer? What other words have taken on new meaning in this section of the book?
- Draw a picture or describe the way Eliezer now looks. How does your description differ from those you created earlier?

## Related Readings and Viewings

You may wish to explore the themes and subthemes in this section using poetry, documentaries, and related readings.

- Share with students the poem entitled “Buna” by Primo Levi in *Against Forgetting: Twentieth-Century Poetry of Witness* edited by Carolyn Forché (W.W. Norton and Company, 1995). How is his account of the slave labor camp like Wiesel’s? What differences seem most striking?
- Read “Choiceless Choices” in the *Facing History and Ourselves Resource Book*. Is a choiceless choice really a choice? See *Elements of Time*, also available from Facing History and Ourselves, for additional comments and observations by Lawrence Langer.
- Read “A Commandant’s View” in the *Facing History and Ourselves Resource Book*. The reading is an interview with the commandant of the death camp at Sobibor and later Treblinka. How does his account of the death camps deepen our understanding of the process that Elie Wiesel describes—a process in which the Nazis reduce a person to a prisoner, the prisoner to a number, and the number to an ash?
- Show students all or part of the video *Students Confront Hatred and Violence: A Discussion with Elie Wiesel*, available from Facing History and Ourselves. Discuss the questions students ask Wiesel as well as his responses. Ask how students think they would have answered the questions raised in Chicago. What did Wiesel say that they wish they might have said? What did he say that surprised them? For what reasons?

# Faith and Survival at Auschwitz

(pages 66–84)

## Overview

On the eve of Rosh Hashanah, the Jewish New Year, Eliezer attends services with other prisoners even though he feels like an outsider because he has begun to question God. After the service, he and his father share a rare moment of understanding. Yet seconds later, the moment is gone. He looks into his father's face and sees "Nothing. Not the shadow of an expression. Defeat." But a few days later, he, his father, and the others in the camp hotly debate whether to fast on Yom Kippur, the holiest day in the Jewish year—the Day of Atonement.

Not long after Yom Kippur, another "selection" is announced and this time Eliezer's father is chosen. Preparing for the end, he gives his son his inheritance—a knife and a spoon. Eliezer spends the entire day fearing his father has been taken away. However, when he returns that night, his father is still there. He somehow made it through the final "selection." Those who did not are seemingly forgotten in the terrible days that follow—days when the prisoners receive "more blows than food." By January, Eliezer is in the camp hospital with an infected foot. While he is there, the prisoners learn that the camp will soon be evacuated. For the first time in months, Eliezer and his father have a choice to make: they can leave with others or stay behind. They decide to leave. They are marched with the other prisoners through the icy countryside in the dead of winter to yet another unknown camp.

## Teaching Focus

The To Discuss activities continue to focus on the Central Question by considering two important aspects of Eliezer's identity: his religion and his relationship with his family. The To Practice activities and the structured writing activity foster perspective taking.

## To Read

You may wish to have individual students read the fourth section (pages 66–84) aloud to the class as a whole or have pairs of students read to one another. Alternately, you might read the first three pages aloud to the class and then have them silently read the remainder of this section on their own.

## To Discuss

After the students have completed the reading, discuss their questions or comments before directing the discussion to themes stressed in this part of the book: identity, dehumanization, and the relationship between father and son.

### Consider how Eliezer struggles with his faith.

- On Rosh Hashanah, Eliezer says, “My eyes had opened and I was alone, terribly alone in a world without God, without man. Without love or mercy. I was nothing but ashes now....” (page 68) Eliezer is describing himself at a religious service attended by ten thousand men, including his own father. What do you think he means when he says that he is alone? In what sense is he alone?
- Why does Eliezer direct his anger toward God rather than the Germans? What does his anger suggest about the depths of his faith?
- At the beginning of *Night*, Eliezer describes himself as someone who believes “profoundly.” How have his experiences at Auschwitz affected that faith?

### Discuss Eliezer’s relationship with his father.

- Why does Eliezer describe himself as “afraid” of having to wish his father a happy New Year?
- Describe the encounter between father and son after the services. Why does Eliezer say that the two of them “had never understood one another so clearly”?
- How does Eliezer respond when he fears his father has been “selected”? When he discovers that he has indeed been “selected”? When he learns his father has avoided the “final selection”?
- Why did his father give him the spoon and the knife as his inheritance? What is the significance of such a gift in Auschwitz?
- How has the relationship between Eliezer and his father changed during their time at Auschwitz? What has each come to represent to the other?

### Consider how Eliezer and his father make a decision that will decide their fate.

- What choices are open to Eliezer and his father when the camp is evacuated?

- How is the decision to leave made? Who makes the choice?
- Is it the “right” choice? Or is it an example of a “choiceless choice”?
- How does the decision help us understand why many survivors attribute their survival to luck?

## To Practice

### Partner Activity: *Redefining “Free Words” for an Unfree World*

Primo Levi, a Holocaust survivor who was also at Auschwitz, writes that his experiences in the camp altered the very meaning of everyday words:

Just as our hunger is not that feeling of missing a meal, so our way of being cold has need of a new word. We say “hunger,” we say “tiredness,” “fear,” “pain,” we say “winter” and they are different things. They are free words, created and used by free men who lived in comfort and suffering in their homes. If the [camps] had lasted longer, a new, harsh language would have been born; and only this language could express what it means to toil the whole day in the wind with the temperature below freezing, and wearing only a shirt, underpants, cloth jacket and trousers, and in one’s body nothing but weakness, hunger, and knowledge of the end drawing near.\*

\* Primo Levi, *Survival at Auschwitz*, translated by S. Woolf (Collier Books, 1993), 123.

Have students work in pairs to find examples throughout the book of “free words” or phrases that lost or changed their meaning at Auschwitz. Possibilities in this section include such words or phrases as *Happy New Year*, *selection*, *faith*, *loneliness*, *inheritance*, and *terrible*. After partners have identified the words and phrases, have them choose one word and write a paragraph comparing the way it is defined in their own world with its meaning at Auschwitz. Then bring the class together and invite students to share their paragraphs. Discuss how the exercise helps us understand why Levi and others believe that “our language lacks words to express this offense, the demolition of a man.” How does the exercise help us see the world from another’s perspective?

### Whole Class Activity: *A Visit to a Holocaust Memorial*

As students read about the closing of Auschwitz in the final months of the war, you and your students may want to visit a Holocaust memorial in your area or the U.S. Holocaust Memorial Museum in Washington, D.C.

The following activity is based on a visit to the New England Holocaust Memorial in Boston, Massachusetts. You can develop similar activities for other Holocaust memorials or as a part of a visit to the Holocaust Museum. (Facing History and Ourselves has developed a study guide to prepare students for a visit to the New England Holocaust Memorial.)

The New England Holocaust Memorial consists of six glass towers, each representing one of the six main death camps. Etched in each tower are quotations from Holocaust survivors and witnesses. The quotations for Auschwitz are as follows:

Some Catholics, including Father Amyot, invited me to join them in prayer. Seven or eight of us gathered, secretly of course, in the shed used as a lavatory. In prayer, we laid before God our suffering, our rags, our filth, our fatigue, our exposure, our hunger, and our misery.

—Aime Bonifas, Holocaust Survivor

I remember stooping down and picking up a piece of something black near the crematorium. I realized it was a bone. I was going to throw it down again, and I thought, my God, this may be all that's left of someone. So I wrapped it up and carried it with me. A couple of days later, I dug it out of my pocket and buried it.

—George Kaiser, American Soldier

The New England Holocaust Memorial also contains a large black granite panel that bears a legendary quotation by Martin Niemöller, a Lutheran minister:

THEY CAME FIRST for the Communists,  
and I didn't speak up because I wasn't a Communist.

THEN THEY CAME for the Jews,  
and I didn't speak up because I wasn't a Jew.

THEN THEY CAME for the trade unionists,  
and I didn't speak up because I wasn't a trade unionist.

THEN THEY CAME for the Catholics,  
and I didn't speak up because I was a Protestant.

THEN THEY CAME for me,  
and by that time no one was left to speak up.

Whether or not you visit a memorial, ask students to consider why these three quotations might have been chosen. How does each add to our understanding of Auschwitz and other death camps? Of why people allowed the Holocaust to happen? Of how we might keep such things from happening again?

## To Express

### Writing Activity: *Expressing a Point of View*

The committee that created the New England Holocaust Memorial chose two quotations for each of the six main death camps. If they had asked you to choose a quotation from *Night* for the tower that represents Auschwitz-Birkenau, what quotation would you have selected? In answering, ask students to not only identify the quotation they would choose but also explain why they chose it.

### Journal Suggestions

- Write your responses to this section of the book. You might also list questions and comments on this part of the book.
- Add to your timeline. Is it becoming easier or more difficult to place events in chronological order?
- *Night* is written in short, simple sentences. Critics call this kind of writing “controlled.” That means that every word has been carefully chosen for a precise meaning. How do you explain the decision to write in a “controlled” or measured way to describe experiences that are beyond control?

### Related Readings and Viewings

You may wish to explore the themes and subthemes in this section using poetry, documentaries, and related readings.

- Show students *Remembering the Past: Sonia Weitz’s History*, available from Facing History and Ourselves. In it, the poet and author of *I Promised I Would Tell* recalls her childhood and her experiences at five concentration camps. She also explains why she has chosen to bear witness through her writings. How does her story add to our understanding of the Holocaust? What does it suggest about the importance of not only remembering but also finding one’s voice? (Copies of her book are also available from Facing History.)
- Obtain *Childhood Memories*, a video montage from Facing History and Ourselves, and show students Excerpt 8 in which Zezette L. describes the year she spent at Auschwitz. She was just thirteen years old. How is the loneliness she describes like the loneliness Eliezer experienced? What differences seem most striking?



# The Importance of Memory

(pages 85–115)

## Overview

After leaving Buna, Eliezer, his father, and the other prisoners march forty-two miles through the ice and snow to Gleiwitz. Many die along the way. When the tired, cold, and hungry survivors reach their destination, they are packed into a darkened barracks. Unable to sleep, Eliezer spends the night listening to the sound of a violin playing to an audience of dead and dying men. The violinist is Juliek, a fellow prisoner from Buna. The next morning, he too is dead.

Three days later, the prisoners, still without food or drink, face yet another “selection.” And once again, Eliezer’s father is “selected.” When Eliezer rushes to his side, he causes such confusion that the two end up on the train to yet another camp. Conditions on this transport are so horrific that the SS order the living to throw the dead from the train. When a few men approach Eliezer’s father, Eliezer is quick to protect him. As the journey continues, the situation in the open cars becomes more and more desperate. By now it has been ten days since the starved men have eaten.

When the train finally reaches Buchenwald, a concentration camp in Germany, only twelve prisoners in Eliezer’s car are still alive. Among them is Eliezer’s father, although he is very weak. Stricken with dysentery, he can no longer take care of himself. Eliezer desperately tries to protect him even though a fellow prisoner advises, “In this place, there is no such thing as father, brother, friend. Each of us lives and dies alone.” (page 110)

The next day Eliezer’s father is dead. Eliezer is unable to cry and even admits that in “the recesses of his weakened conscience” he now feels free. Three months later, as the war is drawing to a close, the Germans decide to evacuate the camp and kill off the remaining prisoners. Before they can act, the camp resistance movement drives the Germans out of Buchenwald. That evening the Americans arrive. The book ends with Eliezer in the hospital, a victim of food poisoning. After hovering between life and death for two weeks, he looks into a mirror, the first he has seen in a year. A corpse gazes back at him.

## Teaching Focus

The activities that accompany this reading return to the Central Question. They all focus on the ways memory and identity are linked. They also consider the importance of telling one’s story to the world.

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## To Read

You may wish to have individual students read the fifth section (pages 85–115) aloud to the class as a whole or have pairs of students read to one another. Alternately, you might read the first three pages aloud to the class and then have them silently read the remainder of this section on their own.

## To Discuss

After completing the final section, encourage students to share their questions and concerns before directing the discussion to the questions that follow. They reflect the Central Question by emphasizing identity, memory, and the importance of witnessing.

**Consider how prisoners struggle to maintain their identity under extraordinary conditions.**

- After the forced march, the prisoners are crammed into a barracks. That night Juliek plays a fragment of a Beethoven concerto on the violin he has managed to keep the entire time he was at Auschwitz. What do you think prompts Juliek to play that evening? What does the music mean to Eliezer? To the other prisoners who hear the sounds? To Juliek?
- In this section of the book, Eliezer tells of three fathers and three sons. He speaks of Rabbi Eliahou and his son, of the father whose son killed him for a piece of bread, and finally of his own father and himself. What words does Eliezer use to describe his response to each of the first two stories? How do these stories affect the way he reacts to his father's illness? To his father's death?
- What does Eliezer mean when he writes that he feels free after his father's death? Is he free of responsibility? Or is he free to go under, to drift into death?
- Eliezer later states, "Since my father's death, nothing mattered to me anymore." What does he mean by these words? What do they suggest about his struggle to maintain his identity?

**Think about what it means to describe one's image as a "corpse contemplating me."**

- In the next to the last sentence in the book, Eliezer says that when he looks in a mirror after liberation, he sees a corpse contemplating
-

him. He ends the book by stating, “The look in his eyes as he gazed at me has never left me.” What does that sentence mean?

- Why is it important to Eliezer to remember? To tell you his story?
- How has he tried to keep you from responding to his story the way he and his father once responded to the one told by Moshe the Beadle? How successful has he been?

**Discuss why Wiesel titled his autobiographical story “*Night*.”**

- What did the word *night* mean to you before you read the book? How has the meaning of the word changed for you? How did it change for the author?
- Each night is the end of one day and the start of another. What does that suggest about the need to bear witness? To not only tell the story but also have the story be heard and acknowledged?

**Independent Writing Activity: *Reader Responses***

Reproducible 1 provides students with a way of expressing their understanding of the book. The questions encourage students critical thinking about the story and personal responses to its themes. The questions may also be used to assess students’ ability to compare and contrast this book with other books or experiences. After students have completed their answers to the questions, you may want to focus a class discussion on their responses.

1. *Night* focuses on a single year in Eliezer’s life. Identify some of the internal and external conflicts he faced that year.
2. In the next to the last sentence in the book, Eliezer says that when he looked in a mirror after liberation, he saw a corpse contemplating him. He ends the book by stating, “The look in his eyes as he gazed at me has never left me.” What does he mean by that statement?
3. How did the relationship between Eliezer and his father change in the course of the year on which the book focuses? How do you account for that change?
4. What is the meaning of the title, *Night*?
5. Explain what Eliezer’s story means to you.
6. Why do you think Wiesel tells his story from the first person perspective? If *Night* were written in the third person, would it be more or less believable? Why do you think Elie Wiesel begins *Night* with the story of

Moshe the Beadle? What lessons does the narrator seem to learn from Moshe's experiences in telling his own story?

## To Practice

### Whole Class Discussion: *It Touches Us All*

After liberation, a number of American soldiers entered Buchenwald and other concentration camps. Many would never forget the things they saw there. Show students *Reflections of Dr. Leon Bass* or Excerpt 6 of *Challenge of Memory* (Facing History and Ourselves). Both videos feature Leon Bass, an African American who served in a segregated unit during World War II. In each video, he discusses the way Buchenwald changed his view of the world.

Bass never talked about what he witnessed at Buchenwald until 1968. At the time, he was the principal of a high school in Philadelphia. One day he overheard a Holocaust survivor tell her story to students who could not believe her. Bass rushed into the classroom and told the students that the woman was telling the truth—he had seen it for himself at Buchenwald. That day Bass realized how important it was for him, as well as for the survivors, to tell the story. Since then he has spoken to students all over the country not only about his experiences in Germany but also about the fight for social justice in the United States. As he told one group in Boston, “Someone has to stand up, somebody has to dare to be a Daniel and walk into the den and say, ‘This evil cannot continue.’”

**The following questions can be used to discuss the video:**

- How do Bass's experiences at Buchenwald help him understand that “suffering is universal. It is not just relegated to me and mine. It touches us all”?
- What does Bass mean when he says that what touches one of us touches us all? Why does what happened then matter now?
- How did Bass become a witness to history? Why does he feel it is important to speak out about that history?
- Whenever Bass speaks, he describes the injustices he experienced during the years of segregation. He also tells about what it was like to be a soldier in a segregated unit. Why must these stories also be told?

## To Express

### Journal Suggestions

- Write your responses to this section of the book. You might also list questions and comments on this part of the book.
- Complete your timeline. How long a time period does the book cover?
- Compare and contrast your earlier pictures of Eliezer with the way he describes himself at the end of the book. How do your pictures and descriptions help you understand the changes he refers to?

### Final Writing Activity: *Witness to History*

**Writing assignment:** Write a story about an experience that affected you deeply and ought to be known by others.

**Writing Genre:** Autobiographical story

#### Plan the Story

Explain to students that they now have the opportunity to write their own stories. Ask students to think about the stories they shared with their partners. Is this the story they want to write about? In listening to other students' stories, did they think of other stories and experiences that they would rather write about? Encourage students to find a story that is important to them and which ought to be known by others. Distribute Reproducible 2 and encourage students to think about the following questions:

- What happened?
- Why did it happen?
- What were your thoughts about the story at the time it happened?
- What are your thoughts about the story now?
- How does your story relate to the way you see yourself? To the way you see others?
- What lessons does your story teach others?

#### First Draft

Have students use their story plans to write a first draft. Next have students read the first drafts of their stories aloud to themselves to find out if they left out any words or important information. Then, have students

read the first drafts of their stories again to make sure that they have answered all the questions. As part of the first draft process, students should feel free to change words and move sentences to make their writing clearer and more interesting.

#### Writer's Conference

After students hand in their first drafts, use the following questions to provide feedback on their writing or distribute Reproducible 3.

- Are the details of the story clear? Can I tell what happened? Who it happened to? Where it happened? When it happened?
- Do the people in the story seem real? Are the events believable?
- Is it clear why this story is important?
- What lesson does the story teach? Why is it important to learn that lesson?

#### Peer Response

You may also want to give students the opportunity to obtain feedback from their partners. Have partners read their first drafts to each other. Explain that the purpose of the peer response process is to help writers see their work from a reader's point of view. Encourage students to give their partners positive feedback, telling them what they liked best about the story. They should also let their partners know what parts of the story were confusing or what parts they would like to know more about.

#### Revise

Ask students to write a second draft in which they incorporate your editing suggestions as well as the comments of their partner.

#### Proofread

After students have finished their second drafts, help them proofread their work. You may want to devise a proofreading checklist for your students. Choose several grammar or punctuation points for students to look for. As students become more proficient, add other items to the list. After students prepare a final copy of their work, encourage them to illustrate and design a cover for their stories.

### Related Readings and Viewings

You may wish to explore the themes and subthemes in this section using poetry, documentaries, and related readings.

- Share with students the poem “Shema” by Primo Levi, which is reprinted on page 359 of the *Facing History and Ourselves Resource Book*. The word *shema* means to hear or listen. It also refers to the

opening word of a prayer religious Jews recite three times a day: “Hear O Israel. The Lord is our God. The Lord is One.” As the prayer continues, Jews are commanded to keep these words in their hearts and teach them to their children. Levi paraphrases parts of the prayer. What does he want kept in people’s hearts? Taught to their children? Why do you think he calls his poem “Shema”?

- Read “Survivors and Memory” in the *Facing History and Ourselves Resource Book*. In this reading, two survivors stress the importance of telling their story. How does each approach her past? How does her past define her present? Her plans for the future?
- Show students the video *You Are Free* (Direct Cinema, twenty minutes, available from Facing History and Ourselves). It is a documentary about the liberation of the concentration camps at the close of World War II. It includes interviews with American soldiers, including Leon Bass, and Holocaust survivors, as well as photographs taken as the war was ending. How does the film help us understand why Leon Bass feels that it is important for veterans like himself to bear witness?
- Show the last forty minutes of the film *Survivors of the Holocaust* (TBS, sixty minutes, available from Facing History and Ourselves). What do these survivors want us to remember and why? What do they want us to learn from their stories about the dangers of racism and antisemitism in the world today?

## To Participate

### Community Service Activity: *Sharing Stories*

As a culminating activity, students might collect their stories into a bound volume so that they can share these stories with students in other classes or at nearby middle or elementary schools. Encourage students to discuss their stories with their readers.

Leon Bass often tells students that he has not come to tell them a “horror story” even though the story he tells is horrible. “History cannot be swept under the rug. It shouldn’t be and you must not permit it to be.” As an alternative activity, students might begin to collect stories from other witnesses to history. They might begin with their own parents or grandparents. Or they might visit a senior citizen center or a library to uncover other stories that have been “swept under the rug.” Discuss ways to share these stories with others.

## Elie Wiesel's Acceptance Speech for the Nobel Peace Prize

The following are excerpts from the prepared text of the acceptance speech by Elie Wiesel, the winner of the 1986 Nobel Peace Prize, at a ceremony in Oslo.\*

It is with a profound sense of humility that I accept the honor you have chosen to bestow upon me. I know: your choice transcends me. This both frightens and pleases me.

It frightens me because I wonder: do I have the right to represent the multitudes who have perished? Do I have the right to accept this great honor on their behalf? I do not. That would be presumptuous. No one may speak for the dead, no one may interpret their mutilated dreams and visions.

It pleases me because I may say that this honor belongs to all the survivors and their children, and through us, to the Jewish people with whose destiny I have always identified.

I remember: it happened yesterday or eternities ago. A young Jewish boy discovered the kingdom of night. I remember his bewilderment. I remember his anguish. It all happened so fast. The ghetto. The deportation. The sealed cattle car. The fiery altar upon which the history of our people and the future of mankind were meant to be sacrificed.

I remember: he asked his father: "Can this be true? This is the 20th century, not the Middle Ages. Who would allow such crimes to be committed? How could the world remain silent?"

And now the boy is turning to me: "Tell me," he asks. "What have you done with my future? What have you done with your life?"

And I tell him that I have tried. That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget who the guilty are, we are accomplices.

And then I explain to him how naive we were, that the world did know and remained silent. And that is why I swore never to be silent when and wherever human beings endure suffering and humiliation. We must always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented.

Sometimes we must interfere. When human lives are endangered, when human dignity is in jeopardy, national borders and sensitivities become irrelevant. Whenever men or women are persecuted because of their race, religion or political views, that must—at that moment—become the center of the universe....

Yes, I have faith. Faith in God and even in His creation. Without it no action would be possible. And action is the only remedy to indifference: the most insidious danger of all. Isn't this the meaning of Alfred Nobel's legacy? Wasn't his fear of war a shield against war?

There is much to be done, there is much that can be done. One person...of integrity can make a difference, a difference between life and death. As long as one dissident is in prison, our freedom will not be true. As long as one child is hungry, our lives will be filled with anguish and shame.

What all these victims need above all is to know that they are not alone; that we are not forgetting them, that when their voices are stilled we shall lend them ours, that while their freedom depends on ours, the quality of our freedom depends on theirs.

This is what I say to the young Jewish boy wondering what I have done with his years. It is in his name that I speak to you and I express to you my deepest gratitude. No one is as capable of gratitude as one who has emerged from the kingdom of night.

We know that every moment is a moment of grace, every hour an offering; not to share them would mean to betray them. Our lives no longer belong to us alone; they belong to all those who need us desperately.

Thank you Chairman Aarvik. Thank you, members of the Nobel Committee. Thank you, people of Norway, for declaring on this singular occasion that our survival has meaning for mankind.

\*from *The New York Times*, December 11, 1986.



## Timeline of the Holocaust

Entries in *italics* refer to events described or alluded to in *Night*.

- 1933** The Nazi party takes power in Germany. Adolf Hitler becomes chancellor, or prime minister, of Germany. Nazis “temporarily” suspend civil liberties for all citizens. They are never restored.  
The Nazis set up the first concentration camp at Dachau. The first inmates are two hundred Communists.  
Books contrary to Nazi beliefs are burned in public.
- 1934** Hitler combines the positions of chancellor and president to become “Führer,” or leader, of Germany.
- 1935** Jews in Germany are deprived of citizenship and other fundamental rights. The Nazis intensify persecution of political dissidents and others considered “racially inferior” including “Gypsies,” Jehovah’s Witnesses, and homosexuals. Many are sent to concentration camps.
- 1936** The Olympic games are held in Germany; signs barring Jews from public places are removed until the event is over.
- 1938** German troops annex Austria.  
On Kristallnacht (the “Night of Broken Glass”), Nazi gangs physically attack Jews throughout Germany and Austria.
- 1939** In March, Germany takes over a neighboring nation, Czechoslovakia.  
On September 1, Germany invades Poland.  
World War II begins in Europe.
- Hitler orders the systematic murder of the mentally and physically disabled in Germany and Austria.  
Polish Jews are ordered to register and relocate. They are also required to wear armbands or yellow stars.
- 1940** Nazis begin deporting German Jews to Poland.  
Jews are forced into ghettos.  
Germany conquers one nation after another in Western Europe including the Netherlands, Denmark, Norway, Belgium, Luxembourg, and France.  
*With Germany’s backing, Hungary annexes parts of Romania, including Sighet and other towns in northern Transylvania.*
- 1941** Germany attacks the Soviet Union.  
Jews throughout Europe are forced into ghettos and internment camps.  
Mobile killing units begin the systematic slaughter of Jews. In two days, one of those units was responsible for the murder of 33,771 Ukrainian Jews at Babi Yar—the largest single massacre of the Holocaust.  
*Hungary deports 17,000 foreign and “stateless” Jews. Several thousand are used as slave laborers. The Nazis massacre the rest.*  
The first death camp at Chelmno in Poland begins operations.  
Germany, as an ally of Japan, declares war on the United States immediately after the bombing of Pearl Harbor.
- 1942** At the Wannsee Conference, Nazi officials turn over the “Final Solution”—their plan to kill all European Jews—to

## Timeline of the Holocaust (continued)

the bureaucracy.

Five more death camps begin operation in Poland: Majdanek, Sobibor, Treblinka, Belzec, and Auschwitz-Birkenau.

March: About 20 to 25 percent of the Jews who would die in the Holocaust have already perished.

The ghettos of Eastern Europe are emptied as thousands of Jews are shipped to death camps.

The United States, Britain, and the Soviet Union acknowledge that Germans were systematically murdering the Jews of Europe.

**1943** February: About 80 to 85 percent of the Jews who would die in the Holocaust have already perished.

*April: Jews in Poland's Warsaw Ghetto strike back as the Nazis begin new rounds of deportations. It takes nearly a month for the Nazis to put down the uprising.*

**1944** March: Hitler occupies Hungary; by June, the Germans are deporting twelve thousand Hungarian Jews a day to Auschwitz.

**1945** January: As the Russian army pushes west, the Nazis begin to evacuate death camps, including Auschwitz.

*April: American forces liberate the prisoners in Buchenwald.*

*May: World War II ends in Europe with Hitler's defeat.*

The Holocaust is over; about one-third of all the Jews in the world are murdered and the survivors are homeless.

**1946** An International Military Tribunal created by Britain, France, the United States, and the Soviet Union tries Nazi leaders for war crimes and crimes against humanity in Nuremberg.

## A Guide to Jewish References in *Night*

Elie Wiesel grew up in a traditional Jewish community. Throughout *Night*, there are references to ideas, practices, and events important to that community. Brief definitions of those terms are provided. The page numbers refer to pages in the Bantam paperback edition of *Night*.

**Beadle**—a caretaker or “man of all work” in a synagogue. (page 3)

**Kabbalah**—Jewish mysticism. Followers believe that every aspect of the Torah has hidden meanings that link the spiritual world to everyday life. The teachings of the kabbalah can be found in the *Zohar*, which was compiled in the thirteenth century. (page 4)

**Hasidism**—a Jewish reform movement inspired by the cabbala that spread through Eastern Europe in the 1700s. For Hasidic Jews, the divine presence is everywhere, in everything. They therefore try to live a life of total dedication to God. The word *hasidic* is an adjective used to describe followers of Hasidism or some aspect of their practices and beliefs. (page 3)

**Job**—a biblical figure who questioned why the just must suffer while the wicked flourish. (page 45)

**Kaddish**—a prayer Jews recite in memory of a loved one. The prayer praises and reaffirms a belief in one God. (page 33)

**Maimonides**—a great Jewish scholar who lived in the twelfth century. (page 4)

**Messiah**—the savior and deliverer of the Jewish people. Jews believe the Messiah is yet to come; Christians believe that Jesus was the Messiah. (page 45)

**Palestine**—territory assigned to the British in 1920 by the terms of the post-World War I treaty with Turkey, the former ruler of the area. British control ended in 1948 when the territory was divided into the State of Israel and the Kingdom of Jordan. Palestine is the ancient homeland of the Jewish people. (page 9)

**Passover**—a Jewish holiday that is celebrated for eight days each spring to recall the Exodus of the Jewish people from Egypt where they were held in slavery. (page 10)

**Phylacteries (te lin)**—two small leather boxes containing four excerpts from the Bible. One box is strapped to an arm and the other to the forehead during weekday morning prayers. Tefilin help religious Jews focus their entire being on God as they recite their weekday morning prayers. (page 16)

## A Guide to Jewish References in *Night* (continued)

**Rosh Hashanah**—the Jewish New Year. The holiday, which falls in September or October, marks the beginning of a ten-day period of divine judgment—a time when Jews believe God calls them to account for their actions. These days are marked by repentance, regret, and resolutions to make amends to one another as well to God. The period ends on Yom Kippur. (page 66)

**Shavuot**—the Jewish holiday that commemorates the revelation of the Law on Mount Sinai. It is celebrated about seven weeks after Passover. (page 12)

**Synagogue**—a Jewish house of prayer. (page 3)

**Talmud**—from a word that means study or learning. A collection of rabbinical teachings and commentaries on the Torah, the Five Books of Moses. (page 3)

**Temple, The**—a reference to the Temple in Jerusalem, which the Romans destroyed in 70 A.D. It was the center of Jewish worship in ancient times. Today Jews recall its destruction in their daily prayers. (page 3)

**Yom Kippur**—the Jewish Day of Atonement, a fast day devoted to prayer. It marks the end of the ten most solemn days in the Jewish calendar, which begins with Rosh Hashanah. (page 69)

**Zohar**—the Book of Splendor; a commentary on the Five Books of Moses and the major work of the kabbalah. (page 5)

**Zionism**—the belief that Jews must once more become a nation with a land of their own in Palestine. A commitment to Zionism led a number of European Jews to settle in Palestine in the early 1900s. (page 8)

# Reader Responses

Name \_\_\_\_\_ Date \_\_\_\_\_

## Writing Assignment:

Read over the following questions and write your responses on a separate sheet of paper.

1. *Night* focuses on a single year in Eliezer's life. Identify some of the internal and external conflicts he faced that year.
2. In the next to the last sentence in the book, Eliezer says that when he looked in a mirror after liberation, he saw a corpse gazing back at him. He ends the book by stating, "The look in his eyes, as they stared into mine, has never left me." What does he mean by that statement?
3. How did the relationship between Eliezer and his father change in the course of the year on which the book focuses? How do you account for that change?
4. What is the meaning of the title, *Night*?
5. Explain what Eliezer's story means to you.
6. Why do you think Wiesel tells his story from the first person perspective? If *Night* were written in the third person, would it be more or less believable? Why do you think Elie Wiesel begins *Night* with the story of Moshe the Beadle? What lessons does the narrator seem to learn from Moshe's experiences in telling his own story?

# Witness to History

Name \_\_\_\_\_ Date \_\_\_\_\_

## Plan Your Story

When asked why he became a writer, Elie Wiesel responds by speaking of those who did not survive to tell their stories:

*I owe them my roots and memory. I am duty-bound to serve as their emissary, transmitting the history of their disappearance, even if it disturbs, even if it brings pain. Not to do so would be to betray them, and thus myself.*

- Why does Elie Wiesel feel so strongly that he has an obligation to bear witness? What lesson does he want us to learn from his story?
- Why does Leon Bass feel so strongly that he has an obligation to speak out? What lessons does he want us to learn from the story he tells? How does he relate that story to his own life?
- What stories do you feel strongly about? Review your identity box, your journal, and other writings to find an event you experienced or witnessed, saw on TV, or read about that must be known.
- How is that story important to who you are as a person?
- In what way can you tell that story so that it will not only be believed but also remembered?

## First Draft

Write a story about an experience that affected you deeply and ought to be known by others. In writing that story, answer the following questions:

- What happened?
- Why did it happen?
- What were your thoughts about the story at the time it happened?
- What are your thoughts about the story now?
- How does your story relate to the way you see yourself and others?
- What lessons does your story teach others?

# Critiquing Your Draft

After you finish your first draft, review your own work. In critiquing a story, it is useful to ask yourself the following:

- Are the details of the story clear? Can I tell what happened? Who it happened to? Where it happened? When it happened?
- How can I make the people in the story seem more real? The events more believable?
- Is it clear why this story is important? How can I make its importance more obvious to the reader?
- What lesson does the story teach? How have I helped the reader understand why it is important to learn that lesson?

Revise your paper and incorporate your suggestions as well as those of your teacher and your partner.



## **FACING HISTORY AND OURSELVES**

Facing History and Ourselves is an international educational and professional development organization whose mission is to engage students of diverse backgrounds in an examination of racism, prejudice and antisemitism in order to promote the development of a more humane and informed citizenry. By studying the historical development and lessons of the Holocaust and other examples of genocide, students make the essential connection between history and the moral choices they confront in their own lives. For more information, contact the Facing History and Ourselves headquarters.

Headquarters  
16 Hurd Road  
Brookline, MA 02146  
(617) 232-1595

website: [www.facinghistory.org](http://www.facinghistory.org)



*Dedicated to Literacy, Values, & Prevention*

Voices of Love and Freedom (VLF) is a non-profit educational organization that promotes literacy, values, and prevention. VLF is designed to help students in grades K-12 to appreciate literature from around the world; develop their own voices as they learn to read and write; learn to use the values of love and freedom to guide their lives; and live healthy lives free of substance abuse and violence.

Voices of Love and Freedom was founded in 1992 and is a collaboration of Wheelock College, the Judge Baker Children's Center, and the Harvard Graduate School of Education. VLF has been adopted citywide by the Boston Public Schools, is being implemented as a whole school design model in the Memphis City Schools, and is being disseminated nationally. For more information contact:

Voices of Love and Freedom  
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**COLUMBUS CITY SCHOOLS**

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## Humanities · Recommended Reading and Resources

### Unit 6: The Cold War

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#### **Novels**

Richard Condon, *Manchurian Candidate*

Tom Clancy, *The Hunt for Red October*

John Le Carre, *The Spy Who Came in From the Cold*

Yoko Kawashima Watkins, *So Far from the Bamboo Grove*

#### **Literature Textbook Correlations**

*Literature; Language and Literacy*. Grade 9. Prentice Hall, 2010

Judith Ortiz Cofer, "American History" p. 241

Ray Bradbury, "The Golden Kite, the Silver Wind" p. 396

William Shakespeare, *The Tragedy of Romeo and Juliet*, p. 806

Dr. Martin Luther King, Jr. "I Have a Dream" p. 542

Robert Frost, "Fire and Ice" p. 736

#### **Humanities Reader Selections**

Arthur Miller, *The Nazi Trials and German Heart*, p. 241

Arthur Miller, *The Night Ed Murrow Struck Back*, p. 248

Toyofumi Orgura, *Letters from Hiroshima*, p. 258

Toge Sankichi, *Poems of the Atomic Bomb*, p. 265

George C. Marshall, *The Marshall Plan*, p. 271

Graham Greene, *A Cold War Incident*, p. 275

Tim O'Brien, *Things They Carried*, p. 281

#### **Websites**

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=688](http://edsitement.neh.gov/view_lesson_plan.asp?id=688)

<http://www.nationalgeographic.com/xpeditions/lessons/13/g912/>

[http://www.coldwar.org/museum/coldwar\\_stories.html](http://www.coldwar.org/museum/coldwar_stories.html)

<http://www.cnn.com/SPECIALS/cold.war/experience/culture/>

<http://www.cnn.com/SPECIALS/cold.war/kbank/>

[http://wilsoncenter.org/index.cfm?topic\\_id=1409&fuseaction=topics.home](http://wilsoncenter.org/index.cfm?topic_id=1409&fuseaction=topics.home)

<http://www.fas.harvard.edu/~hpcws/journal.htm>

<http://www.cnn.com/SPECIALS/cold.war/experience/spies/interviews/wolf/>

<http://www.loc.gov/exhibits/archives/intrtxt.html>

## Humanities · Literary Connection

### Unit 6: The Cold War

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#### **The Cold War: *How does the past shape the present?***

#### **Textbook Correlation Grade 9**

**Selections included in the Grade 9 text:** *Literature; Language and Literacy*. Grade 9. Prentice Hall 2010

The following selections from the ninth grade text focus on effects of The Cold War or on the essential question of how the past shapes the present.

