

Background

Magical Realism Imagine a world in which people float in the air and rain falls continuously for years. Such fantastic details fill stories and novels by a group of writers, including Isabel Allende, who are called magical realists. Works of magical realism blend fantastic details with realistic ones to stretch the boundaries of readers' imaginations.

Connecting to the Literature

Reading/Writing Connection Some of the incidents in "Uncle Marcos" seem magical and mysterious. Write a brief description of an event that now seems magical or mysterious because it has been exaggerated over time with retelling. Use at least three of these words: *enhance, alter, distort, evolve, generate*.

Review

For **Literary Analysis, Reading Skill, and Vocabulary Builder**, see page 122.

READ MORE

by Isabel Allende
The Stories of Eva Luna
My Invented Country

Meet the Author

Isabel Allende (b. 1942)



The daughter of diplomats, Isabel Allende grew up in the South American country of Chile. Her uncle was the Chilean president Salvador Allende. When his government was overthrown in 1973, Isabel Allende fled to Venezuela. She lived there in exile until 1988, when she moved to California.

Family and Fiction "Uncle Marcos" is excerpted from Allende's first novel, *The House of the Spirits*, which was inspired by her own remarkable family. Allende's family stories, however, are usually told with large helpings of imagination. She delights in blending the real and the imaginary. Allende once summed up her profession by quoting her granddaughter. Asked what it means to have a great imagination, the child replied, "You can remember what never happened."

Fast Facts

- ▶ Allende's first novel, *The House of the Spirits*, began as a letter to her 100-year-old grandfather.
- ▶ Allende spends ten to twelve hours writing each day. She says the storytelling is the fun part but the writing "is a lot of work!"

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Uncle Marcos

from *The House of the Spirits*



Isabel Allende

... It had been two years since Clara had last seen her Uncle Marcos, but she remembered him very well. His was the only perfectly clear image she retained from her whole childhood, and in order to describe him she did not need to consult the daguerreotype¹ in the drawing room that showed him dressed as an explorer leaning on an old-fashioned double-barreled rifle with his right foot on the neck of a Malaysian tiger, the same triumphant position in which she had seen the Virgin standing between plaster clouds and pallid angels at the main altar, one foot on the vanquished devil. All Clara had to do to see her uncle was close her

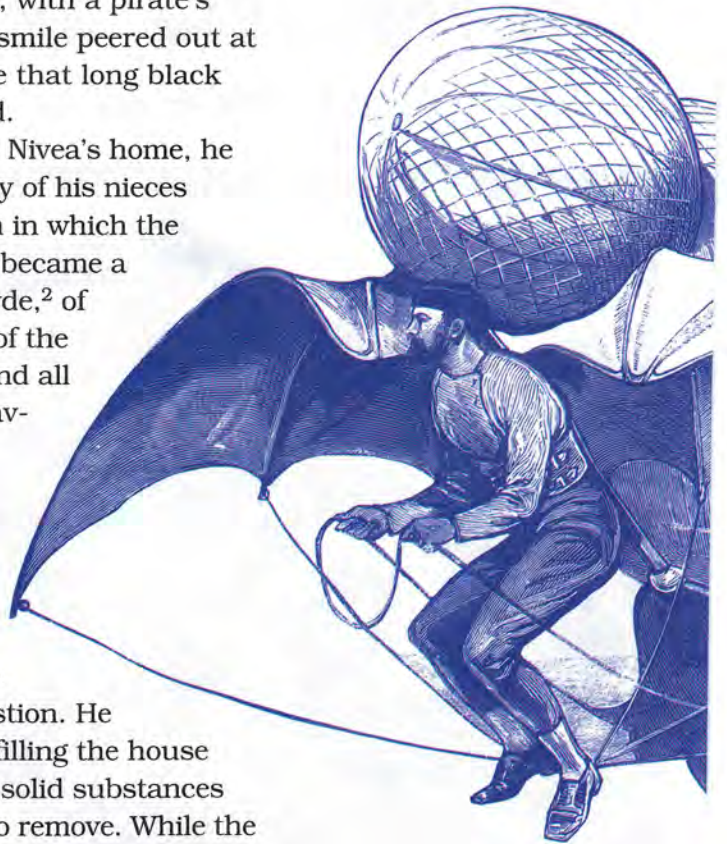
1. daguerreotype (də ger' ō tip') *n.* early type of photograph.