#### **Fiction**

- Cofer, Judith Ortiz. "American History." p. 241  
A fourteen-year-old girl has concerns over her reaction to the assassination of President John F. Kennedy.
- Bradbury, Ray. "The Golden Kite, the Silver Wind." p. 396  
Written during the Cold War, this fable highlights the negative consequences when competition is the only form of interaction. On a symbolic level, it symbolizes the behaviors of nations or groups that, from fear or arrogance, build up their defenses rather than resolve their differences.
- Shakespeare, William. *The Tragedy of Romeo and Juliet*. p. 806  
The Montague/Capulet feud, started years ago, continues today affecting the lives of the younger generation, both within the two families and without.

#### **Nonfiction**

- King, Jr., Dr. Martin Luther. "I Have a Dream." p. 542  
This address was given in 1963 civil rights protest in Washington, D.C. on the steps of the Lincoln Memorial. In the speech Dr. King urges his audience to eliminate oppression, prejudice, segregation, and injustice.

#### **Poetry**

- Frost, Robert. "Fire and Ice." P. 736  
A poem examining the question: How will the world end?

#### **Novels**

- Condon, Richard. *Manchurian Candidate*  
The 1959 Cold War thriller is the story of Sgt. Raymond Shaw, an ex-prisoner of war who was brainwashed by a Chinese psychological expert while being held captive in North Korea. He is programmed to kill a U.S. presidential nominee.
- Clancy, Tom. *The Hunt for Red October*  
The plot features submarine espionage during the Cold War.

## Humanities · Literary Connection

### Unit 6: The Cold War

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- Le Carre, John, *The Spy Who Came In from the Cold*  
A cold war spy story with many plot twists

#### Internet Sources

The following descriptors of website lesson plans and content are taken from the websites' homepages.

1. In this curriculum unit, students will learn how the Cold War began, from the agreements reached at Yalta and Potsdam in 1945 through the formation of NATO in 1949.

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=688](http://edsitement.neh.gov/view_lesson_plan.asp?id=688)

2. This lesson introduces students to the role of nuclear submarines during the Cold War. Students will explore the uses of nuclear submarines, the dangers faced by their crews, and the legacy left to their generation by the Cold War build-up. They will look at incidents involving submarines both during and after the Cold War, including the *K-19* disaster. Students will analyze various aspects of these incidents and assemble their findings into a classroom presentation.

<http://www.nationalgeographic.com/xpeditions/lessons/13/g912/>

3. The Cold War Museum is pleased to provide these written histories as part of our educational resource for students.

[http://www.coldwar.org/museum/coldwar\\_stories.html](http://www.coldwar.org/museum/coldwar_stories.html)

4. As the Cold War gained momentum, so did the world's most powerful new medium. The first television broadcast came in 1927. By 1953, about half of U.S. households were basking in the glow of their own TV sets. While TV news both covered and influenced the Cold War, other genres reflected the struggle in more subtle ways. Click on the TV show titles to find out what some of your favorites may have been telling you.

<http://www.cnn.com/SPECIALS/cold.war/experience/culture/>

5. For 45 years, the Cold War dominated world affairs. From Yalta to Malta, the struggle between East and West fueled a succession of crises and flash points made ever more dangerous by the possibility of nuclear confrontation. Click on the dates at left for a review of the Cold War turning points.

<http://www.cnn.com/SPECIALS/cold.war/kbank/>

6. The Cold War International History Project (CWIHP) website! The Cold War International History Project disseminates new information and perspectives on the history of the Cold War, in particular new findings from previously inaccessible sources on "the other side" -- the former Communist world.

[http://wilsoncenter.org/index.cfm?topic\\_id=1409&fuseaction=topics.home](http://wilsoncenter.org/index.cfm?topic_id=1409&fuseaction=topics.home)

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7. The *Journal of Cold War Studies* features peer-reviewed articles based on archival research in the former Communist world and in Western countries. Some articles offer re-evaluations of important historical events or themes, emphasizing the changes of interpretation necessitated by declassified documents and new firsthand accounts. Other articles seek to bring new evidence to bear on current theoretical debates. Many existing theories of international and domestic politics have relied on generalizations from the Cold War period, but until very recently the evidence for these generalizations was tenuous at best. Articles in the *Journal of Cold War Studies* use declassified materials and new memoirs from the former Eastern bloc and Western countries to illuminate and raise questions about numerous theoretical concerns, including theories of decision-making, deterrence, bureaucratic politics, institutional formation, bargaining, diplomacy, foreign policy conduct, and international relations. Drawing on the latest evidence, articles in the *Journal* subject these theories, and others, to rigorous empirical analysis. The *Journal's* emphasis on the use of new evidence for theoretical purposes is in no way intended to exclude solid historical reassessments, but articles set within a theoretical context are particularly encouraged. The *Journal's* *Editorial Board* consists of 32 distinguished political scientists, historians, and specialists on international relations.

<http://www.fas.harvard.edu/~hpcws/journal.htm>

8. For nearly 30 years, Markus Wolf headed the international intelligence gathering arm (HVA) of East Germany's Ministry for State Security (MfS), or Stasi. Known to Western intelligence as "the man without a face" for his ability to avoid being photographed, Wolf developed one of the Cold War's most effective espionage operations. Under his direction from 1958 to 1987, HVA ran a network of about 4,000 agents outside East Germany, infiltrating NATO headquarters and the administration of West German Chancellor Willy Brandt. After German reunification, Wolf was sentenced to six years in prison for espionage and treason. Later, however, the conviction was overturned, and he received a suspended sentence on lesser charges. Wolf was interviewed for COLD WAR in January 1998. The text has been translated from German.

<http://www.cnn.com/SPECIALS/cold.war/experience/spies/interviews/wolf/>

9. This exhibit, which will later be shown in Moscow, is a milestone in this process -- the first public display of the hitherto highly secret internal record of Soviet Communist rule. The legendary secretiveness and general inaccessibility of the entire Soviet archival system was maintained throughout the Gorbachev era. The willingness of the new Russian Archival Committee under Pikhoya to cooperate in preparing this exhibit with the Library of Congress dramatizes the break that a newly democratic Russia is attempting to make with the entire Soviet past. They are helping to turn material long used for one-sided political combat into material for shared historical investigation in the post-Cold War era.

<http://www.loc.gov/exhibits/archives/intrtxt.html>

## Humanities · Literary Connection

### Unit 6: The Cold War

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10. In March 1997, several members of the Cold War Studies program drove down to White Sulphur Springs, West Virginia, to the luxurious Greenbriar Hotel. Although the hotel itself was quite a spectacle (you have to see it to believe it), what interested us most was what lay under the West Virginia wing: the Congressional bunker. Built between 1959 and 1962 and maintained until the 1990s, this facility would have served as the center of the United States government in the event of a nuclear war. Assuming, of course, that members of Congress could be informed and transported to the site (250 miles and 5 hours from Washington DC) and would leave behind their families (the bunker could only house 800 people). This photo shows the top page of a set of blueprints for the bunker. For the full story about the Congressional Bunker see the story by Ted Gup in *The Washington Post*, "The Ultimate Congressional Hideaway."

<http://www.cmu.edu/coldwar/bunker.htm>

<http://www.washingtonpost.com/wp-srv/local/daily/july/25/brier1.htm>

11. U.S. Nuclear Weapons Photo Gallery

<http://www.brookings.edu/projects/archive/nucweapons/photos>.

## Humanities · Reading Study Guide

### Arthur Miller, *The Nazi Trials and the German Heart*

*The Western World*, pp. 241-247

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#### Questions for Review and Discussion

1. How did most Germans feel about the trials after World War II?
2. Those accused of having committed war crimes blended back into society after the war. What kinds of lives did they build after having committed such atrocious acts of barbarism?
3. What was the point of prosecuting German war criminals individually? What weaknesses were inherent in German society that allowed it to become so barbaric and murderous during the Nazi period? How did most Germans feel about the trials after World War II?
4. How many SS men served at Auschwitz during its four years of operation?
5. What is Miller's moral to the story of the Frankfurt courtroom where the ordinary Germans sit waiting to receive justice?



**Humanities · Reading Study Guide**

**Arthur Miller, The Night Ed Murrow Struck Back**

*The Western World, pp. 248-257*

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**Key Vocabulary**

Demagogue –

McCarthyism –

Hubris –

**Questions for Review and Discussion**

1. Miller spends a great deal of time, in this selection, describing America in the period 1950-54. What affect did McCarthyism have on America?
2. At one point Miller compares McCarthyism to the Nazi movement through a friend who was an itinerant entertainer in Europe in the 1930's. Research the Nazi movement in Europe and the McCarthyist movement in the United States. How are these movements alike and how are these movements different? Create a Venn diagram that displays your results.



**Humanities · Reading Study Guide**  
**Toyofum Ogura, *Letters from Hiroshima***  
***The Western World*, pp. 258-264**

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**Pre-reading Questions (taken from the introduction of author)**

1. How did the war affect the family of Toyogumi Ogura before the dropping of the atomic bomb on Hiroshima?
  
  
  
  
  
  
  
  
  
  
2. Who does Ogura believe to be responsible for the bomb dropped on Hiroshima? Why?

**Questions for Review and Discussion**

1. How did the author's immediate and extended family suffer as a result of the atomic bomb?
  
  
  
  
  
  
  
  
  
  
2. Why do you think radiation sickness was particularly devastating to the victims of the bomb?
  
  
  
  
  
  
  
  
  
  
3. Why do you think Ogura chose to publish his account in the form of letters to his deceased wife? How does this literary form affect his story and readers' reactions to it?
  
  
  
  
  
  
  
  
  
  
4. How do you think the atomic bombs contributed to Japan's notion of itself as a victim of World War II, despite its often brutal war of aggression in East Asia, Southeast Asia, and the Central and Southern Pacific Islands?



**Humanities · Reading Study Guide**  
**George C. Marshall, The Marshall Plan**  
*The Western World, pp. 271-274*

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**Questions for Review and Discussion**

1. According to Marshall why do Americans not understand the situation the world faced after the war was over?
2. How have the economies of nations affected by the Second World War changed?
3. Marshall states that the “division of labor ... (that) is the basis of modern civilization” is disrupted. How was it disrupted and what needs to be done to change this disruption?
4. Why did Marshall believe that it is “logical for the United States” to assist the rebuilding of nations devastated by war?
5. Marshall also alludes to “Any government which maneuvers to block recovery...” would not receive help or aid from the United States. What government is he indicating in this statement?

**Humanities · Reading Study Guide**  
**Graham Greene, A Cold War Incident**  
*The Western World, pp. 275-280*

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**Key Vocabulary**

Four Powers –

“the chair” –

**Questions for Review and Discussion**

1. What sense is Greene trying to convey about occupied Vienna? Does his description seem accurate? Why or why not?
2. The four military policemen in the story convey a sense of each soldier’s culture. How does Greene represent these cultures in Anna’s rooms?
  - a. Russian:
  - b. American:
  - c. French:
  - d. British:
3. What evidence in the story indicates that wartime coalition of the Allies is breaking down?

**Humanities · Reading Study Guide**  
**Tim O'Brien, *The Things They Carried***  
***The Western World*, pp. 281-296**

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**Questions for Review and Discussion**

1. How does the device of enumerating the things the soldiers carried create their characters? How many different senses of the idea of carrying does the story employ? How do the various things the soldiers carry and the various ways of carrying them combine to create the story's narrative?
2. Of all the things the soldiers carry, which is the most surprising or most significant to your reading of the story? Why?
3. Why is the soldier's greatest fear "the fear of blushing"? What relationship does the story describe between courage and fear?
4. How does the anecdote about Norman Bowker carrying the thumb of the dead Vietnamese boy affect you as a reader? How does it relate to the rest of the story?





## Humanities • Primary Source

### Winston Churchill, The Iron Curtain Speech, March 5, 1945

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*Winston Churchill gave this speech at Westminster College, in Fulton, Missouri, after receiving an honorary degree. With typical oratorical skills, Churchill introduced the phrase "Iron Curtain" to describe the division between Western powers and the area controlled by the Soviet Union. As such the speech marks the onset of the Cold War. The speech was very long, and here excerpts are presented.*

The United States stands at this time at the pinnacle of world power. It is a solemn moment for the American democracy. For with this primacy in power is also joined an awe-inspiring accountability to the future. As you look around you, you must feel not only the sense of duty done, but also you must feel anxiety lest you fall below the level of achievement. Opportunity is here now, clear and shining, for both our countries. To reject it or ignore it or fritter it away will bring upon us all the long reproaches of the aftertime.

It is necessary that constancy of mind, persistency of purpose, and the grand simplicity of decision shall rule and guide the conduct of the English-speaking peoples in peace as they did in war. We must, and I believe we shall, prove ourselves equal to this severe requirement.

I have a strong admiration and regard for the valiant Russian people and for my wartime comrade, Marshal Stalin. There is deep sympathy and goodwill in Britain -- and I doubt not here also -- toward the peoples of all the Russias and a resolve to persevere through many differences and rebuffs in establishing lasting friendships.

It is my duty, however, to place before you certain facts about the present position in Europe.

From Stettin in the Baltic to Trieste in the Adriatic an iron curtain has descended across the Continent. Behind that line lie all the capitals of the ancient states of Central and Eastern Europe. Warsaw, Berlin, Prague, Vienna, Budapest, Belgrade, Bucharest and Sofia; all these famous cities and the populations around them lie in what I must call the Soviet sphere, and all are subject, in one form or another, not only to Soviet influence but to a very high and in some cases increasing measure of control from Moscow.

The safety of the world, ladies and gentlemen, requires a unity in Europe, from which no nation should be permanently outcast. It is from the quarrels of the strong parent races in Europe that the world wars we have witnessed, or which occurred in former times, have sprung.

Twice the United States has had to send several millions of its young men across the Atlantic to fight the wars. But now we all can find any nation, wherever it may dwell, between dusk and dawn. Surely we should work with conscious purpose for a grand pacification of Europe within the structure of the United Nations and in accordance with our Charter.

In a great number of countries, far from the Russian frontiers and throughout the world, Communist fifth columns are established and work in complete unity and absolute obedience to the directions they receive from the Communist center. Except in the British Commonwealth and in the United States where Communism is in its infancy, the Communist parties or fifth columns constitute a growing challenge and peril to Christian civilization.

The outlook is also anxious in the Far East and especially in Manchuria. The agreement which was made at Yalta, to which I was a party, was extremely favorable to Soviet Russia, but it was made at a time when no one could say that the German war might not extend all through the summer and autumn of 1945 and when the Japanese war was expected by the best judges to last for a further eighteen months from the end of the German war.

I repulse the idea that a new war is inevitable -- still more that it is imminent. It is because I am sure that our fortunes are still in our own hands and that we hold the power to save the future, that I feel the duty to speak out now that I have the occasion and the opportunity to do so.

## Humanities • Primary Source

### Winston Churchill, The Iron Curtain Speech, March 5, 1945

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I do not believe that Soviet Russia desires war. What they desire is the fruits of war and the indefinite expansion of their power and doctrines.

But what we have to consider here today while time remains, is the permanent prevention of war and the establishment of conditions of freedom and democracy as rapidly as possible in all countries. Our difficulties and dangers will not be removed by closing our eyes to them. They will not be removed by mere waiting to see what happens; nor will they be removed by a policy of appeasement.

What is needed is a settlement, and the longer this is delayed, the more difficult it will be and the greater our dangers will become.

From what I have seen of our Russian friends and allies during the war, I am convinced that there is nothing they admire so much as strength, and there is nothing for which they have less respect than for weakness, especially military weakness.

For that reason the old doctrine of a balance of power is unsound. We cannot afford, if we can help it, to work on narrow margins, offering temptations to a trial of strength.

Last time I saw it all coming and I cried aloud to my own fellow countrymen and to the world, but no one paid any attention. Up till the year 1933 or even 1935, Germany might have been saved from the awful fate which has overtaken her and we might all have been spared the miseries Hitler let loose upon mankind.

There never was a war in history easier to prevent by timely action than the one which has just desolated such great areas of the globe. It could have been prevented, in my belief, without the firing of a single shot, and Germany might be powerful, prosperous and honored today; but no one would listen and one by one we were all sucked into the awful whirlpool.

We must not let it happen again. This can only be achieved by reaching now, in 1946, a good understanding on all points with Russia under the general authority of the United Nations Organization and by the maintenance of that good understanding through many peaceful years, by the whole strength of the English-speaking world and all its connections.

If the population of the English-speaking Commonwealth be added to that of the United States, with all that such cooperation implies in the air, on the sea, all over the globe, and in science and in industry, and in moral force, there will be no quivering, precarious balance of power to offer its temptation to ambition or adventure. On the contrary there will be an overwhelming assurance of security.

If we adhere faithfully to the Charter of the United Nations and walk forward in sedate and sober strength, seeking no one's land or treasure, seeking to lay no arbitrary control upon the thoughts of men, if all British moral and material forces and convictions are joined with your own in fraternal association, the high roads of the future will be clear, not only for us but for all, not only for our time but for a century to come.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/churchill-iron.html>>

## Humanities • Primary Source

### Joseph Stalin, Reply to Churchill, 1946

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... In substance, Mr. Churchill now stands in the position of a firebrand of war. And Mr. Churchill is not alone here. He has friends not only in England but also in the United States of America.

In this respect, one is reminded remarkably of Hitler and his friends. Hitler began to set war loose by announcing his racial theory, declaring that only people speaking the German language represent a fully valuable nation. Mr. Churchill begins to set war loose, also by a racial theory, maintaining that only nations speaking the English language are fully valuable nations, called upon to decide the destinies of the entire world.

The German racial theory brought Hitler and his friends to the conclusion that the Germans, as the only fully valuable nation, must rule over other nations. The English racial theory brings Mr. Churchill and his friends to the conclusion that nations speaking the English language, being the only fully valuable nations, should rule over the remaining nations of the world....

As a result of the German invasion, the Soviet Union has irrevocably lost in battles with the Germans, and also during the German occupation and through the expulsion of Soviet citizens to German slave labor camps, about 7,000,000 people. In other words, the Soviet Union has lost in men several times more than Britain and the United States together.

It may be that some quarters are trying to push into oblivion these sacrifices of the Soviet people which insured the liberation of Europe from the Hitlerite yoke.

But the Soviet Union cannot forget them. One can ask therefore, what can be surprising in the fact that the Soviet Union, in a desire to ensure its security for the future, tries to achieve that these countries should have governments whose relations to the Soviet Union are loyal? How can one, without having lost one's reason, qualify these peaceful aspirations of the Soviet Union as "expansionist tendencies" of our Government? . . .

Mr. Churchill wanders around the truth when he speaks of the growth of the influence of the Communist parties in Eastern Europe.... The growth of the influence of communism cannot be considered accidental. It is a normal function. The influence of the Communists grew because during the hard years of the mastery of fascism in Europe, Communists showed themselves to be reliable, daring and self-sacrificing fighters against fascist regimes for the liberty of peoples.

Mr. Churchill sometimes recalls in his speeches the common people from small houses, patting them on the shoulder in a lordly manner and pretending to be their friend. But these people are not so simpleminded as it might appear at first sight. Common people, too, have their opinions and their own politics. And they know how to stand up for themselves.

It is they, millions of these common people, who voted Mr. Churchill and his party out in England, giving their votes to the Labor party. It is they, millions of these common people, who isolated reactionaries in Europe, collaborators with fascism, and gave preference to Left democratic parties

From "Stalin's Reply to Churchill," March 14, 1946 (interview with *Pravda*), *The New York Times*, p. 4.

Source: Internet Modern History Sourcebook: <<http://www.fordham.edu/halsall/mod/1946stalin.html>>

**Humanities · Primary Source**  
**The Truman Doctrine, 1947**

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**PRESIDENT HARRY S. TRUMAN**  
**ADDRESS BEFORE A JOINT SESSION OF CONGRESS,**  
**MARCH 12, 1947**

Mr. President, Mr. Speaker, Members of the Congress of the United States:

The gravity of the situation which confronts the world today necessitates my appearance before a joint session of the Congress. The foreign policy and the national security of this country are involved.

One aspect of the present situation, which I wish to present to you at this time for your consideration and decision, concerns Greece and Turkey.

The United States has received from the Greek Government an urgent appeal for financial and economic assistance. Preliminary reports from the American Economic Mission now in Greece and reports from the American Ambassador in Greece corroborate the statement of the Greek Government that assistance is imperative if Greece is to survive as a free nation.

I do not believe that the American people and the Congress wish to turn a deaf ear to the appeal of the Greek Government.

Greece is not a rich country. Lack of sufficient natural resources has always forced the Greek people to work hard to make both ends meet. Since 1940, this industrious and peace loving country has suffered invasion, four years of cruel enemy occupation, and bitter internal strife.

When forces of liberation entered Greece they found that the retreating Germans had destroyed virtually all the railways, roads, port facilities, communications, and merchant marine. More than a thousand villages had been burned. Eighty-five per cent of the children were tubercular. Livestock, poultry, and draft animals had almost disappeared. Inflation had wiped out practically all savings.

As a result of these tragic conditions, a militant minority, exploiting human want and misery, was able to create political chaos which, until now, has made economic recovery impossible.

Greece is today without funds to finance the importation of those goods which are essential to bare subsistence. Under these circumstances the people of Greece cannot make progress in solving their problems of reconstruction. Greece is in desperate need of financial and economic assistance to enable it to resume purchases of food, clothing, fuel and seeds. These are indispensable for the subsistence of its people and are obtainable only from abroad. Greece must have help to import the goods necessary to restore internal order and security, so essential for economic and political recovery.

The Greek Government has also asked for the assistance of experienced American administrators, economists and technicians to insure that the financial and other aid given to Greece shall be used effectively in creating a stable and self-sustaining economy and in improving its public administration.

The very existence of the Greek state is today threatened by the terrorist activities of several thousand armed men, led by Communists, who defy the government's authority at a number of points, particularly along the northern boundaries. A Commission appointed by the United Nations security Council is at present investigating disturbed conditions in northern Greece and alleged border violations along the frontier between Greece on the one hand and Albania, Bulgaria, and Yugoslavia on the other.

**Humanities • Primary Source**  
**The Truman Doctrine, 1947**

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Meanwhile, the Greek Government is unable to cope with the situation. The Greek army is small and poorly equipped. It needs supplies and equipment if it is to restore the authority of the government throughout Greek territory. Greece must have assistance if it is to become a self-supporting and self-respecting democracy.

The United States must supply that assistance. We have already extended to Greece certain types of relief and economic aid but these are inadequate.

There is no other country to which democratic Greece can turn.

No other nation is willing and able to provide the necessary support for a democratic Greek government.

The British Government, which has been helping Greece, can give no further financial or economic aid after March 31. Great Britain finds itself under the necessity of reducing or liquidating its commitments in several parts of the world, including Greece.

We have considered how the United Nations might assist in this crisis. But the situation is an urgent one requiring immediate action and the United Nations and its related organizations are not in a position to extend help of the kind that is required.

It is important to note that the Greek Government has asked for our aid in utilizing effectively the financial and other assistance we may give to Greece, and in improving its public administration. It is of the utmost importance that we supervise the use of any funds made available to Greece; in such a manner that each dollar spent will count toward making Greece self-supporting, and will help to build an economy in which a healthy democracy can flourish.

No government is perfect. One of the chief virtues of a democracy, however, is that its defects are always visible and under democratic processes can be pointed out and corrected. The Government of Greece is not perfect. Nevertheless it represents eighty-five per cent of the members of the Greek Parliament who were chosen in an election last year. Foreign observers, including 692 Americans, considered this election to be a fair expression of the views of the Greek people.

The Greek Government has been operating in an atmosphere of chaos and extremism. It has made mistakes. The extension of aid by this country does not mean that the United States condones everything that the Greek Government has done or will do. We have condemned in the past, and we condemn now, extremist measures of the right or the left. We have in the past advised tolerance, and we advise tolerance now.

Greece's neighbor, Turkey, also deserves our attention.

The future of Turkey as an independent and economically sound state is clearly no less important to the freedom-loving peoples of the world than the future of Greece. The circumstances in which Turkey finds itself today are considerably different from those of Greece. Turkey has been spared the disasters that have beset Greece. And during the war, the United States and Great Britain furnished Turkey with material aid.

Nevertheless, Turkey now needs our support.

Since the war Turkey has sought financial assistance from Great Britain and the United States for the purpose of effecting that modernization necessary for the maintenance of its national integrity.

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**The Truman Doctrine, 1947**

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That integrity is essential to the preservation of order in the Middle East.

The British government has informed us that, owing to its own difficulties can no longer extend financial or economic aid to Turkey.

As in the case of Greece, if Turkey is to have the assistance it needs, the United States must supply it. We are the only country able to provide that help.

I am fully aware of the broad implications involved if the United States extends assistance to Greece and Turkey, and I shall discuss these implications with you at this time.

One of the primary objectives of the foreign policy of the United States is the creation of conditions in which we and other nations will be able to work out a way of life free from coercion. This was a fundamental issue in the war with Germany and Japan. Our victory was won over countries which sought to impose their will, and their way of life, upon other nations.

To ensure the peaceful development of nations, free from coercion, the United States has taken a leading part in establishing the United Nations, The United Nations is designed to make possible lasting freedom and independence for all its members. We shall not realize our objectives, however, unless we are willing to help free peoples to maintain their free institutions and their national integrity against aggressive movements that seek to impose upon them totalitarian regimes. This is no more than a frank recognition that totalitarian regimes imposed on free peoples, by direct or indirect aggression, undermine the foundations of international peace and hence the security of the United States.

The peoples of a number of countries of the world have recently had totalitarian regimes forced upon them against their will. The Government of the United States has made frequent protests against coercion and intimidation, in violation of the Yalta agreement, in Poland, Rumania, and Bulgaria. I must also state that in a number of other countries there have been similar developments.

At the present moment in world history nearly every nation must choose between alternative ways of life. The choice is too often not a free one.

One way of life is based upon the will of the majority, and is distinguished by free institutions, representative government, free elections, guarantees of individual liberty, freedom of speech and religion, and freedom from political oppression.

The second way of life is based upon the will of a minority forcibly imposed upon the majority. It relies upon terror and oppression, a controlled press and radio; fixed elections, and the suppression of personal freedoms.

I believe that it must be the policy of the United States to support free peoples who are resisting attempted subjugation by armed minorities or by outside pressures.

I believe that we must assist free peoples to work out their own destinies in their own way.

I believe that our help should be primarily through economic and financial aid which is essential to economic stability and orderly political processes.

**Humanities • Primary Source**  
**The Truman Doctrine, 1947**

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The world is not static, and the status quo is not sacred. But we cannot allow changes in the status quo in violation of the Charter of the United Nations by such methods as coercion, or by such subterfuges as political infiltration. In helping free and independent nations to maintain their freedom, the United States will be giving effect to the principles of the Charter of the United Nations.

It is necessary only to glance at a map to realize that the survival and integrity of the Greek nation are of grave importance in a much wider situation. If Greece should fall under the control of an armed minority, the effect upon its neighbor, Turkey, would be immediate and serious. Confusion and disorder might well spread throughout the entire Middle East.

Moreover, the disappearance of Greece as an independent state would have a profound effect upon those countries in Europe whose peoples are struggling against great difficulties to maintain their freedoms and their independence while they repair the damages of war.

It would be an unspeakable tragedy if these countries, which have struggled so long against overwhelming odds, should lose that victory for which they sacrificed so much. Collapse of free institutions and loss of independence would be disastrous not only for them but for the world. Discouragement and possibly failure would quickly be the lot of neighboring peoples striving to maintain their freedom and independence.

Should we fail to aid Greece and Turkey in this fateful hour, the effect will be far reaching to the West as well as to the East.

We must take immediate and resolute action.

I therefore ask the Congress to provide authority for assistance to Greece and Turkey in the amount of \$400,000,000 for the period ending June 30, 1948. In requesting these funds, I have taken into consideration the maximum amount of relief assistance which would be furnished to Greece out of the \$350,000,000 which I recently requested that the Congress authorize for the prevention of starvation and suffering in countries devastated by the war.

In addition to funds, I ask the Congress to authorize the detail of American civilian and military personnel to Greece and Turkey, at the request of those countries, to assist in the tasks of reconstruction, and for the purpose of supervising the use of such financial and material assistance as may be furnished. I recommend that authority also be provided for the instruction and training of selected Greek and Turkish personnel.

Finally, I ask that the Congress provide authority which will permit the speediest and most effective use, in terms of needed commodities, supplies, and equipment, of such funds as may be authorized.

If further funds, or further authority, should be needed for purposes indicated in this message, I shall not hesitate to bring the situation before the Congress. On this subject the Executive and Legislative branches of the Government must work together.

This is a serious course upon which we embark.

I would not recommend it except that the alternative is much more serious. The United States contributed \$341,000,000,000 toward winning World War II. This is an investment in world freedom and world peace.

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**The Truman Doctrine, 1947**

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The assistance that I am recommending for Greece and Turkey amounts to little more than 1 tenth of 1 per cent of this investment. It is only common sense that we should safeguard this investment and make sure that it was not in vain.

The seeds of totalitarian regimes are nurtured by misery and want. They spread and grow in the evil soil of poverty and strife. They reach their full growth when the hope of a people for a better life has died. We must keep that hope alive.

The free peoples of the world look to us for support in maintaining their freedoms.

If we falter in our leadership, we may endanger the peace of the world -- and we shall surely endanger the welfare of our own nation.

Great responsibilities have been placed upon us by the swift movement of events.

I am confident that the Congress will face these responsibilities squarely.



**Humanities · Primary Source**  
**The North Atlantic Treaty, 1949**

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**Washington DC, 4th April 1949**

The Parties to this Treaty reaffirm their faith in the purposes and principles of the Charter of the United Nations and their desire to live in peace with all peoples and all governments.

They are determined to safeguard the freedom, common heritage and civilisation of their peoples, founded on the principles of democracy, individual liberty and the rule of law.

They seek to promote stability and well-being in the North Atlantic area.

They are resolved to unite their efforts for collective defence and for the preservation of peace and security.

They therefore agree to this North Atlantic Treaty:

**ARTICLE 1**

The Parties undertake, as set forth in the Charter of the United Nations, to settle any international dispute in which they may be involved by peaceful means in such a manner that international peace and security and justice are not endangered, and to refrain in their international relations from the threat or use of force in any manner inconsistent with the purposes of the United Nations.

**ARTICLE 2**

The Parties will contribute toward the further development of peaceful and friendly international relations by strengthening their free institutions, by bringing about a better understanding of the principles upon which these institutions are founded, and by promoting conditions of stability and well-being. They will seek to eliminate conflict in their international economic policies and will encourage economic collaboration between any or all of them.

**ARTICLE 3**

In order more effectively to achieve the objectives of this Treaty, the Parties, separately and jointly, by means of continuous and effective self-help and mutual aid, will maintain and develop their individual and collective capacity to resist armed attack.

**ARTICLE 4**

The Parties will consult together whenever, in the opinion of any of them, the territorial integrity, political independence or security of any of the Parties is threatened.

**ARTICLE 5**

The Parties agree that an armed attack against one or more of them in Europe or North America shall be considered an attack against them all, and consequently they agree that, if such an armed attack occurs, each of them, in exercise of the right of individual or collective self-defence recognised by Article 51 of the Charter of the United Nations, will assist the Party or Parties so attacked by taking forthwith, individually, and in concert with the other Parties, such action as it deems necessary, including the use of armed force, to restore and maintain the security of the North Atlantic area.

**Humanities · Primary Source**  
**The North Atlantic Treaty, 1949**

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Any such armed attack and all measures taken as a result thereof shall immediately be reported to the Security Council. Such measures shall be terminated when the Security Council has taken the measures necessary to restore and maintain international peace and security.

**ARTICLE 6**

For the purpose of Article 5, an armed attack on one or more of the Parties is deemed to include an armed attack:

- on the territory of any of the Parties in Europe or North America, on the Algerian Departments of France(2), on the territory of Turkey or on the islands under the jurisdiction of any of the Parties in the North Atlantic area north of the Tropic of Cancer;

- on the forces, vessels, or aircraft of any of the Parties, when in or over these territories or any area in Europe in which occupation forces of any of the Parties were stationed on the date when the Treaty entered into force or the Mediterranean Sea or the North Atlantic area north of the Tropic of Cancer.

**ARTICLE 7**

The Treaty does not effect, and shall not be interpreted as affecting, in any way the rights and obligations under the Charter of the Parties which are members of the United Nations, or the primary responsibility of the Security Council for the maintenance of international peace and security.

1 As amended by Article 2 of the Protocol to the North Atlantic Treaty on the accession of Greece and Turkey.

2 On 16th January 1963 the Council noted that insofar as the former Algerian Departments of France were concerned the relevant clauses of this Treaty had become inapplicable as from 3rd July 1962.

**ARTICLE 8**

Each Party declares that none of the international engagements now in force between it and any other of the Parties or any third State is in conflict with the provisions of this Treaty, and undertakes not to enter into any international engagement in conflict with this Treaty.

**ARTICLE 9**

The Parties hereby establish a Council, on which each of them shall be represented to consider matters concerning the implementation of this Treaty. The Council shall be so organised as to be able to meet promptly at any time. The Council shall set up such subsidiary bodies as may be necessary; in particular it shall establish immediately a defence committee which shall recommend measures for the implementation of Articles 3 and 5.

**ARTICLE 10**

The Parties may, by unanimous agreement, invite any other European State in a position to further the principles of this Treaty and to contribute to the security of the North Atlantic area to accede to this Treaty. Any State so invited may become a party to the Treaty by depositing its instrument of accession with the Government of the United States of America. The Government of the United States of America will inform each of the Parties of the deposit of each such instrument of accession.

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**The North Atlantic Treaty, 1949**

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**ARTICLE 11**

This Treaty shall be ratified and its provisions carried out by the Parties in accordance with their respective constitutional processes. The instruments of ratification shall be deposited as soon as possible with the Government of the United States of America, which will notify all the other signatories of each deposit. The Treaty shall enter into force between the States which have ratified it as soon as the ratification of the majority of the signatories, including the ratifications of Belgium, Canada, France, Luxembourg, the Netherlands, the United Kingdom and the United States, have been deposited and shall come into effect with respect to other States on the date of the deposit of their ratifications.<sup>3</sup>

**ARTICLE 12**

After the Treaty has been in force for ten years, or at any time <sup>3</sup> The Treaty came into force on 24 August 1949, after the deposition of the ratifications of all signatory states.

Thereafter, the Parties shall, if any of them so requests, consult together for the purpose of reviewing the Treaty, having regard for the factors then affecting peace and security in the North Atlantic area including the development of universal as well as regional arrangements under the Charter of the United Nations for the maintenance of international peace and security.

**ARTICLE 13**

After the Treaty has been in force for twenty years, any Party may cease to be a Party one year after its notice of denunciation has been given to the Government of the United States of America, which will inform the Governments of the other Parties of the deposit of each notice of denunciation.

**ARTICLE 14**

This Treaty, of which the English and French texts are equally authentic, shall be deposited in the archives of the Government of the United States of America. Duly certified copies will be transmitted by that government to the governments of the other signatories.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/NATOTREATY.html>>

**Humanities · Primary Source**  
**Warsaw Pact, 1955**

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**TREATY OF FRIENDSHIP, CO-OPERATION AND MUTUAL ASSISTANCE**

*Between the People's Republic of Albania, the People's Republic of Bulgaria, the Hungarian People's Republic, the German Democratic Republic, the Polish People's Republic, the Rumanian People's Republic, the Union of Soviet Socialist Republics, and the Czechoslovak Republic, May 1, 1955*

The contracting parties,

Reaffirming their desire for the organisation of a system of collective security in Europe, with the participation of all the European states, irrespective of their social and state systems, which would make it possible to combine their efforts in the interests of securing peace in Europe,

Taking into consideration at the same time the situation obtaining in Europe as the result of ratification of the Paris agreements, which provide for the formation of a new military grouping in the shape of the "Western European Union" together with a remilitarised Western Germany, and for the integration of Western Germany in the North Atlantic bloc, which increases the threat of another war and creates a menace to the national security of the peace loving states,

Convinced that, under these circumstances, the peace loving states of Europe should take the necessary measures for safeguarding their security, and in the interests of maintaining peace in Europe,

Guided by the purposes and principles of the United Nations Charter,

In the interests of further strengthening and promoting friendship, co-operation and mutual assistance, in accordance with the principles of respect for the independence and sovereignty of states, and also with the principle of noninterference in their internal affairs,

Have resolved to conclude this Treaty of Friendship, Co-operation and Mutual Assistance, . . .

*Article 1.* The contracting parties undertake, in accordance with the Charter of the United Nations Organisation, to refrain in their international relations from the threat or use of force, and to settle their international disputes by peaceful means so as not to endanger international peace and security.

*Article 2.* The contracting parties declare their readiness to take part, in the spirit of sincere co-operation, in all international undertakings intended to safeguard international peace and security and they shall use all their energies for the realisation of these aims.

Moreover, the contracting parties shall work for the adoption, in agreement with other states desiring to co-operate in this matter, of effective measures towards a general reduction of armaments and prohibition of atomic, hydrogen and other weapons of mass destruction.

*Article 3.* The contracting parties shall take council among themselves on all important international questions relating to their common interests, guided by the interests of strengthening international peace and security.

They shall take council among themselves immediately, whenever, in the opinion of any of them, there has arisen the threat of an armed attack on one or several states that are signatories of the treaty, in the interests of organising their joint defence and of upholding peace and security.

## Humanities • Primary Source

### Warsaw Pact, 1955

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*Article 4.* In the event of an armed attack in Europe on one or several states that are signatories of the treaty by any state or group of states, each state that is a party to this treaty shall, in the exercise of the right to individual or collective self-defence in accordance with Article 51 of the Charter of the United Nations Organisation, render the state or states so attacked immediate assistance, individually and in agreement with other states that are parties to this treaty, by all the means it may consider necessary, including the use of armed force. The states that are parties to this treaty shall immediately take council among themselves concerning the necessary joint measures to be adopted for the purpose of restoring and upholding international peace and security.

In accordance with the principles of the Charter of the United Nations Organisation, the Security Council shall be advised of the measures taken on the basis of the present article. These measures shall be stopped as soon as the Security Council has taken the necessary measures for restoring and upholding international peace and security-.

*Article 5.* The contracting parties have agreed on the establishment of a joint command for their armed forces, which shall be placed, by agreement among these parties, under this command, which shall function on the basis of jointly defined principles. They shall also take other concerted measures necessary for strengthening their defence capacity, in order to safeguard the peaceful labour of their peoples, to guarantee the inviolability of their frontiers and territories and to provide safeguards against possible aggression.

*Article 6.* For the purpose of holding the consultations provided for in the present treaty among the states that are parties to the treaty, and for the purpose of considering problems arising in connection with the implementation of this treaty, a political consultative committee shall be formed in which each state that is a party to this treaty shall be represented by a member of the government, or any other specially appointed representative.

The committee may, form the auxiliary organs for which the need may arise.

*Article 7.* The contracting parties undertake not to participate in any coalitions and alliances, and not to conclude any agreements the purposes of which would be at variance with those of the present treaty.

The contracting parties declare that their obligations under existing international treaties are not at variance with the provisions of this treaty.

*Article 8.* The contracting parties declare that they will act in the spirit of friendship and co-operation with the object of furthering the development of, and strengthening the economic and cultural relations between them, adliering to the principles of mutual respect for their independence and sovereignty, and of non-interference in their internal affairs.

*Article 9.* The present treaty is open to be acceded to by other states-irrespective of their social and state systems-which may express their readiness to assist, through participation in the present treaty, in combining the efforts of the peaccloving states for the purpose of safeguarding the peace and security, of nations. This act of acceding to the treaty shall become effective, with the consent of the states that are parties to this treaty, after the instrument of accedence has been deposited with the government of the Polish People's Republic.

*Article 10.* The present treaty is subject to ratification, and the instruments of ratification shall be deposited with the government of the Polish People's Republic.

The treaty shall take effect on the date on which the last ratification instrument is deposited. The government of the Polish People's Republic shall advise the other states that are parties to the treaty of each ratification instrument deposited with it.

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*Article 11.* The present treaty shall remain in force for 20 years. For the contracting parties which will not have submitted to the government of the Polish People's Republic a statement denouncing the treaty a year before the expiration of its term, it shall remain in force throughout the following ten years.

In the event of the organisation of a system of collective security in Europe and the conclusion of a general European treaty of collective security to that end, which the contracting parties shall unceasingly seek to bring about, the present treaty shall cease to be effective on the date the general European treaty comes into force.

Done in Warsaw, on May 1, 1955, in one copy each in the Russian, Polish, Czech, and German languages, all the texts being equally authentic. Certified copies of the present treaty shall be transmitted by the government of the Polish People's Republic to all the parties to this treaty.

Source: from *Soviet News*, No. 3165 (May 16, 1955), pp. 1-2.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1955warsawpact.html>>

## Humanities • Primary Source

### Hungary, 1965: Statement of the Soviet Government

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The Soviet Government regards it as indispensable to make a statement in connection with the events in Hungary.

The course of the events has shown that the working people of Hungary, who have achieved great progress on the basis of their people's democratic order, correctly raise the question of the necessity of eliminating serious shortcomings in the field of economic building, the further raising of the material well-being of the population, and the struggle against bureaucratic excesses in the state apparatus.

However, this just and progressive movement of the working people was soon joined by forces of black reaction and counterrevolution, which are trying to take advantage of the discontent of part of the working people to undermine the foundations of the people's democratic order in Hungary and to restore the old landlord and capitalist order.

The Soviet Government and all the Soviet people deeply regret that the development of events in Hungary has led to bloodshed. On the request of the Hungarian People's Government the Soviet Government consented to the entry into Budapest of the Soviet Army units to assist the Hungarian People's Army and the Hungarian authorities to establish order in the town. Believing that the further presence of Soviet Army units in Hungary can serve as a cause for even greater deterioration of the situation, the Soviet Government has given instructions to its military command to withdraw the Soviet Army units from Budapest as soon as this is recognized as necessary by the Hungarian Government.

At the same time, the Soviet Government is ready to enter into relevant negotiations with the Government of the Hungarian People's Republic and other participants of the Warsaw Treaty on the question of the presence of Soviet troops on the territory of Hungary.

#### Imry Nage: Last Message (November 4, 1956)

This fight is the fight for freedom by the Hungarian people against the Russian intervention, and it is possible that I shall only be able to stay at my post for one or two hours. The whole world will see how the Russian armed forces, contrary to all treaties and conventions, are crushing the resistance of the Hungarian people. They will also see how they are kidnapping the Prime Minister of a country which is a Member of the United Nations, taking him from the capital, and therefore it cannot be doubted at all that this is the most brutal form of intervention. I should like in these last moments to ask the leaders of the revolution, if they can, to leave the country. I ask that all that I have said in my broadcast, and what we have agreed on with the revolutionary leaders during meetings in Parliament, should be put in a memorandum, and the leaders should turn to all the peoples of the world for help and explain that today it is Hungary and tomorrow, or the day after tomorrow, it will be the turn of other countries because the imperialism of Moscow does not know borders, and is only trying to play for time.

**Source:** From *Department of State Bulletin*, Nov. 12, 1956, pp. 746-747.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1956hungary.html>>

**Humanities • Primary Source**  
**United Nations: Cuban Missile Crisis Debate**

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*Between Adlai Stevenson and V. A. Zorin in the United Nations Security Council, October 23, 1962*

Mr. STEVENSON (United States of America): I have asked for an emergency meeting of the Security Council to bring to your attention a grave threat to the Western Hemisphere and to the peace of the world.

Last night, the President of the United States reported the recent alarming military developments in Cuba. . . .

In view of this transformation of Cuba into a base for offensive weapons of sudden mass destruction, the President announced the initiation of a strict quarantine on all offensive military weapons under shipment to Cuba. He did so because, in the view of my Government, the recent developments in Cuba - the importation of the cold war into the heart of the Americas - constitute a threat to the peace of this hemisphere, and, indeed, to the peace of the world.

The time has come for this Council to decide whether to make a serious attempt to bring peace to the world-or to let the United Nations stand idly by while the vast plan of piecemeal aggression unfolds, conducted in the hope that no single issue will seem consequential enough to mobilize the resistance of the free peoples. For my own Government, this question is not in doubt. We remain committed to the principles of the United Nations, and we intend to defend them. . . .

Let me make it absolutely clear what the issue of Cuba is. It is not an issue of revolution. This hemisphere has seen many revolutions, including the one which gave my own nation its independence.

It is not an issue of reform. My nation has lived happily with other countries which have had thorough-going and fundamental social transformations, like Mexico and Bolivia. The whole point of the Alliance for Progress is to bring about an economic and social revolution in the Americas.

It is not an issue of socialism. As Secretary of State Rusk said in February, "our hemisphere has room for a diversity of economic systems."

It is not an issue of dictatorship. The American Republics have lived with dictators before. If this were his only fault, they could live with Mr. Castro.

The foremost objection of the States of the Americas to the Castro régime is not because it is revolutionary, not because it is socialistic, not because it is dictatorial, not even because Mr. Castro perverted a noble revolution in the interests of a squalid totalitarianism. It is because he has aided and abetted an invasion of this hemisphere - an invasion just at the time when the hemisphere is making a new and unprecedented effort for economic progress and social reform.

The crucial fact is that Cuba has given the Soviet Union a bridgehead and staging area in this hemisphere; that it has invited an extra-continental, antidemocratic and expansionist Power into the bosom of the American family; that it has made itself an accomplice in the communist enterprise of world dominion.

In our passion for peace we have forborne greatly. There must, however, be limits to forbearance if forbearance is not to become the diagram for the destruction of this Organization. Mr. Castro transformed Cuba into a totalitarian dictatorship with impunity; he extinguished the rights of political freedom with impunity; he aligned himself with the Soviet bloc with impunity; he accepted defensive weapons from the Soviet Union with impunity;



## Humanities • Primary Source

### United Nations: Cuban Missile Crisis Debate

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be welcomed thousands of Communists into Cuba with impunity: but when, with cold deliberation, he turns his country over to the Soviet Union for a long-range missile launching base, and thus carries the Soviet programme for aggression into the heart of the Americas, the day of forbearance is past.

If the United States and the other nations of the Western Hemisphere should accept this new phase of aggression, we would be delinquent in our obligations to world peace. If the United States and the other nations of the Western Hemisphere should accept this basic disturbance of the world's structure of power we would invite a new surge of aggression at every point along the frontier. If we do not stand firm here our adversaries may think that we will stand firm nowhere - and we guarantee a heightening of the world civil war to new levels of intensity and peril. . . .

The issue which confronts the Security Council is grave. Were it not, I should not have detained you so long. Since the end of the Second World War, there has been no threat to the vision of peace so profound-no challenge to the world of the Charter so fateful. The hopes of mankind are concentrated in this room. The action we take may determine the future of civilization. I know that this Council will approach the issue with a full sense of our responsibility and a solemn understanding of the import of our deliberations.

There is a road to peace. The beginning of that road is marked out in the draft resolution I have submitted for your consideration. If we act promptly, we will have another chance to take up again the dreadful questions of nuclear arms and military bases and the means and causes of aggression and of war-to take them up and do something about them.

This is, I believe, a solemn and significant day for the life of the United Nations and the hope of the world community. Let it be remembered not as the day when the world came to the edge of nuclear war, but as the day when men resolved to let nothing thereafter stop them in their quest for peace.

The PRESIDENT [Mr. V. A. ZORIN] (translated from Russian): I should now like to make a statement in my capacity as the representative of the Union of Soviet Socialist Republics. . . .

I must say that even a cursory examination of Mr. Stevenson's statement reveals the totally untenable nature of the position taken by the United States Government on the question which it has thought necessary to place before the Council, and its complete inability to defend this position in the Council and before world public opinion.

Mr. Stevenson touched on many subjects. . . . He spoke about the history of the Cuban revolution-although it is difficult to understand what the United States has to do with the internal affairs of the sovereign State of Cuba-and he drew an idyllic picture of the history of the Western Hemisphere for the past 150 years, seeming to forget about the policy of the "big stick" followed by the United States President McKinley, the Olney Doctrine, the actions taken by Theodore Roosevelt in connection with the Panama Canal, the boastful statement made by the American General Butler to the effect that with his marines he could hold elections in any Latin American country.

He made no mention of all this. The United States is even now attempting to apply this policy of the "big stick." But Mr. Stevenson apparently forgot that times have changed. . . .

Yesterday, the United States Government placed the Republic of Cuba under a virtual naval blockade. Insolently flouting the rules of international conduct and the principles of the Charter, the United States has arrogated to itself-and has so stated-the right to attack the ships of other States on the high seas, which is nothing less than undisguised piracy. At the same time, the landing of additional United States troops has begun at the United States

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### United Nations: Cuban Missile Crisis Debate

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Guantanamo base in Cuban territory, and the United States armed forces are being placed in a state of combat readiness.

The present aggressive actions of the United States of America against Cuba represent a logical stage in that aggressive policy, fraught with the most serious international consequences, which the United States began to pursue towards Cuba in the days of the Eisenhower Administration and which has been continued and intensified by the present United States Government, in the era of the "new frontier" that it proclaimed at the outset of its activities.

Everyone will remember Mr. Stevenson's statement on 15 April that the United States was not planning any aggression against Cuba, while on 17 April United States mercenaries landed at Playa Girón. What credence are we to attach to the statements of the representative of a great Power who dared to mislead world public opinion and the official organs of the United Nations in order to conceal the activities of the United States intelligence agency which was preparing for aggression and bad ordered Mr. Stevenson to say nothing about it?

The falsity of the charges now levelled by the United States against the Soviet Union, which consist in the allegation that the Soviet Union has set up offensive weapons in Cuba, is perfectly clear from the start. First of all, the Soviet delegation hereby officially confirms the statements already made by the Soviet Union in this connexion, to the effect that the Soviet Government has never sent and is not now sending offensive weapons of any kind to Cuba. The Soviet delegation would recall, in particular, the statement issued by Tass on 11 September of this year on the instructions of the Soviet Government, in which the following passage occurs:

The Government of the Soviet Union has authorized Tass to state, further, that the Soviet Union does not need to transfer to any other country, such as Cuba, its existing means for the repelling of aggression and the delivering of a retaliatory blow. The explosive force of our nuclear resources is so great, and the Soviet Union has such powerful rockets for the delivery of these nuclear charges, that there is no need to seek places for their installation anywhere outside the borders of the Soviet Union.

The United States delegation is now trying to use its own fabrications in the Security Council for absolutely monstrous purposes—in order to try to obtain the retroactive approval of the Security Council of the illegal acts of aggression already undertaken by the United States against Cuba, acts which the United States is undertaking unilaterally and in manifest violation of the United Nations Charter and of the elementary rules and principles of international law.

The peoples of the world must clearly realize, however, that in openly embarking on this venture the United States of America is taking a step along the road which leads to a thermo-nuclear world war. Such is the heavy price which the world may have to pay for the present reckless and irresponsible actions of the United States,

Peace-loving nations have long been afraid that the reckless aggressive policy of the United States with regard to Cuba may push the world to the brink of disaster. The alarm of the peace-loving elements and their efforts to induce the United States Government to listen to the voice of reason and accept a peaceful settlement of its differences with Cuba have been manifested in the course of the general debate during the seventeenth session of the General Assembly, which ended only a few days ago.

When it announced the introduction of its blockade against Cuba, the United States took a step which is unprecedented in relations between States not formally at war. By its arbitrary and piratical action, the United States menaced the shipping of many countries—including its allies—which do not agree with its reckless and dangerous policy in respect of Cuba. By this aggressive action, which put the whole world under the threat of war,

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the United States issued a direct challenge to the United Nations and to the Security Council as the principal organ of the United Nations responsible for maintaining international peace and security.

The Security, Council would not be carrying out its bounden duty, as the principal organ responsible for maintaining world and international security, if it ignored the aggressive actions of the United States, which mean nothing less than that the United States has set out to destroy the United Nations and to unleash a world war.

What, then, are the actual facts now facing the Security- Council? These facts may be summarized as follows:

(a) The United States Government has stated that it will take action against the ships of other countries, sailing on the high seas, of a type for which there can be no other name but piracy. The decision of the United States to stop and search Cuba-bound ships of other countries will lead to an extreme heightening of international tension, and is a step towards provoking a thermonuclear world war, because no self-respecting State will permit its ships to be interfered with.

(b) In order to cover up its actions, the United States is putting forward pretexts which are made up out of whole cloth. It is trying to misrepresent the measures taken by the Cuban Government to ensure the defence of Cuba. Like any State which values its sovereignty and independence, Cuba can hardly fail to display serious anxiety for its security in the face of aggression.

(c) From the very first days of its existence, post-revolutionary Cuba has been subjected to continuous threats and provocation by the United States, which has stopped at nothing, including armed intervention in Cuba in April 1961.

(d) The United States imperialists have openly declared that they intend to impose their policies on other countries, and they are brazenly demanding that armaments intended for national defence should be removed from Cuban soil.

(e) The Soviet Government has consistently advocated that all foreign armed forces and armaments should be withdrawn from the territory of other countries to within their own national boundaries. This Soviet proposal is intended to clear the international atmosphere and set up conditions of mutual trust and understanding among nations. However, the United States Government, which has stationed its troops and military equipment all over the world, stubbornly refuses to accept this proposal of the Soviet Union. . . .

The United States has no right whatever, either from the point of view of the accepted rules of international law relating to freedom of shipping, or from that of the provisions of the United Nations Charter, to put forward the demands contained in the statements of President Kennedy. No State, no matter how powerful it may be, has any right to rule on the quantities or types of arms which another State considers necessary for its defence. According to the United Nations Charter, each State has the right to defend itself and to possess weapons to ensure its security. . . .

(g) The attitude of the United States, as set forth in President Kennedy's statement, is a complete contradiction of the principles of the United Nations Charter and other generally accepted rules of international law. . . . The road which the United States is taking with regard to Cuba and the Soviet Union leads to the destruction of the United Nations and to the unleashing of war.

(h) The Soviet Government calls on all the peoples of the world to raise their voices in defence of the United Nations, to refuse to permit the break-up of this Organization, and to oppose the policy of piracy and thermonuclear warmongering followed by the United States. . . .

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**United Nations: Cuban Missile Crisis Debate**

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We call on all the members of the Security Council and-so serious is this question-even on the allies of the United States to weigh carefully, all the possible consequences of the present aggressive actions of the United States and to realize to what a disastrous course of action the United States is trying to commit the Security Council and the world as a whole. . . .

The realization by delegations of their responsibility for the outcome of the train of events set in motion by the aggressive actions of the United States against Cuba is, in the present situation, of direct significance not only for the settling of the present difficulties in the Caribbean, but also for the fate of peace throughout the world.

from United Nations, Security Council, Official records, XVIIth year, 1022<sup>nd</sup> Meeting, October 23, 1962 s/PV.1022, pp 1-39

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1962-cuba-un1.html>>

## Humanities • Primary Source

### The Brezhnev Doctrine, 1968

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*In response to the efforts, early in 1968, of the Czechoslovakian Communist Party, under the leadership of Alexander Dubcek, to introduce a number of reforms, including the abolition of censorship, the Soviet Union adopted a policy of combating "anti-socialist forces". The policies became known as "Brezhnev Doctrine".*

*Dubcek's movement, known as the "Prague Spring," was suppressed in an invasion. It was in November 1968, speaking before Polish workers, that Soviet leader Leonid Brezhnev gave the following justification.*

In connection with the events in Czechoslovakia the question of the correlation and interdependence of the national interests of the socialist countries and their international duties acquire particular topical and acute importance.

The measures taken by the Soviet Union, jointly with other socialist countries, in defending the socialist gains of the Czechoslovak people are of great significance for strengthening the socialist community, which is the main achievement of the international working class.

We cannot ignore the assertions, held in some places, that the actions of the five socialist countries run counter to the Marxist-Leninist principle of sovereignty and the rights of nations to self determination.

The groundlessness of such reasoning consists primarily in that it is based on an abstract, non-class approach to the question of sovereignty and the rights of nations to self determination.

The peoples of the socialist countries and Communist parties certainly do have and should have freedom for determining the ways of advance of their respective countries.

However, none of their decisions should damage either socialism in their country or the fundamental interests of other socialist countries, and the whole working class movement, which is working for socialism.

This means that each Communist party is responsible not only to its own people, but also to all the socialist countries, to the entire Communist movement. Whoever forgets this, in stressing only the independence of the Communist party, becomes one-sided. He deviates from his international duty.

Marxist dialectics are opposed to one-sidedness. They demand that each phenomenon be examined concretely, in general connection with other phenomena, with other processes.

Just as, in Lenin's words, a man living in a society cannot be free from the society, one or another socialist state, staying in a system of other states composing the socialist community, cannot be free from the common interests of that community.

The sovereignty of each socialist country cannot be opposed to the interests of the world of socialism, of the world revolutionary movement. Lenin demanded that all Communists fight against small nation narrow-mindedness, seclusion and isolation, consider the whole and the general, subordinate the particular to the general interest.

The socialist states respect the democratic norms of international law. They have proved this more than once in practice, by coming out resolutely against the attempts of imperialism to violate the sovereignty and independence of nations.

It is from these same positions that they reject the leftist, adventurist conception of "exporting revolution," of "bringing happiness" to other peoples.

## Humanities • Primary Source

### The Brezhnev Doctrine, 1968

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However, from a Marxist point of view, the norms of law, including the norms of mutual relations of the socialist countries, cannot be interpreted narrowly, formally, and in isolation from the general context of class struggle in the modern world. The socialist countries resolutely come out against the exporting and importing of counterrevolution

Each Communist party is free to apply the basic principles of Marxism Leninism and of socialism in its country, but it cannot depart from these principles (assuming, naturally, that it remains a Communist party).

Concretely, this means, first of all, that, in its activity, each Communist party cannot but take into account such a decisive fact of our time as the struggle between two opposing social systems-capitalism and socialism.

This is an objective struggle, a fact not depending on the will of the people, and stipulated by the world's being split into two opposite social systems. Lenin said: "Each man must choose between joining our side or the other side. Any attempt to avoid taking sides in this issue must end in fiasco."

It has got to be emphasized that when a socialist country seems to adopt a "nonaffiliated" stand, it retains its national independence, in effect, precisely because of the might of the socialist community, and above all the Soviet Union as a central force, which also includes the might of its armed forces. The weakening of any of the links in the world system of socialism directly affects all the socialist countries, which cannot look indifferently upon this.

The antisocialist elements in Czechoslovakia actually covered up the demand for so called neutrality and Czechoslovakia's withdrawal from the socialist community with talking about the right of nations to self determination.

However, the implementation of such "self determination," in other words, Czechoslovakia's detachment from the socialist community, would have come into conflict with its own vital interests and would have been detrimental to the other socialist states.

Such "self determination," as a result of which NATO troops would have been able to come up to the Soviet border, while the community of European socialist countries would have been split, in effect encroaches upon the vital interests of the peoples of these countries and conflicts, as the very root of it, with the right of these people to socialist self determination.

Discharging their internationalist duty toward the fraternal peoples of Czechoslovakia and defending their own socialist gains, the U.S.S.R. and the other socialist states had to act decisively and they did act against the antisocialist forces in Czechoslovakia.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1968brezhnev.html>>



***So Far from the Bamboo Grove*, by Yoko Kawashima Watkins**

Although she is Japanese, eleven-year-old Yoko Kawashima has lived all her life in Korea. *So Far from the Bamboo Grove* follows the experiences of young Yoko as World War II comes to an end and Korea is engulfed in turmoil as Koreans revolt to take back their homeland. Yoko and her family are forced to leave their tranquil home in Korea and to flee back to Japan in this story of heartbreak, cruelty, survival, and courage.

**Related Readings**

"Evacuation and Internment During World War II"—history by Craig Gingold

"Life in the Camps"—history by Pam Deyell Gingold

"North and South Korea United in Love of Kimchee"—radio transcript from NPR's *Weekend Edition*

from *Japan*—description of everyday life by Lucy Birmingham

"Former Yugoslavia: Healing Mental Wounds"—Web site for UNICEF

from *I dream of peace: Images of war by children of former Yugoslavia*—poems

from *Where the River Runs: A Portrait of a Refugee Family*—biography by Nancy Price Graff

[Study Guide \(PDF\)](#)

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**Study Guide**

for

**So Far from the  
Bamboo Grove**

by Yoko Kawashima Watkins



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# Meet Yoko Kawashima Watkins



*I competed with life and death when young.  
And I won.*

—Yoko Kawashima Watkins

**Y**oko Kawashima Watkins doesn't feel a need to compete with anyone for anything in life. After her childhood experiences, she seems satisfied simply to be alive.

Yoko Kawashima was born to Japanese parents in 1933. Her family lived in Manchuria, where Yoko's father—a Japanese government official—was stationed. Manchuria, a region in northeastern China, had been under Japanese control since 1931. The family later moved to Nanam, a town in northern Korea, where Mr. Kawashima was overseeing Japanese political interests. Japan had taken control of Korea in 1910.

Although the Kawashimas lived in Korea, Yoko, her brother Hideyo, and her sister Ko followed many Japanese traditions. Yoko practiced calligraphy, the art of serving and receiving tea, and classic Japanese dance.

The Kawashimas were able to live comfortably in Korea until July 1945. At that

point, it became clear that Japan was losing World War II. To ensure their safety, Yoko, her sister, and her mother had to flee from Korea, where the occupation by the Japanese was deeply resented, and make their way to Japan. The Kawashimas' life of comfort quickly changed to a life on the run. Despite terrible hardships, Yoko survived.

After finishing her secondary schooling, Yoko attended an experimental English language-based program at Kyoto University, in Japan. She graduated and worked as a translator at a United States Air Force Base in Aomori, Japan—where she met her future husband. In 1953 she married Donald Watkins, an American pilot. Her husband was transferred to the United States in 1955. The couple lived in Minnesota, Wisconsin, and Oregon, then settled in Brewster, Massachusetts, where they still live. Yoko and Donald Watkins raised four children.

In 1976 Watkins began writing *So Far from the Bamboo Grove*. After struggling with her own painful memories, Watkins published her story in 1986. *So Far from the Bamboo Grove* has won many awards, including one from the American Library Association. In 1994 she published another story of her youth in her autobiographical novel *My Brother, My Sister, and I*. This novel describes Yoko, Ko, and Hideyo's struggle to live in a Japan that was ravaged by war. Watkins also has published a collection of Japanese folktales called *Tales from the Bamboo Grove*.

In addition to writing about her experiences, Watkins also gives lectures calling for an end to war. She visits many schools, answering questions and giving advice to students. Watkins tells students that even though they suffer, they should be grateful because suffering can make them better people. "All wisdom comes from suffering," she says.

# Introducing the Novel

*Far too often we only see refugees en masse [as a group] rather than as individuals fleeing from a situation not of their making and one they are powerless to change.*

—Colonel William R. Corson  
(served in the Korean War)

Yoko Kawashima Watkins's autobiographical novel is a testament to love of family and to the endurance of the human spirit. It provides readers with an inside look at the fears and hopes and dreams of a family caught in the web of war.

*So Far from the Bamboo Grove* begins in northern Korea in July 1945, near the end of World War II, and ends in April 1946 in Japan. By 1945 Japan, Germany, Italy, and the other Axis countries were losing the war against Great Britain, the United States, the Soviet Union, and the other Allied countries.

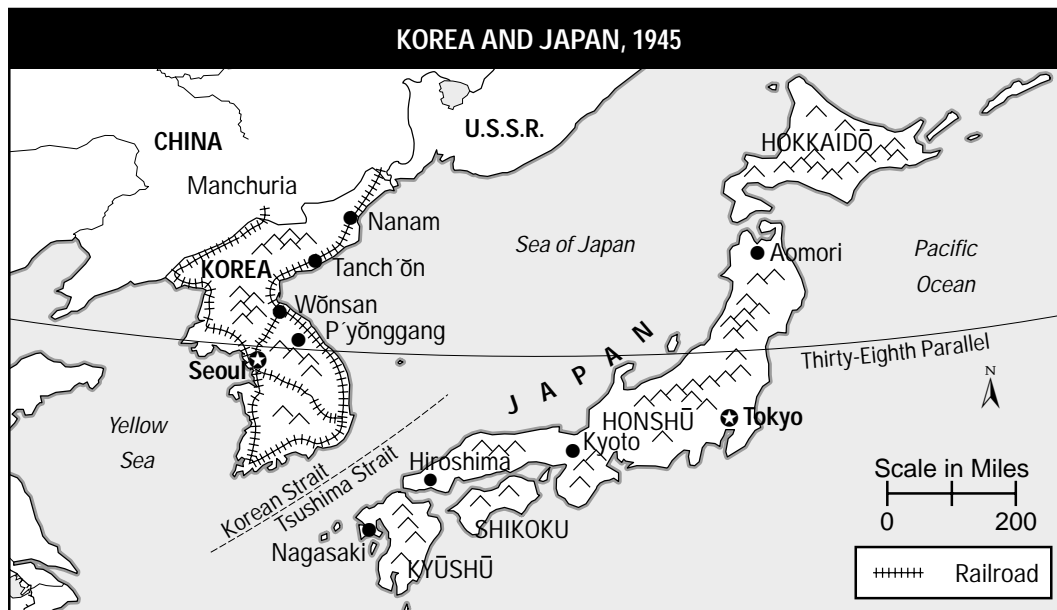
## THE TIME AND PLACE

In *So Far from the Bamboo Grove*, the Kawashimas are a Japanese family living in Korea. Even before World War II, tension was

growing between Korea and Japan. The Japanese had controlled Korea since 1910, and many Koreans resented their presence.

Japan and Korea have a history of hostility. During the late 1800s, Korea had a policy of isolation, but Japan wanted to trade with Korea because of its geographical position. Korea is on a peninsula near Japan, China, and Russia, which makes it a desirable hub for trade. When Korea resisted Japan's advances, the Japanese military forced Korea to sign a treaty of trade and friendship. As a result, several Korean ports were opened to Japanese ships, goods, and influence.

China, located on the other side of Korea, watched closely as Japan carved out its relationship with Korea. The Chinese did not want the Japanese to hold any influence or power in Korea. They used this new trade agreement as an excuse to interfere in Korean affairs. China forced Korea to sign a treaty of trade that favored Chinese merchants. Korea then signed treaties with other nations and "opened its



doors” to goods and influence from many European nations as well as the United States.

Japan and China continued to struggle for dominance in Korea. A Korean rebellion in 1894 resulted in a war between Japan and China. Japan won and began giving orders to the Korean government.

To the north of Korea, Russia watched as these events took place. Competition between Japan and Russia led to the Russo-Japanese War in 1904. Japan won the war, and Russia had to sign a treaty that recognized Japan as having unquestioned authority in Korea. Finally, in 1910, Japan took full control of Korea.

Japan established military and governmental control in Korea and denied Koreans basic rights, such as the right to assemble. Freedom of speech and freedom of the press were also eliminated or strictly limited. The Japanese closed Korean schools and opened new ones.

Korean students had to study the Japanese language and were forbidden to study Korean language or history. Many Koreans deeply resented Japanese control.

Japan’s surrender to the Allies in 1945 marked the end of nearly thirty-six years of Japanese rule in Korea, but Korea did not gain its independence. The Allies decided that, after so many years of foreign rule, Korea would not be able to govern itself immediately. China, Great Britain, the Soviet Union, and the United States set up a trusteeship, which meant the four countries would supervise the governing of Korea.

Korea was divided along the thirty-eighth parallel. The area north of this line was occupied by the Soviet Union. The land south of this line was occupied by the United States. In 1948 Korea was officially divided into two separate republics: North Korea and South Korea.

### Did You Know?

In the spring of 1945, Japan was being bombed almost continuously by Allied military forces. The Japanese fleet was destroyed. Japan was desperate, but refused to surrender. By late summer, the Allies were planning a major ground attack on the island of Kyushu, Japan. Though the Japanese were losing elsewhere, the Allies knew that there were still two million Japanese soldiers who would defend the island to the bitter end. With that in mind, President Truman decided to take a drastic step to end the war.

In late summer, the United States, Great Britain, and China gave Japan a chance to surrender. Japan did not respond. President Truman decided to make use of the atomic

bomb that had been successfully tested in mid-July. A military and industrial target was chosen—the city of Hiroshima. On August 6, 1945, the bomb was dropped. It exploded several hundred feet above ground. The blast destroyed about sixty percent of the city. An estimated 70,000 people died at the moment of the explosion.

Japan’s Emperor Hirohito wanted to surrender, but the military branch of his government refused. A second atomic bomb exploded on August 9 over Nagasaki. Forty percent of the city was destroyed, and approximately 39,000 people died in the explosion. Still, Japan’s military high command did not consent to surrender until August 14, 1945.

# Before You Read

## *So Far from the Bamboo Grove* Chapters 1–3

### FOCUS ACTIVITY

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What qualities do survivors have?

#### Share Ideas

Working in a small group, discuss survivors. What qualities do you think they possess? What kinds of behavior do they display? Share your group's ideas with the class.

#### Setting a Purpose

Read to find out about an eleven-year-old girl and her ability to survive hardship.

### BACKGROUND

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#### Did You Know?

In the novel, Yoko has a Mt. Fuji paperweight that has been in her family a long time. She looks at the likeness of the beautiful mountain and dreams of seeing her homeland. When the Japanese army police take her paperweight, Yoko experiences helpless rage. Fujiyama, also known as Mt. Fuji, is Japan's highest mountain—rising to 12,388 feet. Mt. Fuji is a sacred symbol of Japan. For Yoko, her paperweight is a symbol of her heritage—an object that connects her to the homeland she has never seen. Many Japanese people have a sense of personal identification with the mountain. More than 100,000 Japanese climb to its peak each year and visit the many shrines and temples along the way. Mt. Fuji's name means “everlasting life.”

#### Korea and Japan

At their closest point, the Korean Peninsula and Japan are only about 140 miles apart, yet their people and cultures are distinct. The natural, geographic separation of Japan from Korea and other neighbors has helped the Japanese maintain social and cultural differences.

The interior of Korea is mountainous, which is one reason the railroads tend to hug the coasts. The major cities also lie along the coastal area. Korea's active shipping and trading depend on its many ports. The map on page 10 shows Korea in 1945, three years before the country was formally divided into the two separate republics of North Korea and South Korea. As you learned earlier, the border they share runs along the thirty-eighth parallel.

### VOCABULARY PREVIEW

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**chemise** [shə mēz ' ] *n.* a woman's one-piece undergarment, similar to a slip

**evacuate** [i vak ' ū āt ' ] *v.* to move away from a place, especially for protection

**futon** [fōō ' ton] *n.* a thin mattress placed on the floor for use as a bed

**khaki** [kak ' ē] *adj.* light yellowish brown

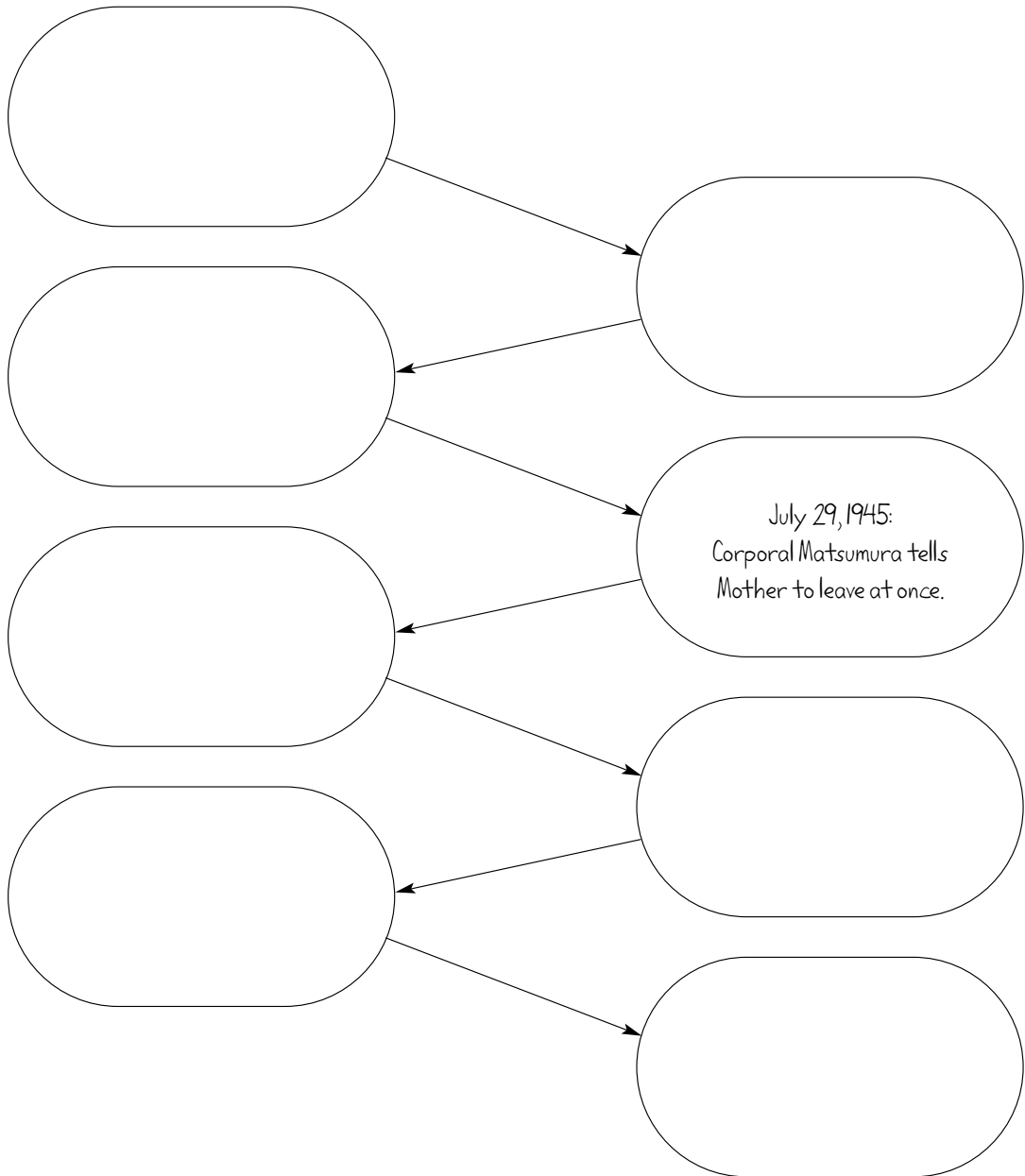
**rucksacks** [ruk ' saks] *n.* backpacks

**torrents** [tôr ' ənts] *n.* violently rushing streams of water

# Active Reading

## *So Far from the Bamboo Grove* Chapters 1–3

The author uses a technique called **flashback** in the first chapter. She speaks of leaving home, then “flashes back” to several events that led up to that day. Use the sequence chain on this page to track the major events that occur in chapters 1 through 3. List the events in the order in which they occur.