Vocabulary Builder

pallid (pal' id) *adj.*
pale

eyes and there he was, weather-beaten and thin, with a pirate's mustache through which his strange, sharklike smile peered out at her. It seemed impossible that he could be inside that long black box that was lying in the middle of the courtyard.

Each time Uncle Marcos had visited his sister Nivea's home, he had stayed for several months, to the immense joy of his nieces and nephews, particularly Clara, causing a storm in which the sharp lines of domestic order blurred. The house became a clutter of trunks, of animals in jars of formaldehyde,² of Indian lances and sailor's bundles. In every part of the house people kept tripping over his equipment, and all sorts of unfamiliar animals appeared that had traveled from remote lands only to meet their death beneath Nana's irate broom in the farthest corners of the house. Uncle Marcos's manners were those of a cannibal, as Severo put it. He spent the whole night making incomprehensible movements in the drawing room; later they turned out to be exercises designed to perfect the mind's control over the body and to improve digestion. He performed alchemy³ experiments in the kitchen, filling the house with fetid smoke and ruining pots and pans with solid substances that stuck to their bottoms and were impossible to remove. While the rest of the household tried to sleep, he dragged his suitcases up and down the halls, practiced making strange, high-pitched sounds on savage instruments, and taught Spanish to a parrot whose native language was an Amazonic dialect. During the day, he slept in a hammock that he had strung between two columns in the hall, wearing only a loincloth that put Severo in a terrible mood but that Nivea forgave because Marcos had convinced her that it was the same costume in which Jesus of Nazareth had preached. Clara remembered perfectly, even though she had been only a tiny child, the first time her Uncle Marcos came to the house after one of his voyages. He settled in as if he planned to stay forever. After a short time, bored with having to appear at ladies' gatherings where the mistress of the house played the piano, with playing cards, and with dodging all his relatives' pressures to pull himself together and take a job as a clerk in Severo del Valle's law practice, he bought a barrel organ and took to the streets with the hope of seducing his Cousin Antonieta and entertaining the public in the bargain. The machine was just a rusty box with wheels, but he painted it with seafaring designs and gave it



▲ Critical Viewing

In this story, a man builds a flying machine. Which character traits might you find in someone who would try to do this?

[Speculate]

2. **formaldehyde** (for mal' də hid') *n.* solution used as a preservative.

3. **alchemy** (al' kə mē) *n.* early form of chemistry, with philosophic and magical associations.



a fake ship's smokestack. It ended up looking like a coal stove. The organ played either a military march or a waltz, and in between turns of the handle the parrot, who had managed to learn Spanish although he had not lost his foreign accent, would draw a crowd with his piercing shrieks. He also plucked slips of paper from a box with his beak, by way of selling fortunes to the curious. The little pink, green, and blue papers were so clever that they always divulged the exact secret wishes of the customers. Besides fortunes there were little balls of sawdust to amuse the children.

The idea of the organ was a last desperate attempt to win the hand of Cousin Antonieta after more conventional means of courting her had failed. Marcos thought no woman in her right mind could remain impassive before a barrel-organ serenade. He stood beneath her window one evening and played his military march and his waltz just as she was taking tea with a group of female friends. Antonieta did not realize the music was meant for her until the parrot called her by her full name, at which point she appeared in the window. Her reaction was not what her suitor had hoped for. Her friends offered to spread the news to every salon⁴ in the city, and the next day people thronged the downtown streets hoping to see Severo del Valle's brother-in-law playing the organ and selling little sawdust balls with a motheaten parrot, for the sheer pleasure of proving that even in the best of families there could be good reason for embarrassment. In the face of this stain to the family reputation, Marcos was forced to give up organ grinding and resort to less conspicuous ways of winning over his Cousin Antonieta, but he did not renounce his goal. In any case, he did not succeed, because from one day to the next the young lady married a diplomat who was twenty years her senior; he took her to live in a tropical country whose name no one could recall, except that it suggested negritude,⁵ bananas, and palm trees, where she managed to recover from the memory of that suitor who had ruined her seventeenth year with his military march and his waltz. Marcos sank into a deep depression that lasted two or three days, at the end of which he announced that he would never marry and that he was embarking on a trip around the world. He sold his organ to a blind man and left the parrot to Clara, but Nana secretly poisoned it with an overdose of cod-liver oil, because no one could stand its lusty

Literary Analysis

Character In what way does Uncle Marcos's behavior suggest that he is a multidimensional character?



Reading Check

What does Uncle Marcos do with the barrel organ?

4. **salon** (sə lān') *n.* regular gathering of distinguished guests that meets in a private home.

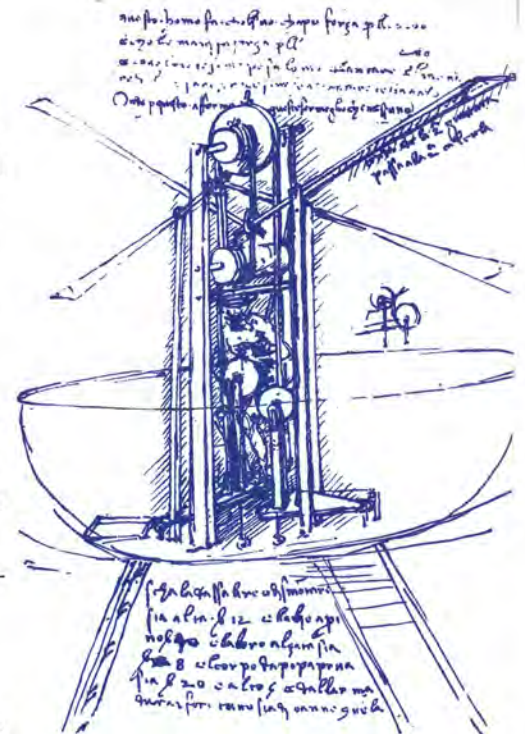
5. **negritude** (neg' rē too'd') *n.* blacks and their cultural heritage.

glance, its fleas, and its harsh, tuneless hawking of paper fortunes and sawdust balls.

That was Marcos's longest trip. He returned with a shipment of enormous boxes that were piled in the far courtyard, between the chicken coop and the woodshed, until the winter was over. At the first signs of spring he had them transferred to the parade grounds, a huge park where people would gather to watch the soldiers file by on Independence Day, with the goosestep they had learned from the Prussians. When the crates were opened, they were found to contain loose bits of wood, metal, and painted cloth. Marcos spent two weeks assembling the contents according to an instruction manual written in English, which he was able to decipher thanks to his invincible imagination and a small dictionary. When the job was finished, it turned out to be a bird of prehistoric dimensions, with the face of a furious eagle, wings that moved, and a propeller on its back. It caused an uproar. The families of the oligarchy⁶ forgot all about the barrel organ, and Marcos became the star attraction of the season. People took Sunday outings to see the bird; souvenir vendors and strolling photographers made a fortune. Nonetheless, the public's interest quickly waned. But then Marcos announced that as soon as the weather cleared he planned to take off in his bird and cross the mountain range. The news spread, making this the most talked-about event of the year. The contraption lay with its stomach on terra firma,⁷ heavy and sluggish and looking more like a wounded duck than like one of those newfangled airplanes they were starting to produce in the United States. There was nothing in its appearance to suggest that it could move, much less take flight across the snowy peaks. Journalists and the curious flocked to see it. Marcos smiled his immutable⁸ smile before the avalanche of questions and posed for photographers without offering the least technical or scientific explanation of how he hoped to carry out his plan. People came from the provinces to see the sight. Forty years later his great-nephew Nicolás, whom Marcos did not live to see, unearthed the desire to fly that had always existed in the men of his lineage. Nicolás was interested in doing it for commercial reasons, in a gigantic hot-air sausage on which would be printed an advertisement for carbonated drinks. But when Marcos announced his plane trip, no one believed that his contraption could be put to any practical use. The appointed day dawned full of clouds, but so many people had turned out that Marcos did not want to