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# Responding

## *So Far from the Bamboo Grove* Chapters 1–3

### Personal Response

What reactions did you experience while reading about the first few weeks of the Kawashimas' flight from the bamboo grove?

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### Analyzing Literature

#### Recall and Interpret

1. Why does Yoko's family live in Korea? How does being Japanese affect them as the war develops?

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2. How do the Kawashimas act toward the patients on the train? What does their behavior reveal about their values and character?

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3. What saves the Kawashimas from the Korean communist soldiers? What is ironic about this situation?

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# Responding

## *So Far from the Bamboo Grove* Chapters 1–3

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Yoko refers to her sister Ko as “Honorable Sister.” Sometimes, however, they exchange words that are not very honorable. What sort of relationship do they have? Why does Ko seem “bossy” to Yoko?

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5. Yoko, Ko, and their mother face exhaustion, hunger, danger, and fear on the way to Seoul. How does the life-or-death situation affect their ability to deal with hardship? Do you think most people would react to this situation in a similar way? Why or why not?

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### Literature and Writing

#### Writing a Letter

How do you think Yoko, Ko, and their mother felt about leaving Hideyo behind? What do you think would have happened if they had stayed and waited for him? Do you think they made the right choice? From the mother’s perspective, write a letter to Hideyo explaining why they had to leave without him. Include instructions for meeting him later in Seoul.

#### Extending Your Response

##### Literature Groups

Readers become well acquainted with Yoko and her family in the opening chapters of the novel. In your group, discuss what kind of person Yoko is. What makes up her character? Identify passages in the first three chapters to support your conclusions. Then review the discussion you had in the **Focus Activity** on page 12. Compare your ideas with the qualities you have identified in Yoko. Discuss whether Yoko has the qualities of a survivor.

##### Learning for Life

Before the family flees the bamboo grove, Yoko is a typical young girl. She attends school, does lessons and chores, and has likes and dislikes. Use what you learned about Yoko in chapter 1 to make a list of the goals she might have for herself. Then make a list of the goals she might have after the family flees. Compare the two lists. How do they differ?

Now list some of your own goals. Are these goals different from the goals you had a few years ago? Do you think they will change a few months or a few years down the road? Talk with several classmates about whether young people should try to keep the same goals, or whether they should change their goals as they grow and mature.



*Save your work for your portfolio.*

# Before You Read

## *So Far from the Bamboo Grove* Chapters 4–7

### FOCUS ACTIVITY

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When was the last time you had high expectations about something? Were your expectations met or were you disappointed?

#### Quickwrite

Have you ever wanted to visit a place, but been disappointed when you actually arrived? Spend several minutes writing about the experience. Why do you think you were disappointed?

#### Setting a Purpose

Read to find out what happens to Yoko's high expectations.

### BACKGROUND

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#### Time and Place

At the end of chapter 3, Yoko, Mother, and Ko continue walking toward Seoul, wearing the uniforms of the dead Korean communist soldiers. Seoul is the capital of South Korea and its largest city. In July 1945, before Korea was divided into North and South Korea, Seoul was the capital of all of Korea. During World War II, Seoul was also the seat of Japanese power in Korea. This made it a place where the Kawashimas were more likely to be safe—at least as long as the Japanese remained in power. When the Kawashimas arrive in Seoul, however, they learn some startling news that puts them in great peril. Meanwhile, Hideyo and his friends at the munitions factory are swept up in events that threaten their very survival.

### VOCABULARY PREVIEW

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**attire** [ə tīr'] *n.* clothing

**commotion** [kə mō' shən] *n.* noisy confusion

**dehydrate** [dē hī' drāt] *v.* to dry up

**munitions** [mū nish' əns] *n.* ammunition

**ominous** [om' ə nəs] *adj.* threatening

**ransacking** [ran' sak ing] *n.* a search, usually done illegally or with harmful intent

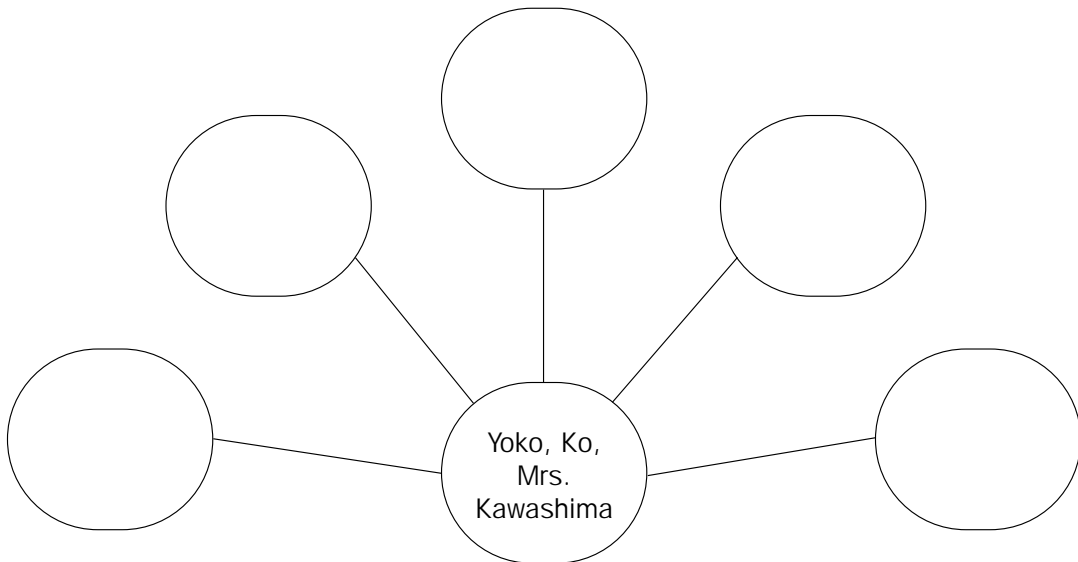
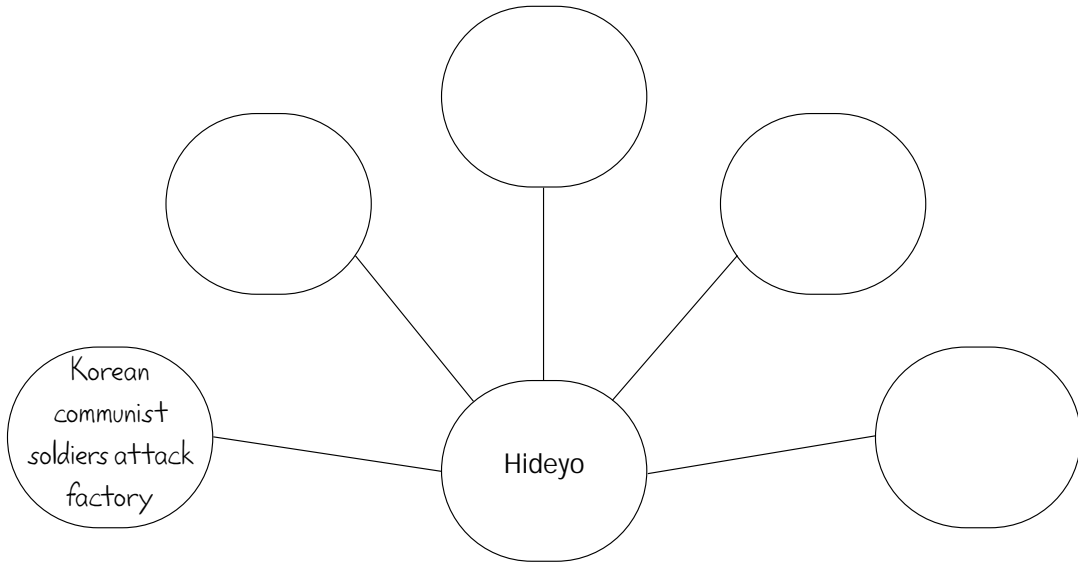
**reminisce** [rem' ə nis'] *v.* to remember fondly



# Active Reading

## *So Far from the Bamboo Grove* Chapters 4–7

In chapters 4 through 7, the story alternates between Hideyo's journey and that of Yoko, Ko, and their mother. In one web, record the challenges and dangers that Hideyo faces. In the other, note those that his mother and sisters face.



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# Responding

## *So Far from the Bamboo Grove* Chapters 4–7

### Personal Response

Which events in chapters 4 through 7 made the deepest impression on you? Explain your choice.

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Yoko had heard about Japan all her life in her home, and yet she was disappointed when she actually arrived. Review the writing you did in the **Focus Activity** on page 16. How did you react when your own high expectations were not met? Compare your reaction with Yoko's disappointment.

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### Analyzing Literature

#### Recall and Interpret

1. Where does Hideyo go after he escapes from the factory? While there, what does Hideyo do to show his cleverness and forethought?

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2. Describe the living conditions of the Kawashimas in the train station in Seoul and then in the warehouse in Pusan. How do the three help each other survive?

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3. Why does Mrs. Kawashima stop in Kyoto? What do her actions reveal about her?

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# Responding

## *So Far from the Bamboo Grove* Chapters 4–7

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. What values does Mrs. Kawashima have? How do the girls show that they generally share her values?

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5. How would you describe Ko? If you were in a difficult situation, would you want her with you? Explain.

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### Literature and Writing

#### Book Review

Write a review of chapters 4 through 7 of *So Far from the Bamboo Grove* for your school newspaper. Comment on how the author moves the action forward by alternating between the story of Hideyo and that of his mother and sisters. Also, describe what the reader learns about the characters in these chapters. Remember to include your opinion about the chapters you are reviewing.

#### Extending Your Response

##### Literature Groups

Have you ever watched a suspenseful movie and found yourself saying to an actor, “No, don’t do that!”? Did you sometimes find yourself saying the same thing to Yoko and her family members? Discuss the characters’ actions with your group members. Under the circumstances, were the characters sensible? Or did they do things that made you wonder why they did them? Draw evidence from the text to support your opinions.

##### Performing

Imagine you are a radio news reporter who works in Kyoto. Your station has received word that an atomic bomb has been dropped on Hiroshima. After receiving some initial details, you must go on the air and report the situation to the people of Kyoto. Write a script for your broadcast. Then rehearse and deliver the message as if you were on the air.

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# Before You Read

## *So Far from the Bamboo Grove* Chapters 8–11

### FOCUS ACTIVITY

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Why do groups of people sometimes reject others and treat them as outsiders? What are some ways in which people respond to such rejection?

#### Journal

In your journal, explore your thoughts and ideas about the questions listed above.

#### Setting a Purpose

Read to find out how Yoko gets along with her new classmates.

### BACKGROUND

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#### Did You Know?

In chapter 9, Yoko and Ko drink green tea and eat to celebrate the New Year. In Japan the New Year's celebration takes place from January 1 through 3. During that time, people feast, visit friends and family, and exchange gifts. Two special holiday foods are rice cakes and a type of vegetable soup called *zoni*.

#### Religions of Japan

On New Year's Eve Day, Yoko observes that many people will be going to shrines. She does not specify, however, what religions they will be observing. There is no single dominant religion in Japan. Three religions share a place in Japanese culture. Shinto is called Japan's indigenous religion, meaning that it originated in Japan; it was not borrowed or learned from another group of people. Followers of Shinto believe in a number of gods. Gods may be natural objects, like trees or rivers. In general, people honor or worship the gods of their choice at shrines or temples.

Buddhists follow the teachings of Buddha, a man born around 500 B.C. Buddha realized that, through meditation, humans could live in peace, free of suffering. The Buddhist religion spread to Japan from Korea in the middle of the sixth century. It was even adopted as the national religion of Japan in the eighth century.

Roman Catholic missionaries introduced Christianity to Japan in the sixteenth century. Though the religion was well received at first, Christians were later persecuted, and Christianity was banned from 1637 until 1873. After the ban was lifted, a wave of missionaries started a number of congregations in Japan. In Japan it is often acceptable for a person to believe in more than one religion. A person who worships a god at a Shinto shrine may also belong to a Buddhist sect, or group.

### VOCABULARY PREVIEW

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**frollic** [frol'ik] *v.* to play and run about

**hibachi** [hi bā'chē] *n.* pan in which charcoal or wood is burned to heat or cook food

**prestigious** [pres tij'əs] *adj.* having honor or status as viewed by other people

**sarcastic** [sär kas'tik] *adj.* having the character of sharp speech intended to be humorous or to cause pain

# Active Reading

## *So Far from the Bamboo Grove* Chapters 8–11

The dangers and difficulties that Yoko faces force her to grow up quickly. During the months of flight and refuge, she matures from a child to a young woman. As you read the last four chapters of the book, watch for signs that Yoko is growing up. What does she do to help her mother and Ko? How does she try to make their situation better? Record each of your observations on a step on the diagram.

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Decides to stay in school, despite the cruel taunts of her classmates, in order to please Mother and Ko

# Responding

## *So Far from the Bamboo Grove* Chapters 8–11

### Personal Response

Reread the journal entry you made in the **Focus Activity** on page 20. How did you respond to the way Yoko was treated by her classmates? Do you think you would have reacted as Yoko did? Why or why not?

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Were you surprised by the manner in which Yoko and Ko handled their situation? Give reasons for your answer.

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### Analyzing Literature

#### Recall and Interpret

1. How does Yoko treat Mr. Naido? How do the other girls treat him? What does Yoko's behavior reveal about her character?

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2. After Mrs. Kawashima returns from her trip, what news does she share with Yoko? What happens next? How does this event affect the lives of Yoko and Ko?

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3. How does Corporal Matsumura locate Yoko? Why is his friendship so important and so helpful to the girls?

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# Responding

## *So Far from the Bamboo Grove* Chapters 8–11

### Analyzing Literature

#### Evaluate and Connect

4. Why do you think Yoko writes about her school experience instead of her ordeal in Korea?

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5. What skills or qualities does Ko have that serve her well? Do you think she will succeed later in life? Why or why not?

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### Literature and Writing

#### Explanation

How did you respond to the ending of Yoko's story? Were you satisfied? Why or why not? Which issues does the ending resolve? Which ones remain unresolved? What problems and challenges might Yoko and Ko still encounter? In your written explanation, consider why the author stopped the story where she did.

#### Extending Your Response

##### Literature Groups

In spite of difficult circumstances, the Kawashimas take time to observe certain Japanese customs. With your group, talk about how customs might make people feel comfortable and secure in spite of their troubles. What customs or rituals do you observe that bring you comfort or joy?

##### Learning for Life

Attending school in Japan is difficult for Yoko. Her classmates do not understand her, and they go out of their way to make her feel uncomfortable and inferior. What might Yoko have done in this situation to help herself? Make a list of five to ten things Yoko might have done to help resolve the differences between her and her classmates.

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# Responding

## *So Far from the Bamboo Grove*

### **Personal Response**

How does Yoko's story help you better understand how historical events can affect the lives of individuals caught up in them? Use specific examples from the novel to support your answer.

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Which character in the novel did you respect and admire the most? Give reasons for your choice.

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### **Writing About the Novel**

What did you learn about history from this novel? What did you learn about human nature? Use your answers to these questions to write a proposal to persuade a history teacher that this book would be a good addition to a World War II history lesson. Write your proposal on a separate sheet of paper.



*Save your work for your portfolio.*





# Evacuation and Internment During World War II

Craig Gingold

## Life in the Camps

Pam Deyell Gingold

### Before You Read

#### Focus Question

What do you value most about your personal freedom?

#### Background

In these readings, you will learn how Japanese Americans were treated in the United States during World War II.

### Responding to the Reading

1. After the attack on Pearl Harbor, many Americans wanted the government to “do something about the ‘Japanese.’” What did the government do?

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2. Describe the living conditions at the assembly centers and detention camps.

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3. **Making Connections** “As the racial animosities on the West Coast grew, the distinction between enemy soldiers and Japanese American citizens was lost.” What do you think Craig Gingold means by this statement? How does it relate to the way Japanese people in Korea—like Yoko’s family—were treated?

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### Literature Groups

Could history repeat itself? In your group, discuss whether a grave injustice such as the evacuation and internment of Japanese Americans during World War II could happen again in the United States.

# North and South Korea United in Love of Kimchee

from National Public Radio

## Before You Read

### Focus Question

Do you think that Americans have a favorite food? If you were to choose one food that the majority of Americans seem to like, what would it be? Explain your choice.

### Background

This selection is a transcript of a National Public Radio report by Mary Kay Magistad. Magistad is in Seoul, South Korea, where she reports on kimchee, a food that is considered Korea's national dish. In *So Far from the Bamboo Grove*, the Kims are eating kimchee (spelled *kimch'i* in Korean) when they hear a thud. The noise is made by Hideyo as he collapses against their farmhouse door. Many foreigners find kimchee to be too sour and too salty for their tastes. Koreans love the dish so much, however, that they even have a museum devoted to it.

## Responding to the Reading

1. How is kimchee made?

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2. What is on display at the kimchee museum in Seoul?

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3. What historical information about kimchee does the report contain? What does this information reveal about the importance of kimchee to the Korean people?

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4. What does Magistad do at the kimchee shop? What does kimchee seem to symbolize for both North and South Koreans?

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## Food Debate

Review your response to the **Focus Question** above. Working with a partner, prepare to defend your choice for Americans' favorite food. You may want to do research to find statistics and other facts that support your choice. After you and your partner have gathered and organized your evidence, present it to the class.



# from Japan

Lucy Birmingham

## Before You Read

### Focus Question

How do you think life in modern Japan differs from life in the United States?

### Background

In *So Far from the Bamboo Grove*, Yoko and Ko work very hard to get enough money for tuition so that the two of them can continue to go to school. In this reading, author Lucy Birmingham follows two young Japanese students through an average week in modern Tokyo.

## Responding to the Reading

1. Give three examples of how school-related activities in Japan and the United States differ.

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2. Why do Japanese students go to *juku*?

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3. **Making Connections** Why do you think Ko works so hard to keep her sister and herself in school?

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## Writing a Letter

Write a letter to Masayo or Hirofumi. Tell them what to expect if they ever decide to come to your school as exchange students.

# Former Yugoslavia

UNICEF Staff

## *from I dream of peace*

Children of former Yugoslavia

### Before You Read

#### Focus Question

Can you imagine what it might be like if the people of your city or town were at war with each other? How would it change your daily life?

#### Background

UNICEF is an organization that helps to improve the quality of life for children around the world. One program UNICEF supports is art therapy for children in war zones. By writing, drawing, and painting, children can sometimes work through their fears and other emotions. *I dream of peace* is a collection of writings and drawings created by children who were victims of war.

### Responding to the Reading

1. Describe the Psychosocial Program for Traumatized Children. What is the purpose of the program, and who are the children who participate in it? What activities does the program include?

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2. Which of the writings from *I dream of peace* gave you the clearest idea about the horrors of living through a civil war? Explain your choice.

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3. **Making Connections** Select a passage from *So Far from the Bamboo Grove* that might be included with these readings. Explain why you chose that particular passage.

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### Art Therapy

In *So Far from the Bamboo Grove*, Yoko is a child exposed to the horrors of World War II. From Yoko's perspective, draw a picture of her idea of war. Then write a poem or a paragraph that expresses her emotions about what she has experienced.



# from *Where the River Runs:* A Portrait of a Refugee Family

Nancy Price Graff

## Before You Read

### Focus Question

How are the lives of recent immigrants to the United States different from those of native-born citizens? How are they similar? What extra barriers and challenges do immigrants face?

### Background

The United States is a nation of immigrants. In the excerpt from *Where the River Runs*, Nancy Price Graff explores some of the reasons why people immigrate to the United States. Graff then introduces the Prek family from Cambodia and follows them through a typical day in the Allston neighborhood of Boston.

## Responding to the Reading

1. Why did the Prek family come to the United States?

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2. How were the challenges faced by the first pilgrims who came to America similar to those faced by present-day immigrants?

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3. Describe a typical day for the Prek family.

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4. **Making Connections** What are some of the similarities between the Prek family and the Kawashima family in *So Far from the Bamboo Grove*? What are some of the differences?

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## Learning for Life

If a family of immigrants moved to your community, what information might they need and want? In your group, create a “Welcome to the Community” package to present to such a family. You may want to include information about schools, stores, hospitals, health care professionals, clubs and organizations, and social service agencies that offer help to immigrants. Include a welcome card from your group to the family.



**COLUMBUS CITY SCHOOLS**

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## Humanities · Recommended Reading and Resources

### Unit 7: The Contemporary World

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#### **Novels**

V. S. Naipaul, *A House for Mr Biswas*  
Minfong Ho, *The Clay Marble*  
Kamala Markandaya, *Nectar in a Sieve*  
M.T. Anderson, *Feed*  
Vineeta Vijayaraghavan, *Motherland*

#### **Literature Textbook Correlations**

*Literature; Language and Literacy*. Grade 9. Prentice Hall 2010

Rachel Carson, *from Silent Spring*, p. 167  
Toni Cade Bambara, *Blues Ain't No Mockingbird*, p. 350  
Sally Ride, *Single Room, Earth View*, p. 468  
Neil Postman, *The News*, p. 478  
Justice Paul E. Pfeifer, *A Hero in Our Midst*, p. 1121  
Rebecca Murray, *World Trade Center*, p. 1123  
Nelson Mandela, *The Glory and the Hope*, p. 1202

#### **Humanities Reader Selections**

Ronald Reagan, *The Evil Empire Speech*, p. 297  
Mikhail Gorbachev, *Death of a Nation*, p. 301  
Mohandas Gandhi, *What is True Civilization?*, p. 309  
Langston Hughes, *One Friday Morning*, p. 322  
Kate Chopin, *The Story of an Hour*, p. 330  
The Freedom Charter, p. 333  
Steven Biko, *The Definition of Black Consciousness*, p. 339  
Nelson Mandela, *from Long Walk to Freedom*, p. 346  
Jimmy Santiago Baca, *So Mexicans Are Taking Jobs from Americans*, p. 352

#### **Websites**

<http://www.pbs.org/wnet/wideangle/classroom/2lp1.html>  
[http://www.bbc.co.uk/worldservice/specials/1624\\_story\\_of\\_africa/](http://www.bbc.co.uk/worldservice/specials/1624_story_of_africa/)  
<http://www.loc.gov/rr/international/asian/india/resources/india-history.html>  
<http://www.nationalgeographic.com/xpeditions/lessons/10/g912/globalization.html>



## Humanities · Literary Connection

### Unit 7: The Contemporary World

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#### The Contemporary World – How does culture influence conflict and cooperation?

#### Textbook Correlation Grade 9

These selections introduce a variety of themes related to the question of how culture influences conflict and cooperation.

#### Fiction

- Clarke, Arthur C. “If I Forget Thee, Oh Earth...” p. 162.  
Ten-year-old Marvin lives on a space station and is taken on a special trip by his father to the outside world. His father brings him to a valley from which they can see an object in the sky, Earth, once home to humans but now a wasteland destroyed in a nuclear war.
- Bambara, Toni Cade. “Blues Ain’t No Mockin Bird.” p. 350  
The title of this story comes from an old Mississippi blues song sung by African Americans as a response to trouble. The blues are not self-pitying, nor are they songs about death (as the song of the mocking bird is said to be). The blues are fighting songs that help people get through.

#### Nonfiction

- Carson, Rachel. from *Silent Spring*. p. 167.  
In this excerpt from the landmark book *Silent Spring*, Carson sounds a warning about how the indiscriminate use of pesticides threatens our environment. These lessons are introduced in the form of a fable.
- Ride, Sally. “Single Room, Earth View.” p. 468  
This essay is about seeing the world from a new point of view. Astronaut Sally Ride takes on the difficult task of describing Earth from the perspective of the space shuttle 200 miles above the planet.
- Postman, Neil. “The News.” p. 478  
Postman discusses the limitations of television news coverage. He explains how television’s reliance on visual images determines what stories are covered. Because little time can be devoted to analysis or explanation of a story, television news has become a kind of entertainment, with the news anchor as the host of the show.
- Pfeifer, Justice Paul E. “A Hero in Our Midst.” p. 1121  
A commentary by Ohio Supreme Court Justice Paul Pfeifer on September 11<sup>th</sup> and the role of Sergeant Jason Thomas, a Supreme Court security officer who acted heroically on that day.
- Mandela, Nelson. “The Glory and Hope.” p. 1202  
The inaugural address given the day he took office, President Nelson Mandela of South Africa leads his listeners from a divided past toward a united future. He urges listeners to face the challenges ahead with hope and determination.

## Humanities · Literary Connection

### Unit 7: The Contemporary World

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#### Novels

The following novels are selected from contemporary young adult literature, especially geared to teens. The themes cover global issues, historical events, science fiction, coming of age, memoirs, and self-discovery. The reviews are from Publisher Weekly, Yalsa, ALAN, and Amazon.com.

#### Fiction

- *Feed*, M.T. Anderson, 2002

“A dystopian novel of the postcyberpunk genre. The story revolves around a teenage boy and his relationship with a girl with a vastly different world perspective. They live within a futuristic world where technology has merged electronics and telecommunications with the human mind....a dark satire about corporate power, consumerism, information technology, and data mining in society.” (Wikipedia)

Award winning novel.

- *Motherland*, Vineeta Vijayaraghavan, 2002

“A debut novel told in first person by a 15 year old girl who is visiting her relatives in India. The novel tells about Maya’s struggles mixing Indian culture with American culture. The most significant relationship in the novel is that between Maya and her grandmother (Ammamma) who raised her the first four years of her life.

- *Name Me Nobody*, Lois-Ann Yamanaka, 1999

“With dialogue that sparks with the rhythms of pidgin (Hawaiian Creole English) this compelling novel explores sexuality, racism and the troubled waters of exploring one’s own identity. The novel reveals Emi-Lou Kaya’s struggle to fit in her Hawaiian town as an overweight girl who is neither ‘smart’ enough nor ‘zero’ enough to belong.

- *They Killed My Father*, Loung First Ung, 2000

“ ... Sad and courageous, her life and the lives of her young siblings provide quite a powerful example of how war can so deeply affect children--especially a war in which they are trained to be an integral part of the armed forces. For anyone interested in Cambodia’s recent history, this book shares a valuable personal view of events.”

- *Ties That Bind, Ties That Break*, Lensey Namioka, 1999

“Powerfully told in flashback, *Ties that Bind, Ties that Break* is a thoughtful exploration of the ways cultural pressures can bend not only our personal values but even our physical appearance. And this gripping, lyrical story’s theme may be most meaningful to those teens who feel the need to pierce and tattoo their bodies in order to fit into contemporary adolescent society.”

## Humanities · Literary Connection

### Unit 7: The Contemporary World

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- *Deliver Us from Evie*, M.E. Kerr, 1994

“A skilled mechanic and farmer on her family's Missouri spread, Evie Burrman, 17, has a streak of blond in her slicked-back dark hair, a sign quietly calculated to ward off other people's assumptions--for starters, that she'll marry Cord Whittle, and that she'll help Dad keep the farm going. Evie's story is affectingly told by her younger brother, Parr, who understands as their parents cannot that Evie is falling in love, not with Cord Whittle, but with the daughter of the man who holds the mortgage on their farm. Parr's observations are telling: "You'd say Evie was handsome. You'd say Mom was pretty." Meanwhile, Parr falls for a girl whose fundamentalist family is fearful of gayness, and tension builds slowly until the truth about Evie explodes out of Parr, not just to their parents, but to the whole town.”

- *Shabuna*, Suzanne Fisher Staples, 1991

“A daughter of camel-dealing nomads in modern Pakistan, Shabuna is forced to marry the older brother of the cruel local landowner, after she humiliates him, in order to restore peace. She must learn to control her independent spirit and find peace.”

- *Haveli*, Suzanne Fisher Staples, 1993; sequel to *Shabuna*

“As the fourth wife to the wealthy, older landowner, Rahim, Shabuna is still in her teens with a five year old child. The favored wife, she is the victim of malicious plots by the older wives and must escape to a haveli where she encounters a hopeless love.”

- *Red Scarf Girl*, Ji-Li Jiang, 1997

“Ji-Li has written a compelling memoir which reveals her gradual disillusionment with what she had been taught to believe about the Chinese communist government. A highly successful student, Ji-Li's life begins to unravel during the Cultural Revolution when her family wants her to turn down a chance to be trained by the government as a gymnast. Self-centered at first, the effects that propaganda have upon the lives of people she respects -- including her own family -- expand her concerns beyond her own.”

- *Bound Feet and Western Dress*, Pang-Mei Natasha Chang, 1996

“I am your grandfather's sister, Chang Yu-I, and before I tell you my story, I want you to remember this: in China, a woman is nothing. When she is born, she must obey her father. When she is married, she must obey her husband. And when she is widowed, she must obey her son. A woman is nothing, you see. This is the first lesson I want to give you so that you will understand” (opening paragraph of the memoir)

#### **NON-FICTION**

- *Global Culture: Media, Arts, Policy, and Globalization*; Diana Crane, 2002

“Culture no longer has borders. With the advent of internet sites like Sothebys.com and the increasing reality of globalization, culture itself has gone global. This collection focuses on questions involving national identity, indigenous culture, economic growth, free trade, cultural policy, and global tourism. Global Culture looks at all

## Humanities · Literary Connection

### Unit 7: The Contemporary World

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aspects of the “arts” including: film, art, music, theater, television, and museums. Global Culture fleshes out how current cultural policies are working and forecasts what we can expect the future landscape of global culture to look like.” (Amazon. Com)

- *The Dictionary of Global Culture: What Every American Needs to Know as We Enter the Next Century—from Diderot to Bo Diddley*; Kwame Anthony Appiah, ed. 1998

“This work... is a scholarly yet easy-to-read reference that serves as a cultural-literacy primer for the third millennium, Multicultural in scope, it contains concise and timely essays on everything from the Islamic origins of algebra to Chinua Achebe, the Dalai Lama, John Coltrane, Frida Kahlo, and Fannie Lou Hamer. Gates and Appiah also include figures of popular culture such as Amy Tan and J.R.R. Tolkien. What makes the work most impressive is the editors’ search for ‘an understanding of other cultures that enriches without displacing’ the achievements of Western civilization, showing how African, Afro-American, Hispanic, Asian, and European writers, politicians, and artists have all contributed” (Eugene Holley Jr., Amazon.com)

- *Global Culture: Nationalism, Globalization, and Modernity: a Theory*; Mike Featherstone, 1990

“This work examines the emergence of ‘third cultures’ such as international law, the financial markets, and mass media conglomerates, as elements which transcend national boundaries....in addition to analyzing the extent, causation, and consequences of a global culture...and the implications for the social sciences...” (Amazon.com)

- *Voices from the Field*, Beth S. Atkin, 2000

“A collection of interviews, poems, and photos from nine Mexican-American migrant children in California”

## Humanities · Art and Music Connection

### Unit 7: The Contemporary World

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#### Art and Music

The fine arts bring a different dimension to the theme of the contemporary world, for art and music are influenced by historical events and culture.

#### Styles of music (including but not limited to the following):

Classical  
Country  
Electronic  
Folk  
Gospel  
Hip Hop  
Rap  
Jazz  
Latin and World  
Pop  
Reggae  
Rhythm and Blues  
Rock

#### Other Types:

Celtic  
Techno  
Avant  
Trance/Dance  
Instrumental  
Fabulous

#### Activities:

- Students find examples of several different styles of music. They research the roots of the music, and discuss how the music is representative of the time it originally was performed and written. Students also research the most popular and /or obscure artists of the time and explain why they were popular or not, and whether their music made a lasting contribution to society.

#### Protest Songs: PopMatters Picks: Say It Loud! 65 Great Protest Songs

“The protest song is not simply an idealist’s sing-along custom-made for populous sit-ins and social demonstrations; human protest is waged at every level of our existence, in private and in public, and transcends the picket line to include battles for gender rights, racial equality, and freedom from the tyranny of self-righteous authority figures. The very best protest songs are those that touch upon universal themes that can be reapplied to

## Humanities · Art and Music Connection

### Unit 7: The Contemporary World

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a multitude of struggles from decade to decade, whether or not they were originally written in response to a specific event”

<http://www.popmatters.com/pm/features/series/293>

This web site offers a list of 65 protest songs from 1824-2006 covering Beethoven to Dixie Chicks.

While discussing cultural responses to global themes and culture, the protest song is an assessable media to explore the vibe of the time and the feelings of the public. It provides a unique vantage point into politics, culture, and cooperation.

#### **Activities:**

- Students research protest songs written during an historical period and categorize what type of protest the lyrics represent (i.e. the 60's, 90's, etc.). Students demonstrate that music is an expression of culture and society as a whole by selecting and presenting copies of lyrics, chorus or refrains of actual songs that exemplify the social consciousness of the time.
- Students create their own songs and poetry in response to a global theme (i.e. apartheid, genocide, war, poverty, hunger, homelessness, etc.)

<http://www.pbs.org/teachers/readlanguage/inventory/poetryandpoets-912.html>.

This activity is modified for humanities, but by using the guidelines, can be incorporated many different ways into the curriculum.

#### **A Collaboration of Sites and Sounds: Using Wikis to Catalog Protest Songs**

<http://www.readwritethink.org/lessons/>

This lesson works well with a unit focusing on a piece of literature in which a character(s) actively fights for social, political, or economic justice (for example, *To Kill a Mockingbird* and the issues Atticus Finch contends with in the novel).

A modification of this lesson can be applied to the topic of culture, conflict, and cooperation using the controversy surrounding “blood diamonds.”

#### **Materials:**

- “Diamonds from Sierra Leone”, Kanye West, 2005, song
- *Blood Diamonds*, Jon Land, novel
- *Salt & Honey*, Candi Miller, novel
- *Blood Diamonds: Tracing the Deadly Path of the World's Most Precious Stones*, Greg Campbell, nonfiction
- *Blood Diamonds* - Leonardo DeCaprio and Djimon Hounsou, film

## Humanities · Art and Music Connection

### Unit 7: The Contemporary World

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#### Activities:

- Using a variety of media, students form teams and debate the issues surrounding “blood diamonds.” Students research the topic to defend their positions using a global theme.

#### Art

Art is often an expression of how the artist sees the world, experiences the world, or even responds to the surrounding world. In this vein, there are many schools of art reflecting the contemporary world including but not limited to the following:

Surrealism- mystical realism, fantastic realism

Abstract

Modernism- Neomodernism

Cubism

Impressionism

Fantasy Art

Naïve and Folk Art

Religious Icons

Expressionism- Dark Art

Digital Art- Photo Art- Computer Graphics

Drawing

Miniatures

Sculpture- Wood, etc.

Landscapes- Cityscapes

Still Life- Flowers, etc.