▼ Critical Viewing

This sketch of a helicopter by Leonardo da Vinci predates the first working helicopters by about 450 years. What do you think Uncle Marcos would have thought of Leonardo? [Speculate]



6. **oligarchy** (ăl' i gar' kē) *n.* government ruled by a few.

7. **terra firma** (ter' a fer' ma) *n.* Latin term meaning "firm earth; solid ground."

8. **immutable** (im myōōt' ə bel) *adj.* never changing.

disappoint them. He showed up punctually at the appointed spot and did not once look up at the sky, which was growing darker and darker with thick gray clouds. The astonished crowd filled all the nearby streets, perching on rooftops and the balconies of the nearest houses and squeezing into the park. No political gathering managed to attract so many people until half a century later, when the first Marxist candidate attempted, through strictly democratic channels, to become President. Clara would remember this holiday as long as she lived. People dressed in their spring best, thereby getting a step ahead of the official opening of the season, the men in white linen suits and the ladies in the Italian straw hats that were all the rage that year. Groups of elementary-school children paraded with their teachers, clutching flowers for the hero. Marcos accepted their bouquets and joked that they might as well hold on to them and wait for him to crash, so they could take them directly to his funeral. The bishop himself, accompanied by two incense bearers, appeared to bless the bird without having been asked, and the police band played happy, unpretentious music that pleased everyone. The police, on horseback and carrying lances, had trouble keeping the crowds far enough away from the center of the park, where Marcos waited dressed in mechanic's overalls, with huge racer's goggles and an explorer's helmet. He was also equipped with a compass, a telescope, and several strange maps that he had traced himself based on various theories of Leonardo da Vinci and on the polar knowledge of the Incas.⁹ Against all logic, on the second try the bird lifted off without mishap and with a certain elegance, accompanied by the creaking of its skeleton and the roar of its motor. It rose flapping its wings and disappeared into the clouds, to a send-off of applause, whistlings, handkerchiefs, drumrolls, and the sprinkling of holy water. All that remained on earth were the comments of the amazed crowd below and a multitude of experts, who attempted to provide a reasonable explanation of the miracle. Clara continued to stare at the sky long after her uncle had become invisible. She thought she saw him ten minutes later, but it was only a migrating sparrow. After three days the initial euphoria that had accompanied the first airplane flight in the country died down and no one gave the episode another thought, except for Clara, who continued to peer at the horizon.

After a week with no word from the flying uncle, people began to speculate that he had gone so high that he had disappeared into outer space, and the ignorant suggested he would reach the moon. With a mixture of sadness and relief, Severo decided that his

Reading Skill

Author's Purpose

What does the statement "Clara would remember this holiday as long as she lived" suggest about the author's purpose in this story?



Reading Check

Where does Uncle Marcos plan to fly in his flying machine?

9. **Leonardo da Vinci** (lē ə năr' dō də vin' chē) . . . **Incas** Leonardo da Vinci (1452–1519) was an Italian painter, sculptor, architect, and scientist. The Incas were Native Americans who dominated ancient Peru until the Spanish conquest.