#### Famous Artists

The following is *Contemporary Art Gallery* magazine's list of the Top 100 Best Most Important Famous American Artists of the USA. CAG saw some of the younger living artists enter this list of the best, most important, famous American artists of the modern 20th century. Modern collectors and art magazine writers will find some of their favorite artists included on this list and they will see others excluded from this list. It was not easy for any of the voters for this list to exclude artists with obviously strong bodies of work and real notoriety, but the list is limited to one hundred.

- *Giselle Borzov/Contemporary Art Gallery*

Vito Acconci

Ansel Adams

Milton Avery

John Baldessari

Jean-Michel Basquiat

David Bates

William Bazotes

Romare Bearden

**Humanities · Art and Music Connection**  
**Unit 7: The Contemporary World**

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Thomas Hart Benton  
Elmer Bischoff

Louise Bourgeois  
Deborah Butterfield  
Harry Callahan  
Alexander Calder  
John Chamberlain  
Chuck Close  
Joseph Cornell  
Robert Cottingham  
Dwaine Crigger  
Stuart Davis

Willem De Kooning  
Richard Diebenkorn  
Richard Estes  
Phillip Evergood  
Lyonel Feininger  
Eric Fischl  
Dan Flavin  
Sam Francis  
Helen Frankenthaler  
Ralph Goings

Nan Goldin  
Leon Golub  
Arshile Gorky  
Adolph Gottlieb  
Red Grooms  
Philip Guston  
Robert Gwathmey  
Duane Hanson  
Grace Hartigan  
Robert Indiana

Jasper Johns  
Gregory Johnston  
Alex Katz  
Ellsworth Kelly  
Franz Kline  
Jeff Koons  
Lee Krasner  
Walt Kuhn  
Yasuo Kuniyoshi  
Jacob Lawrence

Sol LeWitt  
Roy Lichtenstein  
Morris Louis



**Humanities · Art and Music Connection**  
**Unit 7: The Contemporary World**

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Robert Mangold  
John Marin  
Reginald Marsh  
Lloyd Martin  
Joel Meyerowitz  
Joan Mitchell  
Robert Motherwell

Elizabeth Murray  
Bruce Nauman  
Louise Nevelson  
Barnett Newman  
Isamu Noguchi  
Kenneth Noland  
Georgia O'Keeffe  
Claes Oldenburg  
David Park  
Phillip Pearlstein

Jackson Pollock  
Eliot Porter  
Robert Rauschenburg  
Man Ray  
Peter Reginato  
Larry Rivers  
James Rosenquist  
Theodore Roszak  
Mark Rothko  
Lucas Samaras

Julian Schnabel  
George Segal  
Richard Serra  
Joel Shapiro  
David Smith  
Robert E. Smith  
Tony Smith  
Frank Stella  
Clyfford Still  
Wayne Thiebaud

Mark Tobey  
Ernest Trova  
Cy Twombly  
Peter Voulkos  
Andy Warhol  
Tom Wesselman  
David Wojnarowicz  
Martin Wong  
Andrew Wyeth  
William Zorach

## Humanities · Art and Music Connection

### Unit 7: The Contemporary World

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#### Activities:

- Assign groups of approximately 5 students. Students are to select a school of art, research the principle features of the movement, write about the well-known artists and some lesser known artists, find copies of their works, create a visual presentation, (i.e. poster, PowerPoint, etc.) and present findings to class, explaining how these works are either global, contemporary or social commentaries.
- Students create their own art works in a representation of any school of art they are interested in and tie their expression to a period of significant social change. Next, they present their work to the class describing the features of that particular style of art and how the work is a reaction to social change.
- Students create a montage/collage of contemporary works by artists who produce works that represent global themes (i.e. economy, culture, politics, poverty, etc.).
- Students research how artists use art to represent society, culture, and conflict and write a paper about the importance of art as a visual commentary of the 21<sup>st</sup> century and modern world.
- Students collect pieces of art that illustrate a theme, novel, or period that has been studied; they then discuss in an oral presentation how that art is relevant.

**Humanities · Reading Study Guide**  
**Ronald Reagan, The Evil Empire Speech**  
*The Western World, pp. 297-300*

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**Key Vocabulary**

Totalitarian –

Legitimacy –

Cultural Imperialism –

**Questions for Review and Discussion**

1. What does Reagan believe the Soviet's desire in respect to the nuclear arms race?
2. Reagan asserts that "The decay of the Soviet experiment" is obvious. What evidence does he give in regard to proving this statement?
3. Reagan views the Soviet system as a totalitarian regime. What evidence does he give to support this opinion? What does he ask Soviet leaders to do in regard to its "national obligations?"
4. What does Reagan suggest be done to apply pressure on the Soviet Union stating that "it is not the sole prerogative of a lucky few?" What does he suggest be used as the tools to bring about change in the Soviet Union?

**Humanities · Reading Study Guide**  
**Mikhail Gorbachev, Death of a Nation**  
*The Western World, pp. 301-308*

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**Key Vocabulary**

Commonwealth –

Confederation –

Self Determination –

Sovereignty –

Coup –

**Questions for Review and Discussion**

**Agreement on the Creation of a Commonwealth of Independent States**

1. The USSR was the last of the empires of Europe and the territories it exerted control over stretched from Eastern Europe, through North Central Asia and on into the northern Pacific Rim. How does the *Agreement on the Creation of a Commonwealth of Independent States* end the Soviet Union?
  
  
  
  
  
  
  
  
  
  
2. Based upon the *Agreement on the Creation of a Commonwealth of Independent States* what evidence suggests that democracy may replace the communist dictatorship of 1919 – 1991?

## Humanities · Reading Study Guide

### Mikhail Gorbachev, Death of a Nation

*The Western World*, pp. 301-308

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3. Based upon the Agreement on the *Creation of a Commonwealth of Independent States* are there any indications that Russia will still be able to exert greater influence than the other participants? Is there a way for other members to leave the agreement?

#### M.S. Gorbachev; Televised Resignation Address

4. In Gorbachev's Resignation Address he alludes to the "disfigured" nature of the Soviet Union. What caused this disfigurement? What other reasons does he attribute to the collapse of the Soviet Union?

5. What achievement does Gorbachev take credit for? What does he warn his country men about in regard to the future?

## Humanities · Reading Study Guide

### Mohandas K. Gandhi, What is True Civilization?

*The Western World*, pp. 309-321

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#### Questions for Review and Discussion

1. Mohandas Gandhi was a keen observer of British government. His observations led him to some very critical views of how the British government carried out its policies. How did Gandhi describe the following parts of the British political system:
  - a. Parliament –
  
  
  
  
  
  
  
  
  
  
  - b. Prime Minister –
  
  
  
  
  
  
  
  
  
  
  - c. Political Parties –
  
  
  
  
  
  
  
  
  
  
  - d. English voters –
  
  
  
  
  
  
  
  
  
  
2. In the reading Gandhi describes the civilization of England (or the West) as “becoming degraded and ruined day by day” and compares it to a disease through a work called ‘Civilization: its Cause and Cure.’ For what reasons does Gandhi consider these statements accurate? Do you agree or disagree with his analysis of Western Civilization? Why or why not?

**Humanities · Reading Study Guide**

**Mohandas K. Gandhi, What is True Civilization?**

*The Western World, pp. 309-321*

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3. Gandhi sees the civilization of Europe and the West as one that demeans and degrades the individual both physically and spiritually. Give examples of this from the reading. Do you agree or disagree with Gandhi?

4. What is true civilization according to Gandhi?

5. How does Gandhi view the industrial might of the West in regard to the governments of Europe?

**Humanities · Reading Study Guide**  
**Kate Chopin, The Story of an Hour**  
*The Western World, pp. 330-332*

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**Questions for Review and Discussion**

1. Why is it important to note that Mrs. Mallard does not respond to the news of her husband's death as other women would? How does this fact prepare readers for what is to come in the story?
2. What are the details of Richards and Josephine's breaking the news, of Mrs. Mallard's room, and of the scene outside significant to an understanding of the story?
3. Of what significance are the signs of spring to the theme of the story? How does nature reflect the transformation that Mrs. Mallard is undergoing?
4. As Mrs. Mallard reflects on her new-found freedom, she acknowledges that "she would weep again over her husband, that she had loved him – sometimes." How does Mrs. Mallard reconcile these two conflicting emotions? Why does she not consider them an impossible contradiction?
5. Mrs. Mallard wonders whether the thing that holds her is "a monstrous joy." In what ways is her joy monstrous? In what ways is it not? Why does she consider these questions trivial?



## Humanities · Reading Study Guide

### Kate Chopin, *The Story of an Hour*

*The Western World*, pp. 330-332

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6. The story opens by establishing the fact that “Mrs. Mallard was afflicted with a heart trouble” and ends with the diagnosis that she “died of heart disease.” How can this emphasis on her heart be interpreted beyond the plot level? What is the nature of Louise Mallard’s heart trouble, and how does that heart disease kill her?

#### Optional

7. Although readers are only given a brief glimpse of Brentley Mallard, his wife’s response to his death offers some insight into his character, particularly with regard to his conventionality. Compose the eulogy that Brentley might present at Louise’s funeral. Drawing inferences from the story focus on his perceptions of marriage as an institution, of the relationship between men and women, and of his own role in the marriage; also characterize his feelings for his wife and his sense of her feelings for him.
  
8. In the decade preceding Chopin’s birth and during her early years, the women’s movement in the United States flourished, only to be eclipsed by the Civil War and Reconstruction. Read accounts of and by pioneering women such as Elizabeth Cady Stanton, Carrie Chapman Catt, Susan B. Anthony, and Lucretia Mott, particularly with regard to marriage. Write an analysis of “The Story of an Hour” as a feminist document espousing the principles of the early women’s rights movement.



**Humanities · Reading Study Guide**  
**Nelson Mandela, from *Long Walk to Freedom***  
***The Western World*, pp. 346-351**

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**Questions for Review and Discussion**

1. What did the prosecution allege about the ANC during the trial?
2. What tactics did government detectives use to get information about the African National Congress?
3. What does Mandela's account reveal about the kinds of relationships that existed between people of different races in 1950's South Africa?
4. How would *Long Walk to Freedom* have been changed if it was written (or rewritten) after Mandela's release from prison?

**Humanities · Reading Study Guide**

**Jimmy Santiago Baca, So Mexicans are Taking Jobs from Americans**

*The Western World, pp. 352-353*

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**Questions for Review and Discussion**

1. What is the tone of this poem? Which images and word choices work for you to create that tone?
2. What comparisons does the poem draw with the “asthmatic leader” who appears on television? Why does the poem choose those images to describe him?
3. The poem shifts dramatically in focus and in tone after the fourth verse. How do you describe that shift, and why do you think the poem is constructed in this fashion?
4. How does this poem speak back to dominant culture? What language does it take from the dominant culture, and how does the poem put those words to use as its own weapon?

## Humanities · Reading Study Guide

### Jimmy Santiago Baca, So Mexicans are Taking Jobs from Americans

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#### Activities

- In groups, students discuss the term immigration; they discuss the pros and cons of it as it relates to America. They compare/contrast their views to that of the federal government.
- Students research the term immigration and the steps one has to take to become a citizen. They identify the laws that assist with citizenship and how citizenship can be lost. Students can use the following website to assist in their research: <http://www.hg.org/immigration-law.html>.
- Students illustrate a section of the poem and discuss its meaning. They share their views on immigration as it relates to the specific part of the poem.
- Students write a 500 word essay analyzing the poem and using a minimum of 3 of the following terms:
  - theme - the central idea in a piece of writing
  - tone - the writer's attitude toward the subject
  - structure - the form or organization a writer uses for his poem
  - rhyme - the similarity or likeness of sound existing between two words
  - rhythm - the ordered or free occurrences of sound in poetry
  - repetition - the repeating of a word or phrase within a poem to create a sense of rhythm
  - figurative language
  - the speaker
  - the occasion

**Humanities • Primary Source****A.L. Geyer, The Case for Apartheid, 1953**

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*The following speech was given before the Rotary Club of London on August 19, 1953. A supporter of apartheid explains why it is the best policy for all races in South Africa.*

As one of the aftermaths of the last war, many people seem to suffer from a neurotic guilt complex with regard to colonies. This has led to a strident denunciation of the Black African's wrongs, real or imaginary, under the white man's rule in Africa. It is a denunciation, so shrill and emotional, that the vast debt owed by Black Africa to those same white men is lost sight of (and, incidentally, the Black African is encouraged to forget that debt). Confining myself to that area of which I know at least a very little, Africa south of the Equator, I shall say this without fear of reasonable contradiction: ever) millimetre of progress in all that vast area is due entirely to the White Man. You are familiar with the cry that came floating over the ocean from the West—a cry that "colonialism" is outmoded and pernicious, a cry that is being vociferously echoed by a certain gentleman in the East. (This refers to Jawaharlal Nehru, Prime Minister of India.)

May I point out that African colonies are of comparatively recent date. Before that time Black Africa did have independence for a thousand years and more—and what did she make of it? One problem, I admit, she did solve most effectively. There was no overpopulation. Interminable savage inter-tribal wars, witchcraft, disease, famine, and even cannibalism saw to that.

Let me turn to my subject, to that part of Africa south of the Sahara which, historically, is not part of Black Africa at all—my own country. Its position is unique in Africa as its racial problem is unique in the world.

1. South Africa is no more the original home of its black Africans, the Bantu than it is of its white Africans. Both races went there as colonists and, what is more, as practically contemporary colonists. In some parts the Bantu arrived first, in other parts the Europeans were the first comers.
2. South Africa contains the only independent white nation in all Africa. South African nation which has no other homeland to which it could retreat; a nation which has created a highly developed modern state, and which occupies a position of inestimable importance.
3. South Africa is the only independent country in the world in which white people are outnumbered by black people. Including all coloured races or peoples the proportion in Brazil is 20 to 1. In South Africa it is 1 to 4.

This brings me to the question of the future. To me there seems to be two possible lines of development: *Apartheid* or Partnership. Partnership means Cooperation of the individual citizens within a single community, irrespective of race.... (It) demands that there shall be no discrimination whatsoever in trade and industry, in the professions and the Public Service. Therefore, whether a man is black or a white African, must according to this policy be as irrelevant as whether in London a man is a Scotsman or an Englishman. I take it: that Partnership must also aim at the eventual disappearance of all social segregation based on race. This policy of Partnership admittedly does not envisage immediate adult suffrage. Obviously, however, the loading of the franchise in order to exclude the great majority of the Bantu could be no more than a temporary expedient.... (In effect) "there must one day be black domination, in the sense that power must pass to the immense African majority. Need I say more to show that this policy of Partnership could, in South Africa, only mean the eventual disappearance of the white South African nation? And will you be greatly surprised if I tell you that this white nation is not prepared to commit national suicide, not even by slow poisoning? The only alternative is a policy of *apartheid*, the policy of separate development. The germ of this policy is inherent in almost all of our history, implanted there by the force of circumstances.... *Apartheid* is a policy of self-preservation. We make no apology for possessing that very natural urge. But it is more than that. It is an attempt at self-preservation in a manner that will enable the Bantu to develop fully as a separate people.

## Humanities · Primary Source

### A.L. Geyer, *The Case for Apartheid*, 1953

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We believe that, for a long time to come, political power will have to remain with the whites, also in the interest of our still very immature Bantu. But we believe also, in the words of a statement by the Dutch Reformed Church in 1950, a Church that favours *apartheid*, that "no people in the world worth their salt, would be content indefinitely with no say or only indirect say in the affairs of the State or in the country's socioeconomic organisation in which decisions are taken about their interests and their future."

The immediate aim is, therefore, to keep the races outside the Bantu areas apart as far as possible, to continue the process of improving the conditions and standards of living of the Bantu, and to give them greater responsibility for their own local affairs. At the same time the longrange aim is to develop the Bantu areas both agriculturally and industrially, with the object of making these areas in every sense the national home of the Bantu - areas in which their interests are paramount, in which to an ever greater degree all professional and other positions are to be occupied by them, and in which they are to receive progressively more and more autonomy.

From *Union of South Africa Government: Information Pamphlet* (New York, 1953), reprinted in Ruth E. Gordon and Clive Talbot, eds., *From Dias to Vorster: Source Material on South African History 1488-1975* (Goodwood, S.A.: Nasou, n.d.), pp. 409-410.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1953geyer.html>>

## Humanities • Primary Source

### Prime Minister Nehru, Speech to Bandung Conference Political Committee, 1955

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Mr. Chairman, the turn this discussion has taken is a much wider one than that we had already expected. In fact, it has covered the whole major heading. We have just had the advantage of listening to the distinguished leader of the Turkish Delegation who told us what lie, as a responsible leader of the nation must do and must not do. He gave us an able statement of what I might call one side representing the views of one of the major blocs existing at the present time in the world. I have no doubt that an equally able disposition could be made on the part of the other bloc. I belong to neither and I propose to belong to neither whatever happens in the world. If we have to stand alone, we will stand by ourselves, whatever happens (and India has stood alone without any aid against a mighty Empire, the British Empire) and we propose to face all consequences. . . .

We do not agree with the communist teachings, we do not agree with the anti-communist teachings, because they are both based on wrong principles. I never challenged the right of my country to defend itself; it has to. We will defend ourselves with whatever arms and strength we have, and if we have no arms we will defend ourselves without arms. I am dead certain that no country can conquer India. Even the two great power blocs together cannot conquer India; not even the atom or the hydrogen bomb. I know what my people are. But I know also that if we rely on others, whatever great powers they might be if we look to them for sustenance, then we are weak indeed. . . .

My country has made mistakes. Every country makes mistakes. I have no doubt we will make mistakes; we will stumble and fall and get up. The mistakes of my country and perhaps the mistakes of other countries here do not make a difference; but the mistakes the Great Powers make do make a difference to the world and may well bring about a terrible catastrophe. I speak with the greatest respect of these Great Powers because they are not only great in military might but in development, in culture, in civilization. But I do submit that greatness sometimes brings quite false values, false standards. When they begin to think in terms of military strength - whether it be the United Kingdom, the Soviet Union or the U.S.A. - then they are going away from the right track and the result of that will be that the overwhelming might of one country will conquer the world. Thus far the world has succeeded in preventing that; I cannot speak for the future. . . .

. . . So far as I am concerned, it does not matter what war takes place; we will not take part in it unless we have to defend ourselves. If I join any of these big groups I lose my identity. . . . If all the world were to be divided up between these two big blocs what would be the result? The inevitable result would be war. Therefore every step that takes place in reducing that area in the world which may be called the *unaligned area* is a dangerous step and leads to war. It reduces that objective, that balance, that outlook which other countries without military might can perhaps exercise.

Honorable Members laid great stress on moral force. It is with military force that we are dealing now, but I submit that moral force counts and the moral force of Asia and Africa must, in spite of the atomic and hydrogen bombs of Russia, the U.S.A. or another country, count. . . .

. . . Many members present here do not obviously accept the communist ideology, while some of them do. For my part I do not. I am a positive person, not an 'anti' person. I want positive good for my country and the world. Therefore, are we, the countries of Asia and Africa, devoid of any positive position except being pro-communist or anti-communist? Has it come to this, that the leaders of thought who have given religions and all kinds of things to the world have to tag on to this kind of group or that and be hangers-on of this party or the other carrying out their wishes and occasionally giving an idea? It is most degrading and humiliating to any self-respecting people or nation. It is an intolerable thought to me that the great countries of Asia and Africa should come out of bondage into freedom only to degrade themselves or humiliate themselves in this way. . . .

I submit to you, every pact has brought insecurity and not security to the countries which have entered into them. They have brought the danger of atomic bombs and the rest of it nearer to them than would have been the case



## Humanities • Primary Source

### **Prime Minister Nehru, Speech to Bandung Conference Political Committee, 1955**

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otherwise. They have not added to the strength of any country, I submit, which it had singly. It may have produced some idea of security, but it is a false security. It is a bad thing for any country thus to be lulled into security. . . .

...Today in the world, I do submit, not only because of the presence of these two colossuses but also because of the coming of the atomic and hydrogen-bomb age, the whole concept of war, of peace, of politics, has changed. We are thinking and acting in terms of a past age. No matter what generals and soldiers learned in the past, it is useless in this atomic age. They do not understand its implications or its use. As an eminent military critic said: 'The whole conception of War is changed. There is no precedent.' It may be so. Now it does not matter if one country is more powerful than the other in the use of the atomic bomb and the hydrogen bomb. One is more powerful in its ruin than the other. That is what is meant by saying that the point of saturation has been reached. However powerful one country is, the other is also powerful. To hit the nail on the head, the world suffers; there can be no victory. It may be said perhaps rightly that owing to this very terrible danger, people refrain from going to war. I hope so.. The difficulty is that while Governments want to refrain from war, something suddenly happens and there is war and utter ruin. There is another thing: because of the present position in the world there can be aggression. If there is aggression anywhere in the world, it is bound to result in world war. It does not matter where the aggression is. If one commits the aggression there is world war.

I want the countries here to realise it and not to think in terms of any limitation. Today, a war however limited it may be is bound to lead to a big war. Even if tactical atomic weapons, as they are called, are used, the next step would be the use of the big atomic bomb. You cannot stop these things. In a country's life and death struggle, it is not going to stop short of this. It is not going to decide on our or anybody else's resolutions but it would engage in war, ruin and annihilation of others before it annihilates itself completely. Annihilation will result not only in the countries engaged in war, but owing to the radioactive waves which go thousands and thousands of miles it will destroy everything. That is the position. It is not an academic position; it is not a position of discussing ideologies; nor is it a position of discussing past history. It is looking at the world as it is today.

Source: Reprinted in G. M. Kahin, *The Asian-African Conference* (Cornell University Press, 1956), pp. 64-72.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1955nehru-bandung2.html>>

**Humanities · Primary Source****Afro-Asian Solidarity and the World Mission of the Peoples of Africa and Asia, 1957****Anwar el Sadat**

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*Address Delivered by Mr. Anwar el Sadat at the First Afro-Asian people's Solidarity Conference, December 26, 1957*

More than two years ago twenty nine governments of independent states convened together at the Bandung Conference to declare to the world at large that the tide of history has changed its course, and that Asia and Africa, which hitherto have been common play ground, where trespassers went by unheeded or a forest in which foreign beasts of prey roamed at leisure, have now become free world powers, majestic and serene, with a decisive role in shaping the future of the whole family of Nations. The Conference of Bandung was likewise convened to stress to the peoples of Africa and Asia the great importance of solidarity and the great weight they would have on the trend of world affairs when united. Today this people's Conference of ours meets, partly in honour of the spirit of Bandung and as a reminder of the principles and ideals it stands for, and partly to push it a step forward. Because our Conference is a Conference of peoples, it has been able to muster, not only the countries recognized by International Law as independent units, but also those peoples whose status is a foregone conclusion, a historical fact, and a reality endorsed by the whole of mankind, in addition to peoples who are still trodden under the heel of imperialism in one form or another. But our Conference takes the interest of these very peoples to heart. They are the diseased organs in the body of Asia and Africa: consequently they stand in dire need of the greatest of care and attention. A body cannot continue to exist with half of its structure safe and sound while the other half is diseased and decayed. . . .

The idea of Afro-Asian Solidarity did not emanate out of naught, so as to be born and see daylight at Bandung all of a sudden. But before materializing as an historical event, it was an impression and an innate volition instinctively developing in the mind of the colonized and the exploited-the human being whom imperialism had reduced to a typified specimen of a subjugated specie and bondsman recognisable in every colonized country. Indeed the idea of solidarity was deeply rooted in the hearts of those subjected peoples, continually aspiring through diverse national movements to smash the fetters of bondage and redeem their salvation. In the course of time these national movements were destined to meet, to consolidate and to react with one another, purposefully in some instances, but unconsciously and spontaneously in the majority of cases.

It is evident therefore, that the Bandung Conference was not a haphazard event, but rather a natural psychological factor which led to the awakening of the peoples of Africa and Asia and roused them from their slumber to solve the problem of their very existence and survival, and to resume the struggle for the recovery of their liberty and freedom. This awakening would have been devoid of any historical significance had it not marked a point of departure towards a new progressive future, the fundamental broad lines of which have been laid down by the Bandung Conference. It is up to the Peoples' Cairo Conference to reap from it, to the fullest extent, the benefits of the positive results which have blossomed in the political, economic, social and cultural fields alike. It is here that we shall necessarily be confronted by a number of difficult problems, but to find adequate solutions to these problems is not an impossible task, if we succeed in overcoming the first difficulty from the outset. It is a problem which comes within our own selves. It is the problem of sound and unbiased judgment. . . .

No doubt each country has its own particular problems for which she is more competent than any one else to gauge the nature of the difficulties they represent; but at the same time, there is not a shadow of a doubt also that it is within the power of each of us to extend a helping band to his brother in time of need, in an endeavour to assist in solving his problems, be it only in the form of a genuine, friendly counsel or an expert advice. Thus it becomes evident that it is the duty of each of us to foster a double interest-an interest in his own problems, and an interest in the problems of others.

## **Humanities · Primary Source**

### **Afro-Asian Solidarity and the World Mission of the Peoples of Africa and Asia, 1957**

**Anwar el Sadat**

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In addition, there are problems which present a common interest to us all. They react on us, and reflect on all of us one and the same homogeneous picture. Consequently, our particular national problems, and the problems common to us all, must of necessity go along, side by side. . . .

These are not the only responsibilities we have to shoulder in our Conference; for in addition to the host of responsibilities we have towards our diverse specific countries, there are others we have towards our two Continents, Africa and Asia. Besides, we have definite responsibilities towards the whole of mankind as an entire, indivisible unit.

We cannot live peacefully in a world threatened by the shadow of war. We can no longer enjoy the products of our hands and the fruits of our labour in a world where plunder prevails and flourishes. We can no longer build and reconstruct in a world which manufactures weapons for destruction and devastation. We can no longer raise the standard of living of our peoples and stamp out diseases and epidemics in a world where nations vie with each other for the production of lethal weapons of massacre and annihilation. Gone for ever is the era where the future of war and peace was decided upon in a few European capitals, because today we happen to be strong enough to make the decision ourselves in that respect.

Our weight in the international balance has now become preponderant. Only think of the colossal number of our people, our natural resources, the vastness of the area covered by our respective countries, and our strategic positions. You will surely come to the conclusion that the outbreak of war is impossible so long as we insist on peace, especially if we do not content ourselves with a mere negative attitude, but assume one of positiveness in favour of Peace. This transition from the negative to the positive is a fundamental basis worthy of our adoption.

Here in Egypt we, for instance, believe in the principle of neutrality and non-alignment. Many of our friends in Asia and Africa share this belief. We are confident that by adopting this attitude, we eliminate the shadow of war and limit the area of conflict between the two belligerent blocks, thus creating a vast region for Peace, imposing its existence and its atmosphere day after day, until it prevails over the whole world. But this neutrality in which we believe, though it defines the principle of abstaining from entering into international blocks, yet it also means that we shall spare no positive effort in reconciling these belligerent blocks. . . . It is the very principle which has been stressed by the President Gamal Abdul Nasser in his speech at Port Said on the anniversary of its liberation, when he said:

Today in Port Said we turn to the whole world demanding the corroboration of the fundamental principles of justice, which is the right to self-determination. We look from Port Said towards the whole world and demand that every colonized State should be granted its independence, and the right to govern itself. . . .

In the name of Egypt, I address a message to the world at large, for the preservation of Peace, and the abolition of war; for the removal of world tension, and the cessation of the cold war of nerves. We have seen war at Port Said. We have been hit by it, and faced its ravages and woes. But a World War, once it breaks out with its nuclear weapons and hydrogen bombs, will unquestionably annihilate mankind and destroy for ever our existing civilization. As a section of humanity, which has been treacherously attacked by imperialistic States, we demand that atomic experiments should be abolished, and that manufacture and use of nuclear weapons should be prohibited. We further press for disarmament in the interests of World Peace.

Name \_\_\_\_\_ Date \_\_\_\_\_ Period \_\_\_\_\_

**Humanities · Primary Source**

**Afro-Asian Solidarity and the World Mission of the Peoples of Africa and Asia, 1957**

**Anwar el Sadat**

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The People of Egypt who are sparing no effort for the establishment of universal justice, equity, liberty and peace, welcome you as messengers of justice, equity, liberty and peace.

Source:

from *The First Afro-Asian People's Solidarity Conference, 26 December 1957 to January 1, 1958*, 2nd edition (Cairo: The Permanent Secretariat of the Organization for Afro-Asian People's Solidarity, 1958), pp. 7-12.

Source: Internet Modern History Sourcebook: <<http://www.fordham.edu/halsall/mod/1957sadat-afroasian1.html>>

## Humanities • Primary Source

### UN Resolution 1598: On Race Conflict in South Africa, 1961

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*Resulting from the Policy of Apartheid in the Union of South Africa, April 13, 1961*

#### ***The General Assembly,***

*Recalling* its previous resolutions on the question of race conflict in South Africa resulting from the policies of *apartheid* of the Government of the Union of South Africa, . . .

*Recalling also* that the Government of the Union of South Africa has failed to comply with the repeated requests and demands of the United Nations and world public opinion and to reconsider or revise its racial policies or to observe its obligations under the Charter,

1. *Deplores* such continued and total disregard by the Government of the Union of South Africa and furthermore its determined aggravation of racial issues by more discriminatory laws and measures and their enforcement, accompanied by violence and bloodshed;

2. *Deprecates* policies based on racial discrimination as reprehensible and repugnant to human dignity;

3. *Requests* all States to consider taking such separate and collective action as is open to them, in conformity with the Charter of the United Nations, to bring about the abandonment of these policies;

4. *Affirms* that the racial policies being pursued by the Government of the Union of South Africa are a flagrant violation of the Charter of the United Nations and the Universal Declaration of Human Rights and are inconsistent with the obligations of a Member State;

5. *Notes with grave concern* that these policies have led to international friction and that their continuance endangers international peace and security;

6. *Reminds* the Government of the Union of South Africa of the requirement in Article 2, paragraph 2, of the Charter that all Members shall fulfil in good faith the obligations assumed by them under the Charter;

7. *Calls upon* the Government of the Union of South Africa once again to bring its policies and conduct into conformity with its obligations under the Charter.

Source:

from United Nations, General Assembly, *Official Records, Fifteenth Session, Supplement No. 16A, Resolution No. 1598 (XV)*, pp. 5-56.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1961-un-southafrica1.html>>

## Humanities • Primary Source

### Nelson Mandela, Speech on Release from Prison, 1990

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*After a quarter century in jail, Nelson Mandela, the leader of the South African African National Congress, was released and faced the world's press in a speech carried live throughout the world.*

Comrades and fellow South Africans, I greet you all in the name of peace, democracy and freedom for all. I stand here before you not as a prophet but as a humble servant of you, the people. Your tireless and heroic sacrifices have made it possible for me to be here today. I therefore place the remaining years of my life in your hands.

On this day of my release, I extend my sincere and warmest gratitude to the millions of my compatriots and those in every corner of the globe who have campaigned tirelessly for my release. I extend special greetings to the people of Cape Town, the city which has been my home for three decades. Your mass marches and other forms of struggle have served as a constant source of strength to all political prisoners.

I salute the African National Congress. It has fulfilled our every expectation in its role as leader of the great march to freedom.

I salute our president, Comrade Oliver Tambo, for leading the ANC even under the most difficult circumstances.

I salute the rank-and-file members of the ANC: You have sacrificed life and limb in the pursuit of the noble cause of our struggle.

I salute combatants of Umkhonto We Sizwe (the ANC's military wing) who paid the ultimate price for the freedom of all South Africans.

I salute the South African Communist Party for its sterling contribution to the struggle for democracy: You have survived 40 years of unrelenting persecution. The memory of great Communists like Bram Fisher and Moses Mabhida will be cherished for generations to come.

I salute General Secretary Joe Slovo, one of our finest patriots. We are heartened by the fact that the alliance between ourselves and the party remains as strong as it always was.

I salute the United Democratic Front, the National Education Crisis Committee, the South African Youth Congress, the Transvaal and Natal Indian Congresses, and COSATU, and the many other formations of the mass democratic movement.

I also salute the Black Sash and the National Union of South African Students. We note with pride that you have endured as the conscience of white South Africans, even during the darkest days of the history of our struggle. You held the flag of liberty high. The largescale mass mobilization of the past few years is one of the key factors which led to the opening of the final chapter of our struggle.

I extend my greetings to the working class of our country. Your organized strength is the pride of our movement: You remain the most dependable force in the struggle to end exploitation and oppression.

I pay tribute to the many religious communities who carried the campaign for justice forward when the organizations of our people were silenced.

I greet the traditional leaders of our country: Many among you continue to walk in the footsteps of great heroes.

## Humanities • Primary Source

### Nelson Mandela, Speech on Release from Prison, 1990

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I pay tribute for the endless heroism of youth: You, the young lions, have energized our entire struggle.

I pay tribute to the mothers and wives and sisters of our nation: You are the rock-hard foundation of our struggle. Apartheid has inflicted more pain on you than on anyone else.

On this occasion, we thank the world, we thank the world community for their great contribution to the anti-apartheid struggle. Without your support, our struggle could not have reached this advanced stage.

The sacrifice of the front-line states will be remembered by South Africans forever.

My celebrations will be incomplete without expressing my deep appreciation for the strength that has been given to me during my long and gloomy years in prison by my beloved wife and family. I am convinced that your pain and suffering was far greater than my own.

Before I go any further, I wish to make the point that I intend making only a few preliminary comments at this stage. I will make a more complete statement only after I have had the opportunity to consult with my comrades.

Today, the majority of South Africans, black and white, recognize that apartheid has no future. It has to be ended by our own decisive mass action in order to build peace and security.

The mass campaigns of defiance and other actions of our organizations and people can only culminate in the establishment of democracy.

The apartheid's destruction on our subcontinent is incalculable. The fabric of family life of millions of my people has been shattered. Millions are homeless and unemployed. Our economy lies in ruins and our people are embroiled in political strife.

Our resort to the armed struggle in 1960 with the formation of the military wing of the ANC (Umkhoto We Sizwe) was a purely defensive action against the violence of apartheid. The factors which necessitated the armed struggle still exist today. We have no option but to continue. We express the hope that a climate conducive to a negotiated settlement would be created soon, so that there may no longer be the need for the armed struggle.

I am a loyal and disciplined member of the African National Congress. I am therefore in full agreement with all of its objectives strategies and tactics.

The need to unite the people of our country is as important a task now as it always has been. No individual leader is able to take all this enormous task on his own. It is our task as leaders to place our views before our organization and to allow the democratic structures to decide on the way forward

On the question of democratic practice, I feel duty-bound to make the point that a leader of the movement is a person who has been democratically elected at a national congress. This is a principle which must be upheld without any exception.

Today, I wish to report to you that my talks with the government have been aimed at normalizing the political situation in the country. We have not yet begun discussing the basic demands of the struggle. I wish to stress that I

## Humanities • Primary Source

### Nelson Mandela, Speech on Release from Prison, 1990

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myself have at no time entered negotiations about the future of our country, except to insist on a meeting between the ANC and the government.

Mr. de Klerk has gone further than any other nationalist president in taking real steps to normalize the situation. However, there are further steps, as outlined in the Harare declaration, that have to be met before negotiations on the basic demands of our people can begin.

I reiterate our call for, inter-alia, the immediate ending of the state of emergency and the freeing of all - and not only some - political prisoners.

Only such a normalized situation, which allows for free political activity, can allow us to consult our people in order to obtain a mandate.

The people need to be consulted on who will negotiate and on the content of such negotiations.

Negotiations cannot take their place above the heads or behind the backs of our people.

It is our belief that the future of our country can only be determined by a body which is democratically elected on a non-racial basis.

Negotiations on the dismantling of apartheid will have to address the overwhelming demands of our people for a democratic, non-racial and unitary South Africa.

There must be an end to white monopoly on political power and a fundamental restructuring of our political and economic systems to ensure that the inequalities of apartheid are addressed, and our society thoroughly democratized.

It must be added that Mr. de Klerk himself is a man of integrity who is acutely aware of the dangers of a public figure not honoring his undertaking.

But as an organization, we base our policy and our strategy on the harsh reality we are faced with, and this reality is that we are still suffering under the policies of the nationalist government.

Our struggle has reached a decisive moment: We call on our people to seize this moment, so that the process toward democracy is rapid and uninterrupted.

We have waited too long for our freedom. We can no longer wait. Now is the time to intensify the struggle on all fronts. To relax our efforts now would be a mistake which generations to come will not be able to forgive.

The sight of freedom looming on the horizon should encourage us to redouble our efforts. It is only through disciplined mass action that our victory can be assured.

We call on our white compatriots to join us in the shaping of a new South Africa. The freedom movement is a political home for you, too.



**Humanities · Primary Source**

**Nelson Mandela, Speech on Release from Prison, 1990**

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We call on the international community to continue the campaign to isolate the apartheid regime. To lift sanctions now would run the risk of aborting the process toward the complete eradication of apartheid.

Our march toward freedom is irreversible. We must not allow fear to stand in our way.

Universal suffrage on a common voters roll in a united, democratic and non-racial South Africa is the only way to peace and racial harmony.

In conclusion, I wish to go to my own words during my trial in 1964 - they are as true today as they were then:

I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunity. It is an ideal which I hope to live for and to achieve. But, if need be, it is an ideal for which I am prepared to die.

Source: Internet Modern History Sourcebook <<http://www.fordham.edu/halsall/mod/1990Mandela.html>>

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**Study Guide**

for

**A House for  
Mr Biswas**

by V. S. Naipaul



 **Glencoe  
McGraw-Hill**

New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

# Meet V. S. Naipaul



*I'll tell you the way I try to write. If you look at anything very honestly, without prejudices—prejudices either of hope or a political point of view—many things are contained in what you observe.*

—from an interview with V. S. Naipaul

Vidiadhar Surajprasad Naipaul was born in Chaguanas, a small town on the Caribbean island of Trinidad, in August 1932. He was the grandson of Hindu immigrants from East India. During Naipaul's first six years, his family lived in his maternal grandparents' imposing home, which was known as Lion House and which formed the model for the Tulsi home in *A House for Mr Biswas*. Much like the children of Mr. Biswas, the Naipaul children moved with their parents several times before finally settling in Port of Spain, the ethnically and racially mixed capital of Trinidad and Tobago. A good student who had been drilled at home in vocabulary and comprehension by his journalist father, Naipaul won a scholarship to Trinidad's finest high school and later a government scholarship to study abroad. Like Anand in *A House for Mr Biswas*, V. S. Naipaul went to Oxford University in England. He earned a degree in English literature in 1954 and remained in England to pursue a writing career. He supported himself by working as a freelance writer and editor for the British Broadcasting Corporation radio program *Caribbean Voices*, which was broadcast to the West Indies. During this time, he wrote short

stories set in Trinidad. The stories would be published some years later as *Miguel Street*. In 1958 his first novel, *The Mystic Masseur*, a comic story of a Trinidadian con man, was accepted for publication. In 1961 *A House for Mr Biswas* became Naipaul's fourth published work and brought him international attention.

Reviewers in the United States and England admired Naipaul's writing, both for its sense of humor and for its portrayal of people who felt separated from the culture in which they lived. After the success of *A House for Mr Biswas*, the prime minister of Trinidad and Tobago, who was also a historian, asked the novelist to consider writing a nonfiction work about the Caribbean. Naipaul felt uncertain about his ability to write nonfiction but decided to accept a scholarship to travel the islands. This assignment was the beginning of his expanded career as a journalist, and he became known as a writer who looked beneath the surface of a culture to examine its social and cultural underpinnings.

Naipaul's book about the Caribbean, *The Middle Passage* (1963), angered many Trinidadians because it criticized social conditions in the newly independent colony. Soon Naipaul received a grant to write about India, his ancestors' homeland. Before his journey to India, Naipaul had hoped that he would experience there a sense of belonging that he did not feel in Trinidad or England. But India's poor living conditions and failure to make Western-style progress disappointed Naipaul.

Naipaul is generally considered a British writer. His output is about evenly divided between fiction and travel journalism. His unwillingness to excuse what he considers evil, stupid, or foolish on the part of the governments and the peoples of developing countries sometimes offends those concerned as well as outside observers. Naipaul has won Britain's top literary awards—including the Booker Prize, given annually to the best full-length novel written in English by a citizen of the Commonwealth countries. In 1990 Queen Elizabeth knighted Naipaul for his achievements in literature.

# Introducing the Novel

*When he talked to me about writing I decided to be a writer. I thought he knew—we knew—that was established. I was aware that he thought I was somebody, even when I was small. That kind of love is a great thing, a great thing. It gives one an idea of oneself.*

—V. S. Naipaul, describing his relationship with his father

Naipaul's father encouraged his son to use the elder man's life story if Naipaul was ever at a loss for a theme, and that is what Naipaul did in *A House for Mr Biswas*. Naipaul has expressed a special affection for the novel. In the foreword that he wrote to the 1983 edition, he states:

*Of all my books, this is the one that is closest to me. It is the most personal, created out of what I saw and felt as a child.*

Naipaul's father, Seepersad, is the prototype for Mr. Biswas. Both the real man and the fictional Biswas were born in a village; lived with wealthy relatives; worked as a sign painter; married into a conservative, well-to-do Hindu family; held a series of jobs; and wandered from home to home. Like Mohun Biswas, Seepersad Naipaul found work on a newspaper after moving to Port of Spain.

The events in the life of Mr. Biswas's son Anand reflect those of the novel's author. Anand, like the young Naipaul, is pushed hard to excel at school and to share his father's involvement with writing. It is not difficult to imagine the character's growing up to become a world-famous novelist.

Critics have praised the novelist's descriptions of nature; his colorful, eccentric characters; and his vivid portrayal of life in the unique social and cultural milieu of Trinidad. Readers have enjoyed the humor in the raucous scenes of life with the Tulsi family, in Mr. Biswas's career as a tabloid-newspaper journalist, and in the language of the characters.

While in his more recent books Naipaul has taken a mostly dark and unhelpful view of the future of former British colonies like Trinidad, in this earlier novel, he moderated his pessimism

with comedy. Perhaps it is this comic sense more than anything else that has made *A House for Mr Biswas* a classic of world literature. Mr. Biswas's journey through life is hard, painful, and incomplete, but the reader cannot help but smile along the way.

## THE TIME AND PLACE

The novel takes place over a period of almost fifty years—the lifetime of Mohun Biswas—during the first half of the twentieth century. The setting is the Caribbean island of Trinidad, which is part of the Republic of Trinidad and Tobago.

Trinidad's history has given the island the most ethnically diverse population in the Caribbean. The first European to arrive on the island was Christopher Columbus, during his third voyage, in 1498. At that time, people speaking the Arawakan and Carib languages already lived there. About two hundred years later, Spanish people began settling in the region, bringing with them enslaved people from Africa. Spain encouraged Roman Catholic people from other countries to move to the island, and the French settlers who came in large numbers greatly influenced its culture. Britain seized control of Trinidad from Spain in 1797, and under its rule the population became even more multicultural. Laborers arrived from India, and many immigrants from other areas, including China, Lebanon, and Africa, settled in the region.

Trinidad's diversity has affected its culture. English is the official language, but four creole languages (mixtures of English, Spanish, French, and African tongues) are also spoken, as are some East Indian languages. The island's distinctive steel-band and calypso music have their roots in African music, and its most popular sport—cricket—was introduced by the British.

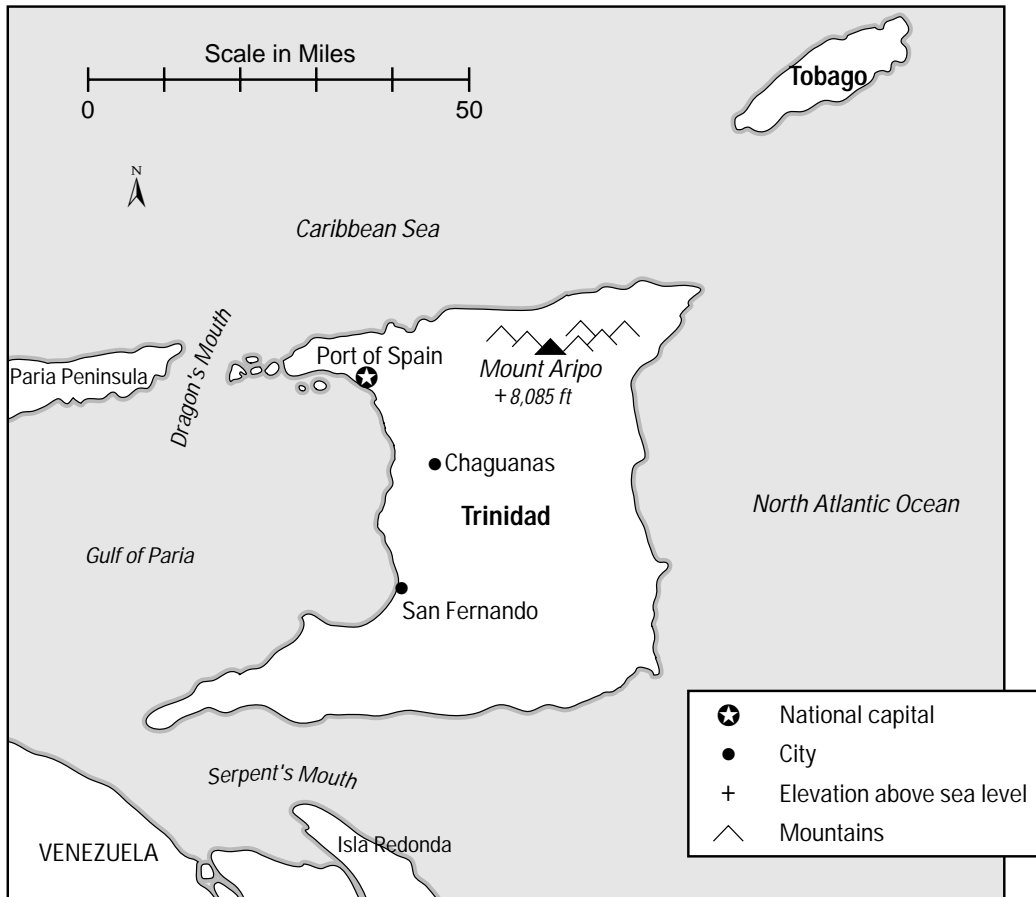
Trinidad and Tobago gained independence from Britain in 1962. For many years previously, Trinidadians had been demanding, and moving toward, self-government. These years of transition serve as a backdrop for Mr. Biswas's story.

### Did You Know?

Mohun Biswas and most of the other characters in the novel are East Indian. Like V. S. Naipaul's family, they are descendants of people who emigrated from one British colony—India—to another during the 1800s. Around 1840, Indians began arriving in Trinidad as indentured workers. These were workers whose travel costs were paid by their employers in return for a set number of years of work,

usually on the island's sugarcane plantations. Indians also migrated to other countries that lived under British law and government. Today, the descendants of these indentured Indian workers can be found in former British colonies in Africa, East Asia, and South America. In these countries, as in Trinidad and Tobago, Indian culture, religions, and languages have remained alive.

### TRINIDAD AND TOBAGO



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# Before You Read

## *A House for Mr Biswas* Prologue–Part One, Chapter 4

### FOCUS ACTIVITY

In chapter 1, an elderly father consoles his unhappy daughter with his favorite saying, “Fate. There is nothing we can do about it.” Do you agree? Or do you think that people can change the courses of their lives?

#### Journal Writing

In your journal, write about what fate means to you and how people might overcome their fates.

#### Setting a Purpose

Read to discover how the concept of fate may be acting in the lives of several characters.

### BACKGROUND

#### Hinduism

With about 750 million believers, Hinduism is one of the world’s major religions. Hinduism developed in India around 500 B.C. and is the religion of the majority of Indians. Hindus also live in many other countries, including Nepal, Malaysia, Guyana, Suriname, and Sri Lanka. More than 1.2 million Hindus live in the United States.

Hinduism is different from Judaism, Christianity, and Islam, which developed from common roots in the Middle East and are *monotheistic* religions, that is, religions characterized by a belief in one god. Hinduism is a *polytheistic* religion, that is, a religion characterized by a belief in many gods. Each Hindu deity, however, represents one aspect of a single god, Brahma. The three Hindu deities most often worshipped today are the gods Vishnu and Shiva and the goddess Shakti.

Hindu worship practices are different from those of the monotheistic religions, which often revolve around public group activities. Hindus practice many private rituals, usually performed in the home for important events like marriages, births, and deaths. One common Hindu ritual performed in the novel is puja, a ceremonial dinner for a god. Rituals are usually performed by members of the traditional priestly class known as Brahmins. Hinduism’s holy scriptures include the Vedas, a collection of important rituals and commentaries, and a series of epic poems about gods and heroes called the *Bhagavadgita*.

One of the important beliefs of Hinduism is that all life is a series of births, deaths, and rebirths (called *samsara*) influenced by the moral purity of a person’s behavior and his or her attention to religious rituals (called *karma*). Karma is sometimes explained as the law of moral cause and effect. By following proper rituals, doing good deeds, and maintaining a purity of thought and action, a person can improve his or her karma and be reborn into a higher kind of life. Other key Hindu beliefs include *ahimsa* (the doctrine of refraining from harming any living being), *dharma* (conformity to one’s duty and nature), and *moksha* (the individual soul’s release from the bonds of transmigration). Many Hindus practice meditation and yoga—a system of exercises for attaining bodily or mental control and well-being. A Hindu teacher is called a *guru*.

Hindu society has traditionally been divided into groups called castes, based on heredity, which determine a person’s occupation and status. However, the influence of caste has been weakening, and discrimination based on caste is now frowned upon in democratic India.

### VOCABULARY PREVIEW

**Creole** [krē’ōl] *n.* in the West Indies, a white person of European descent, especially Spanish or French

**decrepit** [di krep’it] *adj.* broken down

**deference** [def’ər əns] *n.* respect and esteem due to a superior or an elder

**morose** [mə rōs’] *adj.* gloomy

**prolix** [prō līks’] *adj.* wordy

# Active Reading

## *A House for Mr Biswas* Prologue–Part One, Chapter 4

Mr. Biswas is often in rebellion against the circumstances of his life, including his living conditions, his work life, and his relationships with his in-laws. As you read this section of the novel, use the chart on this page to note Mr. Biswas's acts of rebellion, both large and small, and the results of those acts.

Act of Rebellion	Result(s)
Despite the pundit's warning, Mr. Biswas plays in the stream while watching the calf.	First, the calf drowns; then his father drowns.

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# Responding

## *A House for Mr Biswas* Prologue–Part One, Chapter 4

### Personal Response

What words and phrases would you use to describe Mr. Biswas? What are your feelings about him? Explain.

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### Analyzing Literature

#### Recall and Interpret

1. What predictions does the midwife make about Mr. Biswas's future? On what evidence does she base these predictions? In what way can predictions like these have an effect on someone's life or behavior?

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2. How does Mr. Biswas's father die? What happens to the family as a result of the death? Do you think that fate played a role in these events? Explain your answer.

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3. Who beats Mr. Biswas at Hanuman House? What event caused the beating? What happens to Mr. Biswas and his family as a result of the beating?

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# Responding

## *A House for Mr Biswas Prologue–Part One, Chapter 4*

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. How does Mr. Biswas alienate his shop customers while living and working at The Chase? Do you think that the problems are his fault? Explain.

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5. In the prologue to the novel, V. S. Naipaul reveals the plot and the ending of the story. Why, in your opinion, might he have decided to do this? What does the story gain and lose by this decision?

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### Literature and Writing

#### Symbolism

Critics have noted that *A House for Mr Biswas* can be read both as the particular story of one individual and as a larger commentary on colonial and postcolonial society. One way in which Naipaul creates such multiple meanings is through the use of symbolism. Find and review the passage in the last quarter of Chapter 4 in which a small boy standing beside a hut watches the bus and the road as darkness falls around him. Reread this passage. Then write a paragraph explaining how this image can be seen as symbolic both of Mr. Biswas's life and of the uncertain future that awaits a colonized country.

#### Extending Your Response

##### Literature Groups

In the first section of the novel, several marriages take place, including that of Mr. Biswas and Shama. In your group, identify three or four of these marriages. Make a short list of words and phrases that describe each one. Then discuss how the circumstances of the couples' lives have affected their relationships. Take into consideration the couples' religious beliefs, their cultural backgrounds, and the economy of Trinidad.

##### Math Connection

With a partner, identify the lines in the prologue and the first four chapters of the book that give clues about Mr. Biswas's age. Using these clues, work together to decide approximately how old Mr. Biswas was when he moved to the back trace, when he got married, when he lived at The Chase, and when he left The Chase. Compare your answers and the clues you used to find them with those of other student teams.



*Save your work for your portfolio.*

# Before You Read

## *A House for Mr Biswas* Part One, Chapter 5–Part Two, Chapter 2

### FOCUS ACTIVITY

Henry David Thoreau, the author of *Walden*, wrote, “The mass of men lead lives of quiet desperation.” Do you agree with him?

#### Sharing Ideas

Discuss this quotation from *Walden* with a partner. What kinds of things can people do to prevent lives of quiet desperation?

#### Setting a Purpose

Read to find out how the life of Mr. Biswas becomes more and more desperate.

### BACKGROUND

#### Trinidad

V. S. Naipaul’s birthplace and the setting for *A House for Mr Biswas* is an island nation seven miles off the northeast coast of Venezuela. Trinidad is a little smaller than the state of Delaware. Since 1962 it has been independent and, with a nearby smaller island, part of the republic of Trinidad and Tobago. About 40 percent of today’s approximately 1.2 million Trinidadians are of African descent; another 40 percent are of Indian descent; and the rest, sometimes referred to as Creoles, are mixtures from different ethnic backgrounds.

Trinidad and Tobago is relatively wealthy, compared with many of its Caribbean and Latin American neighbors. Its economy is dominated by the oil and natural gas industry, which has replaced sugarcane as the major source of wealth. The country contains huge oil refineries. Trinidad is known for its calypso and steel-drum music; its spirited carnival celebrations, similar to Mardi Gras; and its champion cricket players. The island’s lush tropical beauty has made it a popular tourist destination.

#### Did You Know?

Trinidadians, like many Caribbean peoples, speak a variety of languages, often creating their own special blends of English, Spanish, French, African, Asian, and native languages. In *A House for Mr Biswas*, the characters speak Hindi, the official language of India, as well as Trinidadian English, which is characterized by a simplified grammar and the omission of words or word endings. You can tell when characters are speaking Hindi because the dialogue is translated as grammatically correct English. Sometimes Naipaul tells the reader which language is being used.

### VOCABULARY PREVIEW

**deprecatory** [dep’rə kə tōr’ē] *adj.* apologetic; disapproving

**duplicity** [dōō plis’ə tē] *n.* deceptiveness

**inscrutable** [in skrōō’tə bəl] *adj.* mysterious

**meticulously** [mi tik’yə ləs lē] *adv.* carefully

**sedition** [si dish’əs] *adj.* rebellious

**squalid** [skwol’id] *adj.* dirty; repulsive

**sully** [sul’ē] *v.* to stain

**tenuous** [ten’ū əs] *adj.* flimsy

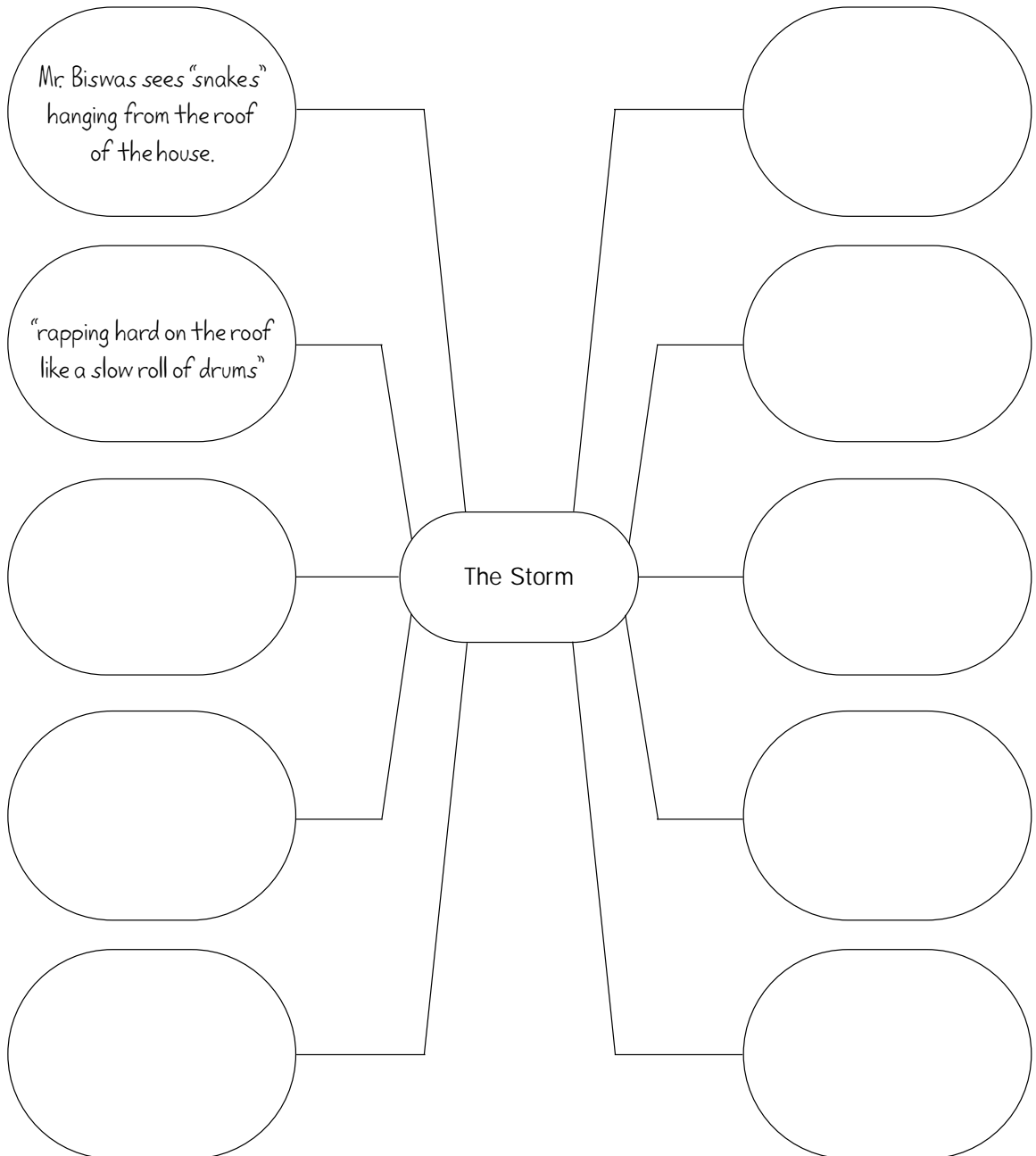
**torpid** [tōr’pid] *adj.* inactive

**ungainly** [un gān’lē] *adj.* awkward

# Active Reading

## *A House for Mr Biswas* Part One, Chapter 5–Part Two, Chapter 2

Novelists often use natural events to mirror and magnify their characters' inner states and struggles. One example of this occurs in Chapter 5, Part One, of *A House for Mr Biswas*. The severe storm reflects Mr. Biswas's inner turmoil and disordered psychological state. As you read this section, note in the word web below the events, the words, or the phrases that Naipaul uses to portray the storm vividly and to link it with Mr. Biswas's mental condition.



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# Responding

## *A House for Mr Biswas* Part One, Chapter 5–Part Two, Chapter 2

### Personal Response

V. S. Naipaul's style in *A House for Mr Biswas* is often described as "comic realism." What episodes, conversations, or descriptions from this section struck you as funny? Why?

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### Analyzing Literature

#### Recall and Interpret

1. What special gift does Mr. Biswas give Savi? What happens to it? What does this gift tell you about Shama?

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2. What is the title of the short story that Mr. Biswas unsuccessfully tries to write? Why do you think he chose this subject?

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3. What changes does Mr. Biswas's newspaper job in Port of Spain bring about in his life and relationships?

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# Responding

## *A House for Mr Biswas*

### Part One, Chapter 5–Part Two, Chapter 2

#### Analyzing Literature (*continued*)

##### Evaluate and Connect

4. Do you find Mr. Biswas a sympathetic character? Why or why not? What risks do authors take when they give their main characters negative qualities and make them difficult for readers to like? Why might the result be worth the risk?

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5. Mr. Biswas's feelings about Hanuman House and the Tulsis change according to his circumstances and his need for the family's support. Why do you think people's attitudes toward their families change in this way? In what ways can a family be both a source of support for a person's growth and a barrier to development of a person's self-identity?

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#### Literature and Writing

##### A Life of Quiet Desperation

In this section of the novel, Mr. Biswas's dissatisfaction with life reaches a crisis. Write an evaluation of his mental and emotional state, as shown by events in this section. Examine episodes such as his frequent quarrels with his family, his purchase of the doll house, his longing for his own home, his mental and emotional collapse before and during the storm at Green Vale, his short story, and his constant fear of being fired from his newspaper job. Conclude your evaluation with suggestions on how Mr. Biswas could regain his mental and emotional stability.

##### Extending Your Response

###### Literature Groups

Toward the end of this section of the novel, Mr. Biswas and his son Anand begin to understand each other better and grow closer. In your group, discuss what makes for a positive relationship between parents and their children. List the qualities of a positive relationship; then find examples in the novel that illustrate those qualities.

###### Performing

Radio call-in shows in which listeners describe personal problems and receive advice from professional counselors are popular. Create a script for such a show, using characters from *A House for Mr Biswas* as the callers. Examine the chapters you have read so far for incidents, situations, and problems that the characters could call in about. For example, Mr. Biswas might ask the radio host how to deal with his brother-in-law Govind, or Shama might ask how to encourage her husband to appreciate her efforts to keep a pleasant home. Script five or six calls, along with the host's responses, and perform your show for the class.



*Save your work for your portfolio.*

# Before You Read

## *A House for Mr Biswas* Part Two, Chapter 3–Epilogue

### FOCUS ACTIVITY

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Have you ever been pressured by adults to succeed in something that was also important to you?

#### Sharing Ideas

What role do you think parents or guardians should play in helping children succeed? Discuss with a partner how parents, guardians, and other adults can help young people achieve goals.

#### Setting a Purpose

Read to see how a family reacts to Anand's bid for success.

### BACKGROUND

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#### Colonialism and *A House for Mr Biswas*

*Colonialism* refers to the control of one power over a dependent area or people. Beginning around 1500, first Spain and Portugal and then other European countries began to compete for colonies around the world. This competition led to many wars. Being under colonial rule profoundly affected many countries in what is now called the developing world—including Trinidad, V. S. Naipaul's home, and India, the home of his ancestors.

Many readers of *A House for Mr Biswas* have seen the novel as a symbolic representation of the colonial experience. According to this view, the Tulsis represent the mother country, Great Britain, which strictly controlled the colony's daily life and development. Mr. Biswas would represent the colonized people. He is economically and psychologically dependent on Mrs. Tulsi (whom he calls the old queen, perhaps recalling the height of British colonialism under Queen Victoria). He struggles for independence and freedom, but his progress is slow and difficult. Like many former colonists, Mr. Biswas has not had the opportunity to learn the skills needed to manage in an independent society. His attempt to run the store at The Chase is a disaster, and he is ill-suited to oversee the sugarcane workers. Even his self-identity has been jumbled and his traditional roots obscured; he does not know the location of the house he lived in as a boy. One book reviewer believed that the Tulsi family represented colonial slaveholders and pointed out similarities between the Tulsis' activities and those of the slaveholders of the 1800s.

While it may be seen as a representation of colonialism, the novel is many other things as well. *A House for Mr Biswas* can be read as an account of Naipaul's father's struggles to make a life for his family, as an autobiographical account of how Naipaul came to be an author and an outcast from his homeland, or as a personalized account of the experiences of thousands of Indian immigrants in Trinidad. The novel is enriched by the fact that it can be read on several different levels.

### VOCABULARY PREVIEW

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**caprices** [kə prēs' əz] *n.* whims

**cowed** [kəʊd] *adj.* intimidated

**debase** [di bās'] *v.* to lower in value

**homilies** [hɒm' ə lēz] *n.* short sermons on a moral theme; inspirational catch phrases

**lethargy** [leth' ə r jē] *n.* sluggishness

**misanthrope** [mɪs' ə n thrɒp'] *n.* person who hates people

**quay** [kē, kā] *n.* dock

# Active Reading

## *A House for Mr Biswas Part Two, Chapter 3–Epilogue*

In this final section of the novel, Mr. Biswas is engaged in competition with Govind and the character he calls W. C. Tuttle. As you read, use the chart on this page to note what things the men compete over, what events result, and what the outcome of each event is.

Source of Competition	Events and Outcomes
Who has the most furniture?	The Biswases buy a glass cabinet, which further crowds them and gets them into debt.

# Responding

## *A House for Mr Biswas* Part Two, Chapter 3–Epilogue

### Personal Response

List several adjectives that could describe the end of the novel. Explain why you choose each.

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### Analyzing Literature

#### Recall and Interpret

1. Who are the Deserving Destitutes? What is ironic about Mr. Biswas's writing stories about them?

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2. Who is Miss Logie? What are Mr. Biswas's feelings about his home and family when she comes to visit?

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3. From whom does Mr. Biswas finally acquire his house? What mistakes does he make in deciding to buy the house?

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# Responding

## *A House for Mr Biswas* Part Two, Chapter 3–Epilogue

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. In the **Focus Activity**, you discussed the role that adults should play in helping their children succeed. Evaluate Mr. Biswas's involvement with Anand's education and examination. Support your evaluation with evidence from the novel.

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5. Toward the end of his life, Mr. Biswas begins to live through his children. Find passages in the novel which indicate that he does so. What might be some reasons for his doing so?

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### Literature and Writing

#### Letter to Anand

One of the themes of the novel is personal responsibility: to what extent are people responsible for what happens to them? Imagine that Mr. Biswas's son Anand has asked you whether his father's bad experiences were his own fault. Write a letter to Anand, answering his question and justifying your answer with evidence from Mr. Biswas's life.

### Extending Your Response

#### Literature Groups

Throughout history philosophers have debated about what makes for a happy life. What do you think? Discuss in your group what things are necessary for happiness. You might want to consider material aspects (food, water, shelter, warmth, money), emotional aspects (love of family and friends, satisfying work, commitment), and spiritual aspects (involvement in something greater than oneself, appreciation of art and beauty, a sense of self-worth). Work together to make a list of things that you consider necessary for happiness. According to your list, did Mr. Biswas have a happy life? Why or why not?

#### Art Connection

In Chapter 13, Mr. Biswas has assembled all his possessions on the lorry for the final move to the house on Sikkim Street and is musing about "the gatherings of a lifetime, for so long scattered and even unnoticed." Imagine that you are in Mr. Biswas's place. Which of your possessions might be placed on the lorry? What memories would they call up for you? How might the possessions be considered symbols of certain periods in your life, of important events, or of meaningful people and experiences? Create a collage of some of the gatherings of your lifetime and what they mean to you.



*Save your work for your portfolio.*



# Dead Men's Path Chinua Achebe

## Before You Read

### Focus Question

Think of an experience from your own life involving a conflict between an old way and a new way of doing something. How was the situation resolved? Were there compromises, or did one person's or group's way of thinking win out completely over another's?

### Background

This short story is taken from *Girls at War*, a collection of stories by one of Africa's best-known writers, Chinua Achebe of Nigeria (1930–). The schoolmaster in this story is a typical Achebe character who finds that resolving conflicts involving different sets of values can be a complicated task. Achebe is the author of *Things Fall Apart*, *No Longer at Ease*, and *Arrow of God*, novels that focus on the conflict between traditional African culture and European values. Another novel, *A Man of the People*, deals with the difficulties that newly independent colonial nations face.

## Responding to the Reading

1. How would you describe Michael's attitude toward the opinions of others? What evidence from the story supports your answer?

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2. What proverb does the priest quote to Michael? What do you think the meaning of this proverb is? Do any of the characters in the story follow the proverb? Explain your answer.

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3. What are some things that Michael could have done to defuse the tension between the villagers and the school?

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4. **Making Connections** How successful are Michael Obi and Mr. Biswas in their rebellions against traditional values?

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## Learning for Life

At the end of this story, the supervisor writes a report that blames the “tribal-war situation” on Michael's “misguided zeal.” Imagine that you are the supervisor writing the report. How might the rest of this report read? Find evidence in the story upon which to base the report.

# In the Middle of the Journey

V. S. Naipaul

## Before You Read

### Focus Question

Think of a time when you were finally able to visit a place that you had long wanted to see. What were your feelings on finally attaining this goal? Were you disappointed, were you agreeably surprised, or was the place exactly what you expected?

### Background

V. S. Naipaul wrote this essay for the *Illustrated Weekly of India* during his first trip to the land of his ancestors. It was published in the October 28, 1962, issue. In a series of articles, which formed the basis for his first book about India, *An Area of Darkness* (1965), Naipaul chronicled his reactions to the civilization that had excited his imagination for so long.

## Responding to the Reading

1. What does Naipaul say about the status of the outsider? How has the visit to India helped him realize the importance of this outsider role in his own self-identity?

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2. Do you think Naipaul was disappointed in India? Support your answer with evidence from the article.

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3. The articles that Naipaul wrote on his trip to India, along with the book that followed, angered many Indians. What passages in the article might have been especially irritating to Indian readers? Why?

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4. **Making Connections** Find a passage in this article that reminds you of something in *A House for Mr Biswas*. Analyze these similarities and explain why the passage reminds you of one in the novel.

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## Art Connection

Choose a passage in the article and draw a cartoon of V. S. Naipaul in India. Analyze the text for details to include in your cartoon. Write a caption or a balloon monologue in which you express Naipaul's feelings about visiting the land of his ancestors.

# The Home, On the Seashore, and The Merchant

Rabindranath Tagore

## Before You Read

### Focus Question

If you wanted to capture a feeling of great joy, peace, or hope in a sixty-second film sequence, toward what would you turn your camera?

### Background

Rabindranath Tagore, born in Calcutta in 1861, published his first poems at the age of fifteen. Throughout the rest of his eighty years of life, he continued to write and publish not only poetry but also songs, plays, short stories, and novels. Beloved in his native India, Tagore was knighted in Britain and awarded the Nobel Prize in literature in 1913. A major theme of his work is the profound meaning to be found in simplicity.

## Responding to the Reading

1. Identify one metaphor and one instance of personification in “The Home,” and tell how these devices add to the poem’s meaning.

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2. In “On the Seashore,” what does Tagore imply about children in the stanza beginning with “they know not how to swim . . .”? In your opinion, does he think children or adults are better off? Explain.

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3. In “The Merchant,” Tagore uses hyperbole, or exaggeration, for effect. Give examples of hyperbole from the poem. What effect do you think the speaker intends to create with hyperbole? How does the use of hyperbole relate to his feelings about his mother?

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4. **Making Connections** Compare “The Home” with the passage in *A House for Mr Biswas* in which Mr. Biswas reflects on the image of a lone child standing outside his isolated home (Part One, Chapter 4). What are the differences and similarities between the passage and the poem? In your answer, consider the authors’ tones as well as their subjects and descriptions.

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## Creative Writing

Each of these poems provides a snapshot of life. Choose one of the poems and use it as a springboard for a character sketch or a short story, developing the characters, the setting, or the situation that Tagore describes. In your own work, try to remain true to the theme and the tone of the poem.

# Why I Live at the P. O.

Eudora Welty

## Before You Read

### Focus Question

How do most people want to be treated by their families? What advice would you give families to ensure that every member is treated in this way?

### Background

Born in 1909 in Jackson, Mississippi, novelist and story-writer Eudora Welty is known for her comic portrayals of life in her home state. In her work, she sometimes mixes folktales, mythology, and tall tales with realistic descriptions. Welty traveled Mississippi extensively for her job with the WPA in the mid-1930s and soon thereafter began publishing stories. “Why I Live at the P. O.” is among these early works, and it remains one of this prolific and highly respected writer’s best-loved stories.

## Responding to the Reading

1. How are Stella-Rondo and the narrator related? How is the narrator related to Papa-Daddy? Who appears to be the favorite of the family?

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2. With whom does Papa-Daddy get upset and why? In your opinion, is his anger justified?

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3. At what point does the narrator decide to move out? Why is it possible for her to move to the post office?

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4. **Making Connections** How does the family in the story compare with the Tulsi family? Give at least one specific example in your answer.

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## Drama Connection

The comic dialogue in this story provides a good opportunity for dramatization. With a small group, choose a humorous scene—the first supper scene, the scene in which the narrator wonders whether Shirley-T. can talk, or the scene in which the narrator gathers her things in preparation for a move. Assign parts, rehearse the scene, and perform it for the class.

# When Greek Meets Greek

Samuel Selvon

## Before You Read

### Focus Question

Under what circumstances might a person have to pretend to be someone other than who he or she actually is?

### Background

Like V. S. Naipaul, Samuel Selvon was a Trinidadian writer whose ancestors came from India. Although he moved to London and eventually settled in Canada, Selvon stayed close to his island roots and frequently used Trinidadian dialect in his stories, novels, and plays.