brother-in-law and his machine must have fallen into some hidden crevice of the cordillera,¹⁰ where they would never be found. Nivea wept disconsolately and lit candles to San Antonio, patron of lost objects. Severo opposed the idea of having masses said, because he did not believe in them as a way of getting into heaven, much less of returning to earth, and he maintained that masses and religious vows, like the selling of indulgences, images, and scapulars,¹¹ were a dishonest business. Because of his attitude, Nivea and Nana had the children say the rosary,¹² behind their father's back for nine days. Meanwhile, groups of volunteer explorers and mountain climbers tirelessly searched peaks and passes, combing every accessible stretch of land until they finally returned in triumph to hand the family the mortal remains of the deceased in a sealed black coffin. The intrepid traveler was laid to rest in a grandiose funeral. His death made him a hero and his name was on the front page of all the papers for several days. The same multitude that had gathered to see him off the day he flew away in his bird paraded past his coffin. The entire family wept as befit the occasion, except for Clara, who continued to watch the sky with the patience of an astronomer. One week after he had been buried, Uncle Marcos, a bright smile playing behind his pirate's mustache, appeared in person in the doorway of Nivea and Severo del Valle's house. Thanks to the surreptitious¹³ prayers of the women and children, as he himself admitted, he was alive and well and in full possession of his faculties, including his sense of humor. Despite the noble lineage of his aerial maps, the flight had been a failure. He had lost his airplane and had to return on foot, but he had not broken any bones and his adventurous spirit was intact. This confirmed the family's eternal devotion to San Antonio, but was not taken as a warning by future generations, who also tried to fly, although by different means. Legally, however, Marcos was a corpse. Severo del Valle was obliged to use all his legal ingenuity to bring his brother-in-law back to life and the full rights of citizenship. When the coffin was pried open in the presence of the appropriate authorities, it was found to contain a bag of sand. This discovery ruined the reputation, up till then untarnished, of the volunteer explorers and mountain climbers, who from that day on were considered little better than a pack of bandits.

Marcos's heroic resurrection made everyone forget about his barrel-organ phase. Once again he was a sought-after guest in all

Vocabulary Builder

disconsolately (dis kăn' sə lit lē) *adv.* very unhappily

Reading Skill

Author's Purpose

What do the narrator's observations about Marcos suggest about the author's purpose?

10. **cordillera** (kôr' dil yer' ə) *n.* system or chain of mountains.

11. **indulgences, images, and scapulars** (skap' ye lərz) Indulgences are pardons for sins; images are pictures or sculptures of religious figures; and scapulars are garments worn by Roman Catholics as tokens of religious devotion.

12. **say the rosary** use a set of beads to say prayers.

13. **surreptitious** (sur' əp tish' əs) *adj.* secretive.

the city's salons and, at least for a while, his name was cleared. Marcos stayed in his sister's house for several months. One night he left without saying goodbye, leaving behind his trunks, his books, his weapons, his boots, and all his belongings. Severo, and even Nivea herself, breathed a sigh of relief. His visit had gone on too long. But Clara was so upset that she spent a week walking in her sleep and sucking her thumb. The little girl, who was only seven at the time, had learned to read from her uncle's storybooks and been closer to him than any other member of the family because of her prophesying powers. Marcos maintained that his niece's gift could be a source of income and a good opportunity for him to cultivate his own clairvoyance.¹⁴ He believed that all human beings possessed this ability, particularly his own family, and that if it did not function well it was simply due to a lack of training. He bought a crystal ball in the Persian bazaar, insisting that it had magic powers and was from the East (although it was later found to be part of a buoy from a fishing boat), set it down on a background of black velvet, and announced that he could tell people's fortunes, cure the evil eye, and improve the quality of dreams, all for the modest sum of five centavos.¹⁵ His first customers were the maids from around the neighborhood. One of them had been accused of stealing, because her employer had misplaced a valuable ring. The crystal ball revealed the exact location of the object in question: it had rolled beneath a wardrobe. The next day there was a line outside the front door of the house. There were coachmen, storekeepers, and milkmen; later a few municipal employees and distinguished ladies made a discreet appearance, slinking along the side walls of the house to keep from being recognized. The customers were received by Nana, who ushered them into the waiting room and collected their fees. This task kept her busy throughout the day and demanded so much of her time that the family began to complain that all there ever was for dinner was old string beans and jellied quince.¹⁶ Marcos decorated the carriage house with some frayed curtains that had once belonged in the drawing room but that neglect and age had turned to dusty rags. There he and Clara received the customers. The two divines wore tunics "color of the men of light," as Marcos called the color yellow. Nana had dyed them with saffron powder, boiling them in pots usually reserved for rice and pasta. In addition to his tunic, Marcos wore a turban around his head and an Egyptian amulet around his neck. He had

Literary Analysis

Character Which details in this passage indicate that Marcos has changed since the beginning of the story?