## Responding to the Reading

1. Why is Ram having a hard time finding a place to live?

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2. What does Ram do to convince the landlord to rent him a room? Why does he need to do this? What almost ruins his attempt?

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3. How is the end of the story ironic?

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4. **Making Connections** When the contact man suggests that Ram put on a turban and pretend to be from India, Ram says, "I am a born Trinidadian, a real Creole." In your opinion, how does Ram's attitude toward his race and nationality compare with Mr. Biswas's attitude?

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## Learning for Life

Imagine that the events in the story happened in the United States and that you are a lawyer hired by Ram. Use the library, the Internet, or another source to find information about federal and state fair-housing laws; then write Ram's landlord a letter explaining the illegality, and the possible consequences, of his actions.

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**Study Guide**

for

**The Clay Marble**

by Minfong Ho



New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois



# Meet Minfong Ho



*There is so much, so much beauty and so much pain  
in the world around me which I want to write  
about—because I want to share it.*

—Minfong Ho

**L**ike many writers, award-winning novelist Minfong Ho writes about the people and places she knows well and cares about. Ho grew up in three different countries in Southeast Asia and became a writer because she wanted readers, especially children, to appreciate the countries of her youth. As a child, Ho was disappointed with many of the picture books about Asian cultures. They were often written by authors who were not from Asia and seldom told the stories of ordinary people. Ho writes:

*Children's books . . . were [usually] about  
princes and emperors and/or their elephants,  
peacocks, and tigers. . . . This was not the  
Asia I knew.*

Ho wanted to write honestly about real people who dealt with real-life situations. Since her decision to become a writer, Ho has written short stories, picture books, and three prize-winning novels.

Minfong Ho was born in 1951 in Rangoon, Burma. Her father, Rih-Hwa, was an economist and her mother, Lienfung, was a chemist and a writer. Ho spent her childhood in Singapore and Thailand and became fluent in three languages: Chinese, Thai, and English.

Ho attended Tungai University in Taiwan before transferring to Cornell University in Ithaca, New York. In 1973 she received a degree in history and economics from Cornell. While there, she began a short story called “Sing to the Dawn.” Ho didn’t expect many people to read the story. She wrote it mostly because she missed Thailand. Eventually, however, she entered it into a short story contest. Ho won an award and was asked to turn the story into a novel, which was published in 1975. Ho used the money earned from the publication of *Sing to the Dawn* to set up scholarship funds for girls in Thailand.

After graduating from Cornell, Ho returned to Asia and worked as a journalist in Singapore, a teacher at a university in Thailand, a laborer at a plywood factory, and a representative for a trade union. In 1976 Ho married John Value Dennis Jr., a soil scientist, and moved back to Ithaca, New York. There she earned a master’s degree in creative writing from Cornell and worked as a teaching assistant.

In 1980 Ho saw images of Cambodian war refugees on television. She took a leave of absence from her teaching job and went to work as a nutritionist and relief worker for Catholic Relief Services on the Thai-Cambodian border. This experience helped her to write *The Clay Marble* (1991).

Ho continues to write books for children and young adults. She has presented workshops in middle schools and high schools and has won countless awards for her writing.

# Introducing the Novel

*Hopefully, young readers in America will understand better, through some of my stories, the youth around me in Asia.*

—Minfong Ho

As this quote shows, Minfong Ho has a purpose in writing about life in Southeast Asia. She wants to increase understanding between cultures and provide realistic descriptions of what life is like for people in different countries. Much of her fiction features young people as the **protagonists**, or main characters. Although these protagonists live in Asia, they have qualities to which young people all over the world can relate.

The protagonists in *The Clay Marble* are two Cambodian girls: Dara, who is twelve, and Jantu, who is thirteen. Both the girls and their families are caught in the middle of the warfare that is ravaging their country. Through the experiences of these characters, the author shows readers what life is like for innocent people living in an area torn apart by war.

## THE TIME AND PLACE

*The Clay Marble* takes place in the early 1980s, mainly in an area on the border between Cambodia and Thailand. This was the location of several crowded Cambodian refugee camps. At this time, life for average Cambodians had long been troubled by violence and unstable political conditions.

In the early 1970s, a man named Lon Nol abolished the monarchy of Cambodia, which was headed by Prince Sihanouk. The country's new government, the Khmer Republic, was supported by the United States.

Meanwhile, an opposing communist group, called the Khmer Rouge, was growing in strength and controlled much of the countryside. During the Vietnam War, the Khmer Rouge fought with the Vietcong, or Vietnamese communist troops, against the United States. The United States repeatedly bombed Cambodia with many tons of

explosives in places where Vietcong were thought to have military bases.

In 1975 the Khmer Rouge officially took over the country and threw out the Khmer Republic. The country was renamed Democratic Kampuchea. This brutal new government, led by Pol Pot, immediately began executing, or putting to death, any one who disobeyed the new government. Military officers and government officials from the old Khmer Republic were killed. Some educated people, religious leaders, and other people seen as dangerous to the new government were killed or sent to work camps. Thousands tried to escape to Thailand, but one to three million people were killed under the Khmer Rouge.

Democratic Kampuchea, which was supported by the People's Republic of China, began fighting Vietnam, which was supported by the Soviet Union. In 1978 Vietnam invaded Democratic Kampuchea and members of the Khmer Rouge fled to the Thai border.

*The Clay Marble* takes place during the years immediately following the invasion of the Vietnamese. Cambodia was divided by warring groups. One group was made up of the surviving members of the Khmer Rouge. Another group was called the Khmer People's National Liberation Front, a non-communist group. The third group, also noncommunist, was headed by the former prince of Cambodia and called The National United Front for an Independent, Neutral, Peaceful, and Cooperative Cambodia. These groups fought against each other as well as against the Vietnamese government.

During this transition period, Vietnam had little control over the lives of average citizens. Many people fled Cambodia, going to refugee camps on the Thai border. Some were fearful that the Khmer Rouge would regain power. Others wanted to gather supplies so that they could rebuild their lives in Cambodia.

## Did You Know?

One of ten nations in Southeast Asia, Cambodia is located at the bottom of the Indochinese Peninsula. This peninsula is called Indochinese because it is located between the nations of India and China. Other nations that are part of the Indochinese Peninsula are Burma (today Myanmar), Laos, Thailand, and Vietnam.

From the ninth to the thirteenth centuries, Cambodia, called Kambuja, was the center of a powerful empire occupied by the Khmer people. During this time, King Yasovarman I located his court in what was known as the Angkor region. It was a center of Khmer government, study, and religious activities. It was here that King Suryavarman II, who reigned from 1131 to 1150, built a huge temple known as Angkor Wat. Angkor Wat remains the largest religious building in the world and is often considered to be one of the architectural wonders of the world. The Khmer Empire reached its greatest



power between 1181 and 1215 but then began to decline in the thirteenth and fourteenth centuries. Today 90 percent of Cambodians trace their ancestry to the Khmer people.

# Before You Read

## *The Clay Marble* Chapters 1–6

### FOCUS ACTIVITY

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What do the words *friends* and *family* mean to you? When are friends and family especially important?

#### Journal

In a journal entry, give your own definitions of the words *friends* and *family*. Then write about a time when a friend or family member was especially important to you.

#### Setting a Purpose

Read to understand how the narrator's closeness with her family and a special friend helps her to deal with a difficult experience.

### BACKGROUND

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#### Did You Know?

In this section, narrator Dara enjoys listening to the stories and folktales that her new friend Jantu tells. Cambodian folktales do not usually tell about noble or mighty heroes. They are often about peasants outsmarting authority figures, animals outsmarting people, or small, clever animals such as monkeys and rabbits outsmarting larger, more powerful animals like crocodiles and elephants. Read Jantu's folktale in this section and identify why it is a typical Cambodian folktale.

#### Buddhism

In this section, Dara and her mother speak to the Buddha in prayer. The Buddhist religion, which started in India, spread to Cambodia about two thousand years ago. It is based on the teachings of Gautama, who was a prince born in India more than 2,500 years ago. He became known as the Buddha, or Enlightened One. The Buddha taught that all people, through methods of behavior and thinking, could overcome suffering and be enlightened, or gain great understanding of the spiritual world. Buddhism was popular in Cambodia in the sixth and seventh centuries and after 1200. When the Khmer Rouge Communists took over Cambodia in 1975, all forms of religion were condemned. Monks were killed or forced to work as farm laborers, and wats, or monasteries, were destroyed. In the early 1980s, with the Vietnam invasion, Cambodians were free to practice religion again. Today 95 percent of the Cambodian population is Buddhist.

### VOCABULARY PREVIEW

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**converge** [kən vurj'] *v.* to come together

**curtly** [kurt'lē] *adv.* in a rudely abrupt manner

**demurely** [di myoor'lē] *adv.* modestly; shyly

**exhort** [ig zôrt'] *v.* to advise; to warn

**flourish** [flur'ish] *n.* showy display or gesture

**meager** [mē'gər] *adj.* skimpy; lacking substance

**relent** [ri lent'] *v.* to relax; to become less harsh

**shrapnel** [shrap'nəl] *n.* fragments from bombs or other explosives

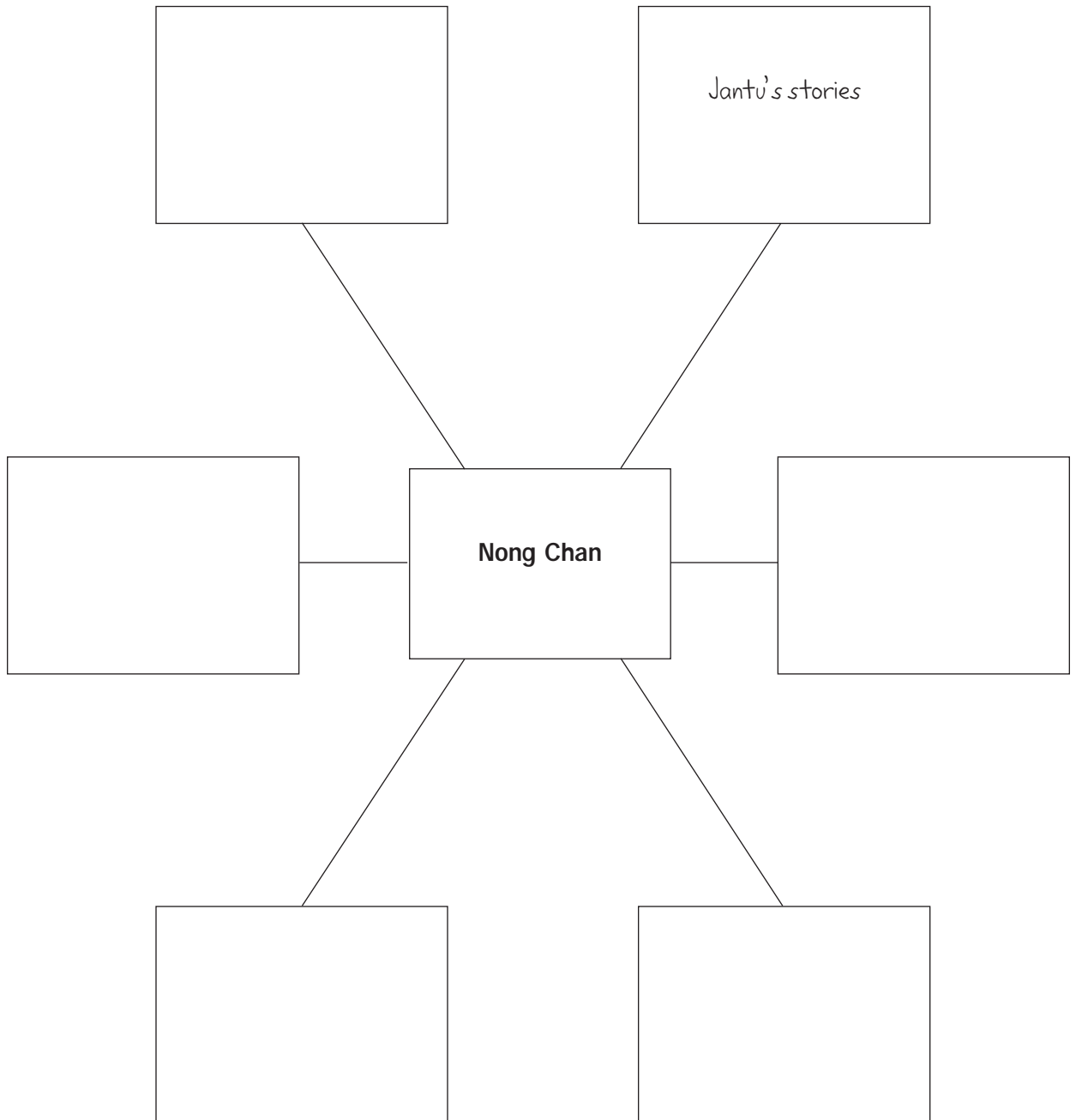
**sinewy** [sin'ū ē] *adj.* muscular; strong

**spate** [spāt] *n.* sudden outpouring of words or emotions

# Active Reading

## *The Clay Marble Chapters 1–6*

In this section, Dara and her family make a temporary home for themselves at Nong Chan, a refugee camp. Nong Chan becomes a safe haven for the family, despite the war and feelings of homesickness. In the web organizer below, note details about people and activities at Nong Chan that lift Dara's spirits and make her feel hopeful.



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# Responding

## *The Clay Marble Chapters 1–6*

### Personal Response

What images from Dara’s first days at Nong Chan stay in your mind? Write your thoughts below; then share them with a partner.

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### Analyzing Literature

#### Recall and Interpret

1. Why do Dara and her family leave their village in Cambodia? Explain why Nong Chan is such a welcome sight to them.

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2. Describe Jantu’s family. Why does Dara find Jantu fascinating?

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3. According to Jantu, why are she and Dara no longer part of “real families”? What do Jantu’s clay dolls reveal about the girls’ attitude toward family and their hope for the future?

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# Responding

## The Clay Marble Chapters 1–6

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Food and the feeling of community at Nong Chan lift Dara’s spirits but cannot erase her strong feelings of sadness. Why is she sad, and how does the author show this sadness?

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5. After reading this section, how do you feel about the fighting in Cambodia? Explain your feelings.

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### Literature and Writing

#### Analyzing Relationships

Refer to the definitions of *friends* and *family* you wrote in the **Focus Activity** on page 12. Then write about a friendship or a relationship between family members in this section that illustrates one of your definitions. Explain how the author uses details to help readers understand this relationship.

#### Extending Your Response

##### Literature Groups

To explain the war, Jantu tells Dara a story about a family of deaf men and a crocodile. In your group, talk about what the story means. What does Jantu’s telling of the story reveal about her character and her ability to understand situations? Look for other places where Jantu gives Dara advice or helps her to understand something. Do you think Jantu’s experiences have played a role in shaping her character and outlook on life? Explain.

##### Art Connection

In Chapters 1 through 6, Dara tells readers that Jantu’s stories are often more than fun—they also express ideas and explain things. Work with a partner to create a picture book that explains or gives a simple lesson about an idea in this section of the novel. Your picture book should use characters and illustrations that are appealing to young children. To begin, think about folktales and lesson tales you read when you were a young child. You might also look for books at the library that are good examples of these types of stories. Then choose your theme and brainstorm ideas for your picture book. Create your book using materials of your choice.



*Save your work for your portfolio.*

# Before You Read

## *The Clay Marble Chapters 7–12*

### FOCUS ACTIVITY

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What personal qualities are necessary to achieve a goal despite great hardships?

#### Share Ideas

With a partner, talk about the qualities that help people overcome hardships. Give examples. You might mention the experiences of famous people or people you know, or the experiences of characters in books or movies. Make a list of the qualities you think are most important.

#### Setting a Purpose

In this section, notice how Dara overcomes hardships on a difficult journey toward an important goal.

### BACKGROUND

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#### Did You Know?

In the next two sections, Dara and Jantu become familiar with medical workers wearing white armbands that bear a red cross. In times of war, workers with the International Red Cross step in to care for the wounded, sick, and homeless. The idea for an organization like the Red Cross came from a Swiss man by the name of Henri Dunant. After witnessing the suffering of thousands of wounded soldiers in northern Italy, he and four others called a conference in 1863 at which the International Committee of the Red Cross was established. This politically neutral committee protects all victims of war, not just soldiers. In 1919, the League of Red Cross Societies was founded to coordinate health and relief services for refugees and, more recently, natural disaster victims. Today almost all nations have a national Red Cross Society.

#### Characterization

There are many ways in which to learn about the different characters in a book. You can notice how they treat others and how others feel about them; you can pay close attention to what they are thinking, feeling, and saying; and you can pay attention to a writer's direct descriptions of them. For example, in the first section of the novel Dara observes Jantu feeding her brother, saying she was "spoon-feeding him the best parts of the stew, even though I knew she must be hungry, too." This small observation indicates a great deal about Jantu's generous nature. Chapters 7 through 12 of the novel are important to your understanding of Dara as a character. As you read, use some of the above techniques to draw conclusions about her.

### VOCABULARY PREVIEW

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**belligerently** [bə lij'ər ənt lē] *adv.* in a fighting, hostile manner

**flux** [fluks] *n.* state of change

**insolent** [in'sə lənt] *adj.* rude

**mobilize** [mō'bə liz'] *v.* to prepare for action

**sovereignty** [sov'rən tē] *n.* supreme power

**subdued** [səb dōōd'] *adj.* restrained

**tarpaulin** [tār pō'lin] *n.* piece of durable material used for protecting exposed items

**wheedling** [hwēd'ling] *adj.* pleading; coaxing; persuading

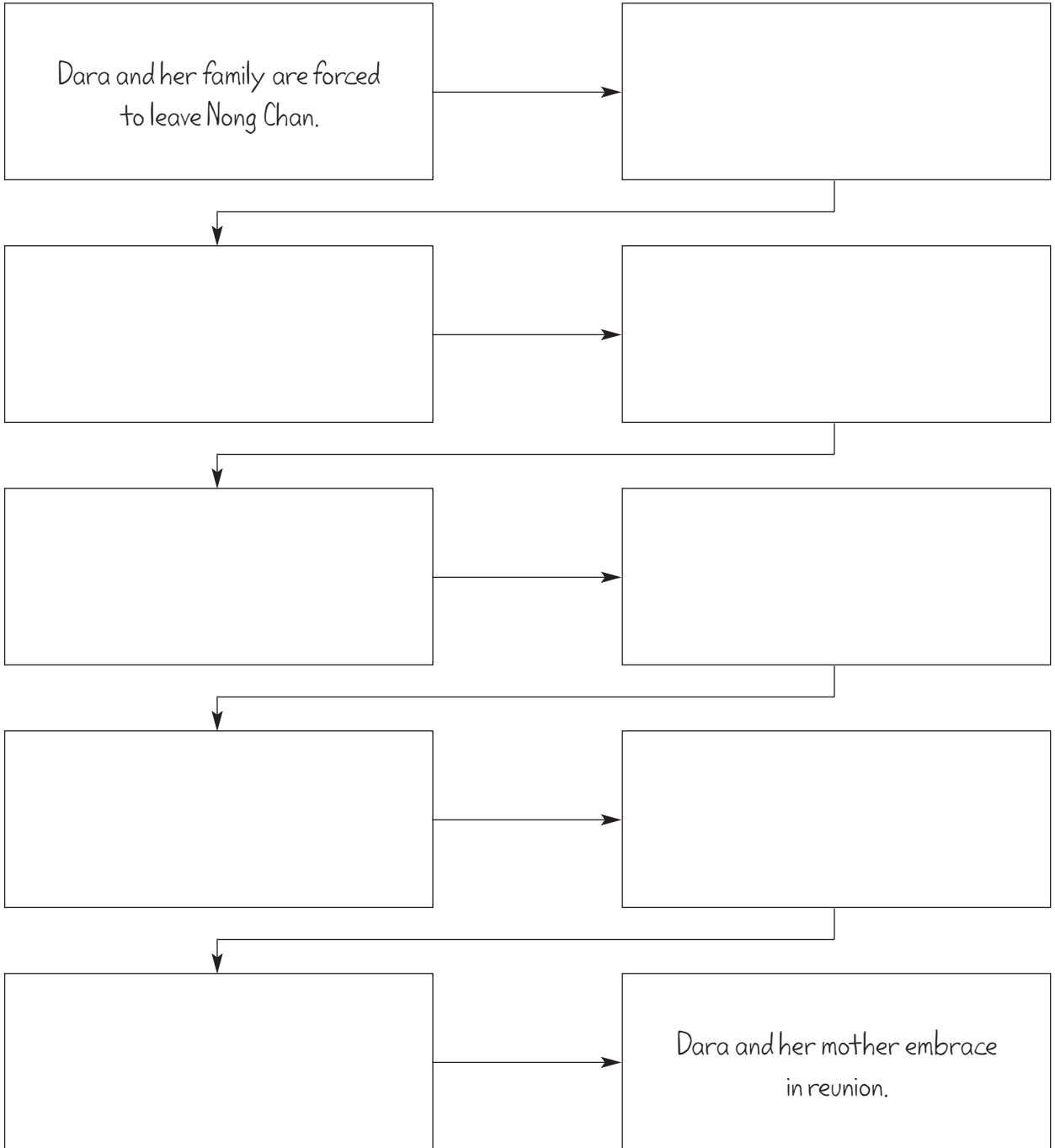
**winnow** [win'ō] *v.* to sort; to separate out the useful part of something



# Active Reading

## *The Clay Marble Chapters 7-12*

In this section, Dara is forced into a frightening situation that tests her strength. To better understand what Dara goes through in this section, describe briefly, in the boxes below, each of the encounters she has. Use as many boxes as you need.



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# Responding

## *The Clay Marble Chapters 7–12*

### Personal Response

How did you feel about the narrator while reading this section? How did you feel about Chnay?

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Review your response to the **Focus Activity** on page 16. Does Dara reveal any of the qualities listed by you and your partner? Give examples.

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### Analyzing Literature

#### Recall and Interpret

1. Explain how Dara and Jantu become separated from their families. How do the girls react to their situation?

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2. What important information does Chnay share with Dara when they are at the stone beam? Why do you think Dara feels sorry for Chnay for the first time?

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3. Why does Dara ask for a job in the General's kitchen? What character traits does she show in her conversation with the General?

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# Responding

## *The Clay Marble* Chapters 7–12

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Do you believe Jantu's clay marble is really magical and is the reason why Dara survives her ordeal and finds her family? Why or why not?

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5. In your opinion, does Dara grow or change at all in this section? Explain.

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### Literature and Writing

#### Understanding Details

Dara walks back to Nong Chan, hoping to find her family. When she gets there, the camp is deserted. She also finds the toy village, carefully crafted by Jantu, destroyed. Why does Dara try to piece the dolls together? Why does seeing the broken dolls make her cry? Write a short paragraph about how these details relate to Dara's scary, lonely situation.

### Extending Your Response

#### Literature Groups

At the military base camp, Dara is horrified to learn that rice seed is being eaten instead of saved for planting. She thinks, "No . . . not the rice seed, too. That's meant for us, for the women and children, . . . for our new lives." In your group, discuss why the author includes this scene. Why do you think Dara finds the idea of soldiers eating the rice seed upsetting? What does the seed represent to her? Do you think the author has more respect for the work of the soldier or the work of the rice farmer? Explain your response.

#### Performing

Working with a partner, do a dramatic reading of a scene from one of the chapters in this section. Consider the following scenes:

- Dara and Jantu at the hospital, when they decide to separate and Jantu gives Dara the clay marble
- Dara and Chnay's conversation at the deserted Nong Chan
- Dara and Chnay being scolded by the cook and General Kung Silor for stealing chicken
- Dara questioning Chnay about his search for her parents and offering him food for his help

Assign different roles to your partner and yourself. In your reading, try to capture the emotion of the scene and the true personality of each character.



*Save your work for your portfolio.*

# Before You Read

## *The Clay Marble* Chapters 13–18

### FOCUS ACTIVITY

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What personal qualities does it take to stand up for what you want or believe?

#### Quickwrite

Write about a time when you did or did not stand up for what you wanted or believed. Explain the reasons for your actions.

#### Setting a Purpose

In this section, Dara must try to find the courage to stand up for what she knows is best. Read to find out how she handles her situation.

### BACKGROUND

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#### Did You Know?

When Dara first arrives in Nong Chan, she is comforted by a large plate of fragrant rice. Throughout the family's stay in refugee camps, they talk about one day returning home to Siem Reap with their rice seed to plant a new crop. Rice is a grain grown in fields of water called "rice paddies." It has played an important part in Cambodian life throughout the country's history and has long been one of Cambodia's greatest resources. Most Cambodians eat rice two or three times a day. Traditional Cambodian law considered it a crime to damage a rice plant. In the final section, Dara longs to return to her rice fields, where her family can again be self-sufficient and where there is growth instead of destruction.

#### Theme

The main ideas expressed in a literary work are called its **themes**. To find a theme, readers can look for images and ideas that seem to repeat themselves throughout the novel. The author's repetition of these elements emphasizes a particular point or idea. Read the last section of this novel carefully to learn more about its themes.

### VOCABULARY PREVIEW

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**counter** [koun' tər] *v.* to argue

**emigrate** [em' ə grāt'] *v.* to leave one area for another

**maimed** [māmd] *adj.* seriously wounded

**ominous** [om' ə nəs] *adj.* threatening; suggesting evil

**retreat** [ri trēt'] *v.* to withdraw

**reverie** [rev' ə r ē] *n.* a dreamy state

**sentries** [sen' trēz] *n.* guards

**stagnant** [stag' nənt] *adj.* motionless; still

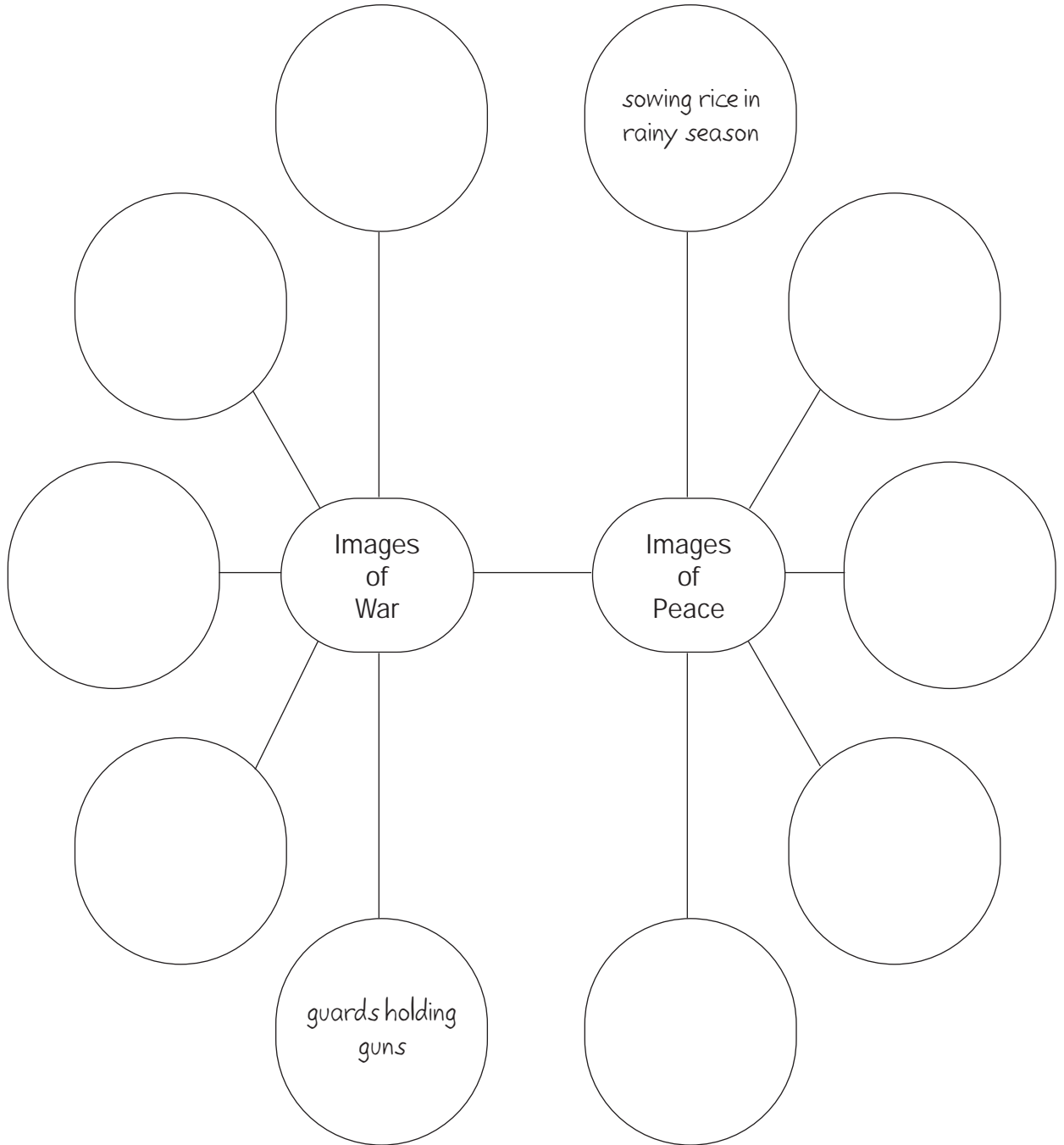
**stifle** [stī' fəl] *v.* to smother; to hold back

**strenuous** [stren' ū əs] *adj.* requiring a great deal of strength and energy

# Active Reading

## *The Clay Marble Chapters 13–18*

Chapters 13 through 18 contain details and images of life in an area taken over by war. They also contain images related to going home to a peaceful farm. These images help readers to understand Dara’s wish to leave the military camp. In the diagram below, list details that relate to each setting.



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# Responding

## *The Clay Marble Chapters 13–18*

### Personal Response

What thoughts went through your mind while reading the last section of the novel? Record your ideas below.

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Think about your response to the **Focus Activity**. Do you think you would have been able to stand up to the General or to Sarun if you were Dara? Why or why not?

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### Analyzing Literature

#### Recall and Interpret

1. In what ways has Sarun changed in this section? How do Dara and Nea feel about these changes?

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2. Describe the conditions at the hospital where Dara finds Jantu and Baby. Why does Dara feel guilty after she leaves the hospital?

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3. What does Dara say when she confronts Sarun? Why, do you think, is she able to stand up to him?

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# Responding

## *The Clay Marble* Chapters 13–18

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. What does Jantu mean when she tells Dara that she must “make her own magic marble”?

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5. Why is Jantu so important to Dara? In your opinion, what is the most important lesson Dara learns from Jantu?

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### Literature and Writing

#### Letter to Sarun

In the final section of the novel, Dara has trouble convincing Sarun that the family should return home. Imagine that she decides to put her thoughts on paper. Compose a letter that Dara might write to Sarun to reassure him that leaving behind the military and returning to a life of farming and family is the right choice. Give solid reasons why she believes the fighting is senseless and wrong. Also support her opinions with examples from her life.

### Extending Your Response

#### Literature Groups

This novel has many contrasting images. In the Afterword of the novel, Dara remembers terrible images of war. These include the lost girl holding a broken doll, suffering and hopelessness at the hospital, guards with guns, and Jantu’s violent death. She also remembers happy images of stories and clay dolls, Jantu’s high spirits, the food truck, and traveling home with oxcarts full of rice seed. Work with your group to plan and create a mural on paper that shows some of the most meaningful images in the novel. Try to have your mural express the meaning of the novel as a whole. Display your murals in the classroom.

#### Music Connection

In the final section, Jantu repeats a lullaby that she sang in the first section. This short song is peaceful and hopeful. The lullaby is just one of the happy images of Jantu that Dara carries with her into adulthood. Write a short song that Dara might write in honor of Jantu to sing to her own child. The song should show how Dara feels about Jantu. It can also pass on what Jantu taught Dara about making her own magic marble.



*Save your work for your portfolio.*

# Responding

## *The Clay Marble*

### Personal Response

Choose a character or event from the novel you feel taught you something new. What did you learn?

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### Writing About the Novel

As a character, Dara grows and changes throughout the course of *The Clay Marble*. On a separate sheet of paper, describe some of Dara's feelings and actions at the beginning of the novel. Then describe her feelings and actions at the end of the novel. Explain the ways in which she is different from the person she was when she first arrived at Nong Chan. Then write about specific people and incidents that helped her to change and grow.



Save your work for your portfolio.





# from Cambodia

Miriam Greenblatt

## Before You Read

### Focus Question

How does learning the history of a place help you understand the people who live there?

### Background

For most of the first half of the twentieth century, France controlled Cambodia. When Cambodia gained its independence in 1953, Norodom Sihanouk became the ruler. Sihanouk was a Khmer who had been the king of Cambodia since 1941, but he did not have any real power until 1953. Miriam Greenblatt writes about the changes to Cambodia’s government since 1953—changes that affected the lives of many Cambodian families like Dara’s family in *The Clay Marble*. Greenblatt is a writer and editor who has visited many Asian countries, including Cambodia, China, India, Indonesia, Japan, Papua New Guinea, Thailand, and Vietnam.

## Responding to the Reading

1. Name three ways Sihanouk tried to make life better for Khmers.

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2. Identify two groups of Cambodians who were not satisfied with Sihanouk’s rule in 1970. Why were these groups unhappy?

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3. **Making Connections** Identify at least one quote from *The Clay Marble* that can help you identify the period in Cambodian history during which the novel is set. Then tell what period that is.

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## History Connection

Create a graphic organizer to help you understand the history of the government of Cambodia. Draw four boxes. Write one of the following terms in each box: *Sihanouk*, *Khmer Republic*, *Communist Party of Kampuchea*, *People’s Republic of Kampuchea*. Find newspaper articles, encyclopedia entries, or Internet sources that give information on each of these subjects. Report any findings of ongoing problems in this region.

# from Children of the River

Linda Crew

## Before You Read

### Focus Question

What do you consider to be the most important aspects of your life? How might your answer to this question be different if you lived in another country or during another time period?

### Background

*Children of the River* is the story of a Khmer family that flees from Cambodia when the Khmer Rouge take control of Phnom Penh. This family leaves home about five years before the families in *The Clay Marble*. Unlike Dara's family, the family in this reading does not return home, but eventually comes to the United States. *Children of the River* was inspired by Linda Crew's friendship with Cambodian refugees who work on her Oregon farm.

## Responding to the Reading

1. When do Sundara and her family leave Cambodia? How do you know? Why might they have left so much earlier than the families in *The Clay Marble*?

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2. What is Sundara's reaction to her classmates' choice of "topics that concerned them most deeply"? What do you think their chosen topics say about them or their lives?

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3. How is Moni's reason for leaving Cambodia similar to Sundara's? How is it different?

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4. **Making Connections** Dara is filled with excitement and hope for her new beginning in Cambodia. Do you think Sundara was excited to come to the United States? Do you think she is hopeful for her future? Explain your answers.

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## Learning for Life

Imagine that Sundara is moving to your community and will be attending your high school. With a partner, think of ways that you and your friends can make her feel welcome. Remember that she and her family have left everything they knew and loved in Cambodia. You may want to plan a tour of your community to show her where places like the grocery store, the post office, and the bank are located. Or you may want to research and prepare a typical Cambodian meal for her and her family. Write the details of your plan on a separate sheet of paper, then compare your ideas with others in the class.

# from Old World Monkeys

Ann Elwood

## Before You Read

### Focus Question

If you could have any pet in the world, what would it be?

### Background

The monkey guarding Kung Silor's kitchen may be a pet, but guarding the kitchen is its job. This monkey, like many monkeys in Asia, is a working pet. This kitchen guard communicates with Dara and Chnay in human-like ways. In this excerpt from Ann Elwood's *Old World Monkeys* you will learn more about the monkeys in *The Clay Marble*.

## Responding to the Reading

1. How are Old World monkeys different from New World monkeys?

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2. What features do you find interesting about monkeys? Would you like one as a pet? Why or why not?

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3. **Making Connections** Using the information in this reading, explain why you think Dara so easily befriended the monkey in Kung Silor's kitchen.

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## Creative Writing

Using what you learned about Old World monkeys in this reading, on a separate sheet of paper write a short story with a monkey as the main character.

# from Toys Made of Clay

Hannelore Schäl and Ulla Abdalla

## Before You Read

### Focus Question

Think of a toy that was very special to you when you were a child. Why was it special?

### Background

Jantu's clay marbles seem magical to Dara. The clay village is so special that Dara doesn't want to leave it behind. In this reading, the authors give directions for making your own clay toys.

## Responding to the Reading

1. Using what you learned in the reading, explain how to attach pieces of clay so they do not fall apart. Do you think that this process makes the toys unbreakable? Explain your answer.

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2. What do you think is special about toys that you make yourself or that someone you know makes for you?

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3. **Making Connections** In *The Clay Marble*, Jantu creates a whole village out of clay. Why do you suppose she spends so much time making toys? Why do you think she and Dara find so much pleasure in playing with the clay village despite the chaos that is going on around them?

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## Developing a Plan

Make a rough sketch for something that you would like to fashion out of clay. Pretend that anything you fashion out of clay will become real. What would you make? Why?

# The Shaping of *The Clay Marble*

Minfong Ho

## Before You Read

### Focus Question

What advice would you offer someone who was suffering from depression because of his or her past experience?

### Background

While working in the refugee camps on the Thai-Cambodian border, Minfong Ho did not know that she would later use her experience as the basis for a novel. In fact, it took her many years to begin to write about Cambodia. In this essay, she explains how she finally came to write *The Clay Marble*.

## Responding to the Reading

1. What three languages does Minfong Ho speak? How might she have come to learn each one?

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2. Describe two ways in which Ho can personally relate to the situation of the Cambodian refugees.

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3. **Making Connections** How does the final statement in this essay—“even the strongest and toughest things can do with a bit of help, now and then”—apply both to Ho’s experience and to *The Clay Marble*?

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## Literature Groups

In your groups, work together to identify similarities and differences between Ho’s descriptions of the refugee camps in the essay and in the novel. Then discuss why she might have chosen to include the descriptions that she did in each piece of writing.

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**Study Guide**

for

**Nectar in a  
Sieve**

by Kamala Markandaya



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# Meet Kamala Markandaya



*The eyes I see with are still Indian eyes.*

—Kamala Markandaya

**K**amala Markandaya was born in the southern Indian city of Bangalore in 1924. Her real name is Kamala Purnaiya Taylor. She was born a Brahmin—the highest caste, or social category, of traditional Hindu society. After studying at the University of Madras, she took a job writing for a small newspaper. Although she was city born, she came to know the villages and rural areas, where the great majority of India’s people live. In 1948, when she was twenty-four, she moved to England. Later she married an Englishman and had one child.

*Nectar in a Sieve* was the first of her novels to be published, although it was the third one she had written. When it appeared in 1954, the novel was greeted as a masterful picture of life in the unfamiliar world of India’s villages. It became a worldwide best-seller and was translated into seventeen languages. In her next novel, *Some Inner Fury* (1955), Markandaya explores the relationship of an educated Indian woman and her English sweetheart. In *A Silence of Desire* (1960), she returns to one of the themes of *Nectar in a Sieve*, the tension between traditional Indian

attitudes and modern Western views. In *A Handful of Rice* (1966), Markandaya revisits the village life of *Nectar in a Sieve* with the story of a young boy who endures poverty and finally escapes from his village to the city and its shadowy underworld.

In *The Coffer Dams* (1969), Markandaya again takes up a theme of her first published novel as Western and Indian engineers try to build a dam in southern India. Tensions between the old and the new rise as the dam threatens to harness nature and destroy ancestral land. In *The Nowhere Man* (1972), Markandaya uses her own experiences as an Indian immigrant in London to tell the story of a young student who suffers from the racism of English thugs. In *Two Virgins* (1973), she describes the lives of two Indian peasant girls, one of whom chooses life in the city, while the other remains in the village. Relations between the British and their Indian colonial subjects around the beginning of the twentieth century are the focus of *The Golden Honeycomb* (1977). In *Shalimar* (1982), an international corporation’s decision to build an exclusive resort along the unspoiled beaches of southern India threatens the livelihood of local fisherman.

Markandaya has been acclaimed by critics for her ability to craft a precise, well-written story. Charles Larson wrote of the author:

*Markandaya is a rare kind of magician—she knows how to control the tension in every scene, in every incident . . . , often by nothing more than a word or two which cancel out everything that has been said in a previous scene or conversation.*

Although Markandaya has lived in England her entire adult life, she has visited India frequently. There, she gathers background information and other material for her novels. Some Indian readers have criticized her for losing touch with her roots by choosing to live in another country. Markandaya disagrees. She claims that her long residence in England and self-chosen role as an outsider give her more objectivity and allow her to examine without prejudice the society, customs, and character of her native land.

# Introducing the Novel

*India's life is in her villages; they are her heart,  
they are her calm, and Nectar in a Sieve is  
written from that heart.*

—British author Rumer Godden

How does an author perform the magic of making you experience the world from the point of view of someone else? What does it take to allow you to enter into the mind and heart of someone you will never have the opportunity to meet? How do you develop sympathy and understanding for someone whose experiences may be vastly different from your own?

Reading *Nectar in a Sieve* will help you answer these questions. The novel's characters are mostly southern Indian tenant farmers whose homes are one-room mud huts, with no running water, electricity, or heat. They rely almost entirely on themselves for food and cook their meals over dung fires. When, and if, rain falls determines whether they will have plenty or be in need. Usually, they are so busy providing for themselves and their families that they cannot afford to be concerned with governments, politics, or other aspects of the wider world. Almost all marriages are arranged.

Most of the characters in *Nectar in a Sieve* exhibit an unquestioning acceptance of fate, or their destiny. This feeling of acceptance runs throughout the novel. In fact, it is one of the important dividing lines between the different characters. To create tension and develop themes, Kamala Markandaya focuses on how characters address the issue of fate. Faced with a change from the outside that threatens to alter their way of life forever, one of the characters says, "Bend like the grass, that you do not break." Another character strongly disagrees with this advice. "You must cry out if you want help," he argues. "It is no use whatsoever to suffer in silence." This character believes that rebellion against fate, poverty, and misery is the nobler option. As you read the novel, try to determine the different characters' attitudes toward change and the acceptance of their fates. Ask yourself where Markandaya stands. Does she agree that it is better to accept what cannot be

changed? Or does she side with those who cry out and try to grasp fate in their own hands and change it?

Another important question addressed in the novel concerns the role of hope in the face of suffering. The novel's title and epigraph seem to imply that the author regards hope as necessary to life. Without it, life cannot continue. As you read, pay attention to what the different characters say and how they feel about hope and fear: Are they hopeful? Are they fearful? Of what use is hope if daily life is almost unbearably cruel and filled with frightening possibilities? How can hope defeat fear of the future? When does fear become so powerful that hope is overwhelmed? How can people continue to strive without hope?

Love is another important theme in *Nectar in a Sieve*. The characters' love for one another keeps their family together despite their desperate poverty. The faith they have in one another is tested severely by the tragedies they endure. Nevertheless, the bonds linking them are stronger than the outside forces of nature, society, and other people.

Finally, in *Nectar in a Sieve*, Markandaya explores the tensions caused by the coming of modernization and industrial progress. Using one powerful symbol, she shows the effects of the modern world on village life in southern India. Some of the characters adapt successfully to the inevitable changes that ensue; others are crushed by them. Ask yourself whether the characters are better off or worse off because of the change that comes to their village.

## THE TIME AND PLACE

The novel takes place in the author's native southern India. Most of the action occurs in an unnamed village, while scenes in the second part of the book are set in a city. Although the author does not give a specific time, the novel seems to be set a few years after India gained its independence from the British, in 1947. India had been essentially under British control since the early eighteenth hundreds.



The British believed that they were benefiting the Indian people by providing India with railroads, irrigation projects, and the cessation of civil war. India was, in fact, developing at a very fast pace. With improvements in education, an active Western-educated group of Indians began to emerge, calling for the representation of Indian interests in government. In 1885 the Indian National Congress, a broadly based political party, was formed. In 1914 Mahatma Gandhi returned to India after a prolonged stay in South Africa and eventually became head of the party. Under Gandhi's leadership, the party pushed for Indian independence, using a strategy of passive noncooperation. In 1947 the Indian National Congress took over the government following the departure of the British. The separate state of Pakistan was created out of the predominately Muslim northwestern and northeastern portions of India.

The period following independence was fraught with problems stemming from the partition between India and Pakistan. Deaths caused by civil strife numbered in the hundreds of thousands. Continuing conflicts, refugee resettlement, and inadequate resources were but a few of the hindrances to economic and political stability. India's new prime minister, Jawaharlal Nehru, believed strongly in economic planning. In the early 1950s, most of India's funds were spent on rebuilding railroads, irrigation systems, and canals. Food production rose between 1951 and 1961, but population rose even more. As a result, economic benefits went mostly to the large landowners and the elite upper class. The rest of the exploding population remained landless and unemployed, with an inadequate food supply, poor housing conditions, and a very low literacy rate.

### Did You Know?

Kamala Markandaya is often grouped with many other writers under the heading of commonwealth writers. This term refers to writers born in countries that were formerly British colonies and are now members of the economic and political alliance known as the British Commonwealth. Most of these writers either speak English as their native language or have chosen to write in English as a way of reaching more readers. Some commonwealth writers have emigrated from their homelands to Britain, the United States, or other countries, while others have remained in their homelands or have returned home after traveling abroad. Among the common themes addressed by many of these writers are the conflict between traditional and modern ways

of life, the effects of colonialism on colonized peoples, and the outsider status of persons who choose to distance themselves from their native traditions.

Commonwealth writers include some of the most famous authors of the twentieth century. Nigerian Wole Soyinka, West Indian Derek Walcott, South African Nadine Gordimer, and Australian Patrick White have all won the Nobel Prize for Literature. Other commonwealth writers include Brian Moore and Mordecai Richler of Canada; V. S. Naipaul and Samuel Selvon of Trinidad and Tobago; Chinua Achebe of Nigeria; Doris Lessing of Zimbabwe; Alan Paton of South Africa; and Kamala Markandaya, R. K. Narayan, Anita Desai, Raja Rao, and Salman Rushdie of India.

# Before You Read

## *Nectar in a Sieve* Chapters 1–13

### FOCUS ACTIVITY

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What do you value the most in life? Friends? Family? Personal possessions? Something else?

#### Journal

In your journal, briefly describe what you consider the most important thing in life.

#### Setting a Purpose

Read to discover what a woman and her family consider to be important.

### BACKGROUND

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#### India Today

India, the setting for *Nectar in a Sieve* and the birthplace of Kamala Markandaya, is one of the world's most populous countries. Geographically, India is the seventh largest country in the world. It claims three of the world's fifteen largest cities: Mumbai (also called Bombay), Calcutta, and Delhi. Three of every four Indians, most of whom work as farmers, live in villages or rural areas. Rice and wheat are India's leading crops. Other crops include tea, spices, sugar, and cotton. India's leading manufacturing sectors are textiles, iron and steel, cement, chemicals, and transportation vehicles. Two great world religions, Hinduism and Buddhism, were founded in India. Today, 80 percent of Indians are Hindu. About 14 percent are Muslim, followers of a religion brought to India in the eighth century by invaders from the West.

#### Monsoons

A monsoon is a major wind system that changes direction at certain times of the year. The change in wind direction is caused primarily by the difference in temperature between the ocean and the land. In summer, for example, the monsoon winds blow from the colder ocean to the warmer land. Monsoons bring drastic changes in weather, including rainfall. They can occur in both summer and winter and bring dry or wet weather. In India the summer monsoon brings most of the annual rainfall in most parts of the country, and thus is critically important to agriculture. When the monsoon fails to bring enough rain, crops suffer. India's monsoon climate creates three seasons: One, hot and dry; one, hot and humid; and one, cool and dry.

### VOCABULARY PREVIEW

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**acrid** [ak'rid] *adj.* bitter

**daunt** [dônt] *v.* to defeat

**injunctions** [in jungk'shənz] *n.* restrictions; limitations imposed on a person's or institution's freedom

**jauntily** [jôn'tə lē] *adv.* lightly; easily

**ravenous** [rav'ə nəs] *adj.* extremely hungry

**reproach** [ri prōch'] *v.* to blame; to criticize

**ruddy** [rud'ē] *adj.* reddish

**solace** [sol'is] *n.* comfort

**taciturn** [tas'ə turn] *adj.* silent; reluctant to talk

# Active Reading

## *Nectar in a Sieve* Chapters 1–13

In a work of literature, any struggle between two opposing forces is called a **conflict**. An **external conflict** exists when a character struggles against some outside force—society, nature, fate, or another person. An **internal conflict** exists when a character is torn between opposing thoughts, feelings, or goals. In this section of *Nectar in a Sieve*, several types of external conflict exist. As you read, use the chart on this page to keep track of the various types of external conflict and note examples. Write down words and phrases that describe each conflict.

Type of Conflict	Description, Examples
Against society	Rukmani is unable to marry a rich man because she does not have a large dowry.

# Responding

## *Nectar in a Sieve* Chapters 1–13

### Personal Response

What were your thoughts at the end of this section? Would you have made the same decision that Rukmani and Nathan made? Why or why not?

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### Analyzing Literature

#### Recall and Interpret

1. What does Rukmani see decorating the entrance to her new home when she first arrives with Nathan? In what condition are the decorations? What might the condition represent, or symbolize?

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2. How does Rukmani feel when she is told that her baby is female? Why does she feel this way? What does her reaction suggest about the status of Indian women at the time?

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3. Who is Kennington? Why does Rukmani keep her visits to him secret?

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4. Contrast Rukmani's response to the coming of the tannery with that of the other women in the village. Who do you think is right? Why?

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5. Why do Arjun and Thambi go to work in Ceylon? What does their decision say about them? How do Rukmani's feelings contrast with those of her sons?

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# Responding

## *Nectar in a Sieve* Chapters 1–13

### Analyzing Literature (*continued*)

#### Evaluate and Connect

6. The story is told from Rukmani’s point of view. How does this viewpoint affect your feelings toward Rukmani and her family? How might your feelings change if the story were told from Kunthi’s point of view? Kennington’s?

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7. How might Rukmani answer the **Focus Activity** question? How does that answer compare with yours? What conclusions might you draw from this comparison?

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### Literature and Writing

#### Analyze Setting

The conflicts that a character experiences are often determined by the time and place in which he or she lives. Select a character from *Nectar in a Sieve*—Rukmani, Nathan, Ira, or another character—and in a paragraph or two explain the connection between the setting of the novel and the character’s conflicts. Would he or she be likely to suffer the same conflicts if the story were set in a different time and place? Why or why not?

#### Extending Your Response

##### Literature Groups

Together with your group, review chapters 1–13 to find instances in which Rukmani breaks from the conventions of her culture. What motivates her to make these breaks? Given her motivations, would you say that she approaches life with a primarily traditional or a primarily modern outlook? Reach a consensus of opinion; then explain your opinion to others in your class.

##### Speaking and Listening

The parents and children in *Nectar in a Sieve* do not always see eye to eye. With a small group of students, role-play one of the conflicts that Nathan and Rukmani have with one or more of their children. If you wish, create dialogue for the characters to speak, but be sure to base the dialogue on information provided in the novel. Perform your role play for others in your class, and ask them to evaluate your performance. Have you presented both sides of the argument—those of parents and child—completely and fairly? Have you remained in character?

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# Before You Read

## *Nectar in a Sieve* Chapters 14–23

### FOCUS ACTIVITY

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“The squeaky wheel gets the grease” is an old saying. What does this saying mean?

#### Chart It

Create a list of examples, from your personal experience or from history, of “squeaky wheels” who spoke up for their rights. Did these people get what they wanted?

#### Setting a Purpose

Read to discover which members of Rukmani’s family become squeaky wheels.

### BACKGROUND

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#### The Hindu Religion

Most of the characters in *Nectar in a Sieve* are followers of Hinduism, one of the world’s major religions. Hinduism developed in India between 1400 and 500 B.C. as a blending of the beliefs of the Aryan invaders and the native people. Today Hindus live in many countries, including India, Nepal, Sri Lanka, Malaysia, Guyana, Suriname, and Trinidad and Tobago. More than 1.2 million Hindus live in the United States.

Hinduism is a polytheistic religion, which means that Hindus worship many gods. These gods are the separate forms of a single god called Brahma (or universal spirit). The three Hindu deities most worshiped today are Vishnu, Shiva, and Shakti. Hindu worship practices center less around public group activities than on private rituals, usually performed in the home for important events like marriages, births, and deaths. Hinduism’s holy scriptures include the Vedas, a collection of important rituals and commentaries, and a series of epic poems and stories about gods and heroes.

Among the important beliefs of Hinduism is *samsara*, the idea that all life is a series of births, deaths, and rebirths, influenced by the moral purity of a person’s behavior and attention to religious rituals, called *karma*. Karma is sometimes explained as the law of moral cause and effect. By following proper rituals, doing good deeds, and maintaining purity of thought and action, people can improve and be reborn into a higher, more spiritual kind of life. Hinduism places great emphasis on performing one’s duty to the gods as well as to other people. One’s duty is, in turn, dependent on one’s place in society. Hindu society has traditionally been divided into groups, called castes, based on heredity, which determine a person’s occupation and status. Notice how, in the novel, acceptance of one’s place in society becomes a source of both comfort and conflict.

### VOCABULARY PREVIEW

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**avidly** [av’id lē] *adv.* eagerly

**cleave** [klēv] *v.* to cut

**exuberant** [ig zōō’bər ənt] *adj.* joyfully enthusiastic

**fledgling** [flej’ling] *n.* young bird

**furtively** [fur’tiv lē] *adv.* secretively

**incoherently** [in’kō hēr’ənt lē] *adv.* without logic

**malignant** [mə lig’nənt] *adj.* evil

**speculatively** [spek’yə lā’tiv lē] *adv.* questioningly

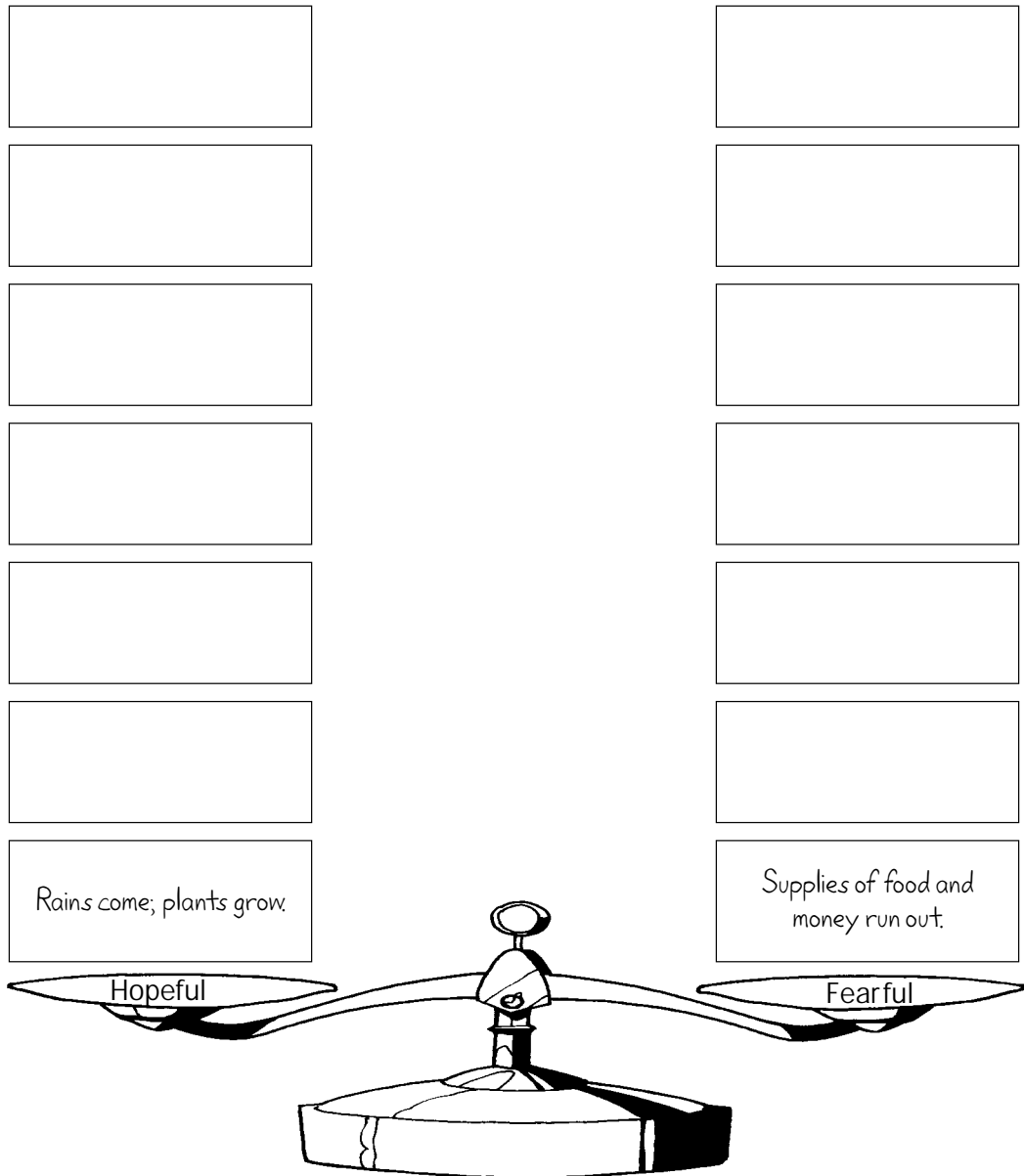
**taper** [tā’pər] *n.* candle

**usury** [u’zhər ē] *n.* lending practice in which unusually high rates of interest are charged

# Active Reading

## *Nectar in a Sieve* Chapters 14–23

Rukmani explains, “Hope, and fear. Twin forces that tugged at us first in one direction and then in another, and which was the stronger no one could say.” Use the scales in the illustration on this page to list events that lead Nathan and Rukmani to feel hopeful about their future and those that lead them to feel fearful.



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# Responding

## *Nectar in a Sieve* Chapters 14–23

### Personal Response

Which scenes linger in your mind? Why?

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### Analyzing Literature

#### Recall and Interpret

1. What secret involving Kunthi does Nathan reveal to Rukmani? What secret does Rukmani reveal in turn? What does their willingness to confess suggest about their relationship? Do you think they are right to confess? Why or why not?

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2. How does Raja meet his death? Why do the men from the tannery visit Rukmani a few days later? In your opinion, what is the purpose of this scene in the novel?

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3. To what does Rukmani first give credit for Kuti's better health? What is the real reason, and how does it make Rukmani feel?

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4. Ira is very unhappy after she tries to answer her son's difficult questions about his birth. What does Nathan say to Rukmani about comforting Ira? What do you think he means by this advice?

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# Responding

## *Nectar in a Sieve* Chapters 14–23

### Analyzing Literature (*continued*)

#### Evaluate and Connect

5. Rukmani switches to the present tense when describing Raja’s funeral. Reread this passage in chapter 15. What effect does the change in tense produce? Why might the author have chosen to tell this episode in the present tense?

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6. At the end of chapter 19, Kennington and Rukmani discuss their approaches to suffering and injustice. Sum up each person’s opinions. With which person do you agree? Why?

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### Literature and Writing

#### Analyze Symbolism

In chapter 23, Rukmani describes the influence of the tannery on the lives of the villagers in such a way that the tannery becomes a symbol. In a paragraph or two, explain what the tannery symbolizes. What aspects of the tannery lead you to this conclusion?

### Extending Your Response

#### Literature Groups

In your group, discuss why Raja sneaked into the tannery and how he actually died. Then reach a consensus of opinion about whether the tannery should bear any responsibility for his death. If so, why? If not, why not? Explain your opinion to others in your class.

#### Learning for Life

Family values is a popular topic among politicians, religious leaders, educators, journalists, and others. Although opinions differ on just what values are appropriate for families, most people agree that families are the best vehicles for teaching important moral lessons. In a small group, discuss the values that Nathan and Rukmani pass on to their family. Find evidence from the novel to support your statements. Then decide which of these values you share. Work together to make a group list of the values that you consider the most important for parents to pass on to their children.

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# Before You Read

## *Nectar in a Sieve* Chapters 24–30

### FOCUS ACTIVITY

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Recall a time when you felt like giving up. What made you feel this way? How did you cope?

#### Journal

In your journal, briefly describe the situation and the ways in which you worked through it.

#### Setting a Purpose

Read to discover how Rukmani and Nathan work through their troubles.

### BACKGROUND

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#### Did You Know?

One of the best-known charities in the world, the Order of the Missionaries of Charity, was founded in India in 1948. Its creator, an Albanian woman named Agnes Gonxha Bojaxhiu, is better known by the name she took in memory of Saint Theresa of Lisieux—Mother Teresa.

Arriving in India in 1928, Mother Teresa was touched by the extreme misery and poverty of the poor. She moved to the slums of Calcutta and, in 1948, was given permission to use a section of the abandoned temple of Kali, the Hindu goddess of death and destruction. Along with a few helpers, Mother Teresa used the temple to tend to the sick and dying. As her work became known, Mother Teresa attracted more followers. Centers spread throughout Calcutta and other parts of India, serving blind, aged, handicapped, and dying poor people. The order also operated a leper colony. From its beginnings in Calcutta, the Order of the Missionaries of Charity has spread to more than two hundred locations worldwide.

#### The Goddess Sita

Some readers of *Nectar in a Sieve* see Kamala Markandaya's portrayal of Indian peasants as mythlike. One figure often mentioned as a model for Rukmani is the goddess Sita. Sita emerged from the earth into life when her stepfather was plowing his fields and became the wife of the Hindu god Rama. In the great epic poem *Ramayana*, Sita is a symbol of devotion, never-ending patience, and self-sacrifice. In art, she is often shown gazing at Rama with blissful happiness.

### VOCABULARY PREVIEW

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**amity** [am'ə tē] *n.* friendship

**benignly** [bi nīn'lē] *adv.* kindly

**dolefully** [dōl'fəl lē] *adv.* sorrowfully

**fitfully** [fit'fəl lē] *adv.* irregularly

**inexorably** [i nek'sər ə blē] *adv.* mercilessly, relentlessly

**poignancy** [poin'yən cē] *n.* bittersweetness

**predatory** [pred'ə tōr'ē] *adj.* preying on others

**saunter** [sōn'tər] *v.* to stroll

**truculently** [truk'yə lənt lē] *adv.* fiercely

**wily** [wī'lē] *adj.* sly

# Active Reading

## *Nectar in a Sieve* Chapters 24–30

In the next chapters, Nathan and Rukmani suffer further losses. As you read, use the chart below to take notes on their hardships. (You may add boxes if you wish.) What point or points might the author be trying to make by having the characters suffer such losses?

<p>LOSS 1: Rukmani and Nathan lose their home and must leave their son, daughter, and grandchild behind, shows the effect of modernization on family life.</p>
<p>Loss 2:</p>
<p>Loss 3:</p>
<p>Loss 4:</p>
<p>Loss 5:</p>

# Responding

## *Nectar in a Sieve* Chapters 24–30

### Personal Response

Were you surprised by the ending of the novel? Why or why not?

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### Analyzing Literature

#### Recall and Interpret

1. This section begins with a journey. In what way is this journey a metaphor, or symbolic representation, of the lives of Nathan and Rukmani? How do aspects of this journey reflect the lives of the two characters?

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2. To what activity does Rukmani first turn in order to earn money in the city? What is ironic, or unexpected, about this choice?

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3. Several times in this section, Rukmani refers to the stone god and goddess in the temple where she and Nathan are staying. What might Markandaya be saying about the role of religion in the characters' lives?

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# Responding

## *Nectar in a Sieve* Chapters 24–30

### Analyzing Literature (*continued*)

#### Evaluate and Connect

4. Markandaya does not name the city to which Nathan and Rukmani go, nor does she give specific details about where they live or when the events occur. There is also no mention of politics, government, or other aspects of modern life. Why might the author avoid presenting this kind of information?
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5. Returning from work one day with Puli, Rukmani spends some of their precious money on toys and food treats. How does she feel about these purchases? Do you feel she was right to buy them? What might buying such things as toys and treats represent to people in Rukmani's situation? How would you justify buying the toys and the treats if you were in her place?
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### Literature and Writing

#### Explore a Theme

One of the themes of *Nectar in a Sieve* is the tension between modernization and traditional ways of life. In a few paragraphs, analyze how this theme is handled in the novel, focusing on how different characters respond to elements that represent the coming of the modern world to the village.

#### Extending Your Response

##### Literature Groups

Do you feel that Nathan, Rukmani, Puli, and other characters in the novel are responsible for their own condition? Have they made decisions that make them responsible for their plight, or are they victims of forces beyond their control? What kinds of welfare reforms would you make to improve their condition? Consider how your reforms might affect their way of life. In your group, come up with a list of suggestions, and present them as persuasively as you can to others in your class. Then ask your classmates to evaluate your suggestions. Which suggestions do they think would work?

##### Learning for Life

At least two characters in the novel are restricted in their daily activities because of certain physical conditions. Puli has leprosy and limited use of his hands and fingers, and Sacrabani cannot stay in the sun for any length of time. However, both have friends and relatives who seek to include them in all their activities. How accessible is your community to those who are physically challenged? Prepare a checklist of items for rating different institutions in your community on how accessible they are to all people, including those with disabilities. Rate several different buildings, activities, or institutions. Use the data you collect to make a list of suggestions on how accessibility might be improved.



*Save your work for your portfolio.*



# Pictures of Marriage

Ved Mehta

## Before You Read

### Focus Question

How does marriage fit into your plans for the future?

### Background

At about the same time that the fictional Rukmani was married to Nathan, Ved Mehta's real middle-class parents were arranging the marriage of their oldest daughter. Both marriages took place while India was in the first years of its independence from Great Britain. In Mehta's family, unlike Rukmani's, the young women were beginning to question traditional customs. A native of India, Ved Mehta is the author of many books and a frequent contributor to the *New Yorker*. This memoir first appeared in that magazine.

## Responding to the Reading

1. Although Daddyji and Mamaji outwardly show their support for arranged marriages, what instances indicate some misgivings about the custom and the traditional role of women in the Hindu home?  


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2. In this personal history, Mehta recounts conversations in which his older sisters challenged their parents' beliefs about arranged marriages. From the conversations he joined in as a child, do you think Mehta's attitude and his thinking were more like Sister Pom's or Sister Nimi's? Explain.  


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3. Daddyji says, "In the West, they go in for romantic love, which is unknown among us. I'm not sure that that method works any better than our method does." Briefly summarize Daddyji's arguments that arranged marriages are best for the individuals involved, the good of the family, and Indian society.  


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4. **Making Connections** In *Nectar in a Sieve*, Rukmani is considered a plain woman, but her daughter, Ira, is perceived as beautiful. How did families take a girl's physical appearance into account as they selected mates and calculated dowries? Among Mehta's extended family, find the two engagements that were called off because of physical appearance. Why do you think Mamaji told Ved "without a moment's hesitation" that he would never marry?  


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## Literature Groups

In Mehta's account of his sisters' debates with his father, everyone seems to have some valid points. Do you agree with Daddyji that arranged marriages reduce the risk of unhappy marriages? Or would you side with Sister Nimi and argue that arranged marriages and dowries are a financial drain on poor families? Debate these and other issues raised by the Mehta family, taking the side of one or more members.

# Letter to Lord Irwin and About That Letter Rice

Mahatma Gandhi  
Chemmanam Chacko

## Before You Read

### Focus Question

In your opinion, what is the best way to change a law or tradition that you think is wrong?

### Background

Mahatma Gandhi's civil disobedience helped India win its independence from British rule in 1947. Gandhi's letter to the British viceroy of India during the struggle for independence echoes some of the grievances Jefferson and others enumerated in the Declaration of Independence. His later complaints to the press are similar to complaints about the news media today. The changes that took place in India's agrarian economy are reflected in the poem about one of the country's major crops.

## Responding to the Reading

1. According to Gandhi, independence from Great Britain would not benefit the ryots, or peasants, unless the social and economic conditions resulting from British policies were changed. List the conditions that Gandhi felt had "reduced [Indians] politically to serfdom."  
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\_\_\_\_\_

2. What is Gandhi's complaint against journalists in the short piece he wrote for one of his weekly newspapers? Do you think modern-day public figures in the United States would agree with Gandhi? Why or why not?  
\_\_\_\_\_  
\_\_\_\_\_

3. On his train ride, the narrator of "Rice" imagines his homecoming. Compare the narrator's expectations with what he actually encounters.  
\_\_\_\_\_  
\_\_\_\_\_

4. **Making Connections** If Rukmani's three sons had come back home after Nathan's death, what changes do you think they would have immediately seen in the farm and in the attitudes of their surviving family members?  
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\_\_\_\_\_  
\_\_\_\_\_

## Creative Writing

Pretending that you are Rukmani's daughter, Ira, or her son Selvam, write a letter to the editor supporting or challenging Gandhi's call for nonviolent resistance.



# Snatched from Death

translated by Dwijendra Nath Neog

## In India, Marriages Made

by Computer Sheila Tefft

### Before You Read

#### Focus Question

Do you think computers will affect your choices in life about such matters as location, career, or marriage?

#### Background

Folklore and legends give us insight into the ancient values and beliefs of a culture. This story, translated from ancient Hindu scripts, explains a religious rite practiced by married Indian women. An article from a U.S. newspaper tells how one ancient Hindu custom is being affected by computer technology.

### Responding to the Reading

1. Although the story "Snatched from Death" allows the princess to defy her father and make her own choice of a husband, contrary to Hindu traditions, Savitri herself is determined to follow certain other Hindu customs. Which of Savitri's words and actions are consistent with the Hindu customs of no remarriages for widows and wifely devotion to the husband's family?

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2. According to the story, what greater good does Yama see in giving Satyaban back to Savitri?

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3. According to the newspaper reporter, what change in the traditional way of Indian life has caused parents to use newspapers to find mates for their children?

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4. **Making Connections** Considering her values and the hardships for a tenant farmer's wife, list three requirements Rukmani might emphasize in a newspaper advertisement for a husband for Ira.

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### Learning for Life

Throughout the world, the computer is being used to provide services that traditionally were performed by people. Even though the computer may be faster and less expensive, we sometimes wish for more personal service. From the modern Hindu family's point of view, write a short list of pros and cons for using a traditional matchmaker rather than a computer database.

# Work Without Hope

Samuel Taylor Coleridge

## Before You Read

### Focus Question

Recall a time when you felt cut off from the world around you. What made you feel this way?

### Background

The title *Nectar in a Sieve* alludes to the final lines of this famous poem. Its author, Samuel Taylor Coleridge (1772–1834), was a leading figure in England’s romantic movement. Coleridge and other writers of this movement often wrote intensely personal poems about humankind’s relationship with the natural world.

## Responding to the Reading

1. During what time of year does the poem take place? What feelings are usually associated with this time of year?

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2. Why does the speaker feel cut off from the natural world?

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3. Analyze the metaphor, or direct comparison, in line 13. What two things are being compared? In your opinion, is the comparison effective? Why or why not?

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4. **Making Connections** Why might Markandaya have chosen to title her novel after the last lines of Coleridge’s poem? Do you think that the title is effective? Explain.

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## Internet Connection

Surf the Internet to find more information about Samuel Taylor Coleridge. Using his name as a keyword, research where he was born, where he spent most of his life, and which of his poems are best known. Present your findings in an oral report to your class.

# from A Passage to India

Santha Rama Rau

## Before You Read

### Focus Question

How would you react to someone who is very different from yourself?

### Background

English traders began settling on the Indian subcontinent in 1639. Eventually Great Britain made India a colony of the British Empire. The conflict in India between Western and Eastern ideas and philosophies has been the subject of fiction and nonfiction. This play, by a writer who is a native of India, is based on a novel of the same name by English writer E. M. Forster.

## Responding to the Reading

1. From the opening conversation between the Indian doctor and the Englishman, list at least four stereotypes or misconceptions that Dr. Aziz believes Englishmen hold about Indians.

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2. What does Fielding's friend Turton mean when he calls his get-togethers with Indians "Bridge parties"?

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3. Fielding questions why the British "must add social insult to [the] political injury" they are inflicting on the Indians. List three instances in which Ronny Heaslop, a British government official, is rude and insulting to Dr. Aziz and Dr. Godbole.

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4. **Making Connections** The fictional characters Fielding and Kennington develop warm friendships with individual Indians. Do you think they are able to bridge the gap between East and West because they are (1) sensitive to others? (2) not able to "fit" in with their own countrymen? (3) have a natural curiosity about other cultures? or (4) all of these? Explain your answer in a sentence or two.

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## Creative Writing

*A Passage to India* was made into a movie in the 1980s. Imagine that you are a filmmaker preparing to film *Nectar in a Sieve*. What movie or stage stars would you cast in the roles of Rukmani, Nathan, and Kennington? To introduce your actors to their roles, write a brief description of the characters. Describe personality traits as well as the physical appearances of the characters.