▲ Critical Viewing

What qualities of a crystal ball make it appear to have "magic powers"? [Analyze]



Reading Check

What power does Marcos believe Clara holds?

14. **clairvoyance** (kler voi' əns) *n.* supposed ability to perceive unseen things.

15. **centavos** (sen tă' vōs) *n.* coins equal to 1/100 of a cruzeiro, the basic monetary unit of Brazil.

16. **quince** (kwins) golden or greenish-yellow, hard, apple-shaped fruit.

grown a beard and let his hair grow long and he was thinner than ever before. Marcos and Clara were utterly convincing, especially because the child had no need to look into the crystal ball to guess what her clients wanted to hear. She would whisper in her Uncle Marcos's ear, and he in turn would transmit the message to the client, along with any improvisations of his own that he thought pertinent. Thus their fame spread, because all those who arrived sad and bedraggled at the consulting room left filled with hope.

Unrequited lovers were told how to win over indifferent hearts, and the poor left with foolproof tips on how to place their money at the dog tracks. Business grew so prosperous that the waiting room was always packed with people, and Nana began to suffer dizzy spells from being on her feet so many hours a day. This time Severo had no need to intervene to put a stop to his brother-in-law's venture, for both Marcos and Clara, realizing that their unerring guesses could alter the fate of their clients, who always followed their advice to the letter, became frightened and decided that this was a job for swindlers. They abandoned their carriage-house oracle and split the profits, even though the only one who had cared about the material side of things had been Nana.

Of all the del Valle children, Clara was the one with the greatest interest in and stamina for her uncle's stories. She could repeat each and every one of them. She knew by heart words from several dialects of the Indians, was acquainted with their customs, and could describe the exact way in which they pierced their lips and earlobes with wooden shafts, their initiation rites, the names of the most poisonous snakes, and the appropriate antidotes for each. Her uncle was so eloquent that the child could feel in her own skin the burning sting of snakebites, see reptiles slide across the carpet between the legs of the jacaranda¹⁷ room divider, and hear the shrieks of macaws behind the drawing-room drapes. She did not hesitate as she recalled Lope de Aguirre's search for El Dorado,¹⁸ or the unpronounceable names of the flora and fauna her extraordinary uncle had seen; she knew about the lamas who take salt tea with yak lard and she could give detailed descriptions of the opulent women of Tahiti, the rice fields of China, or the white prairies of the North, where the eternal ice kills animals and men who lose their way, turning them to stone in seconds. Marcos had various travel journals in which he recorded his excursions and impressions, as well as a collection of maps and books of stories and fairy tales that he kept in the trunks he stored in the junk room at the far end of

Vocabulary Builder

unrequited (un ri kwit' id) *adj.* not returned or repaid

Literary Analysis

Character Which details in this paragraph indicate that Clara, like Marcos, is a complex character?

17. **jacaranda** (jak' ə ran' də) type of tropical American tree.

18. **Lope de Aguirre's** (lō' pā dā ä gēr' rās) . . . **El Dorado** Lope de Aguirre was a Spanish adventurer (1510–1561) in colonial South America who searched for a legendary country called El Dorado, which was supposedly rich in gold.

the third courtyard. From there they were hauled out to inhabit the dreams of his descendants, until they were mistakenly burned half a century later on an infamous pyre.

Now Marcos had returned from his last journey in a coffin. He had died of a mysterious African plague that had turned him as yellow and wrinkled as a piece of parchment. When he realized he was ill, he set out for home with the hope that his sister's ministrations and Dr. Cuevas's knowledge would restore his health and youth, but he was unable to withstand the sixty days on ship and died at the latitude of Guayaquil,¹⁹ ravaged by fever and hallucinating about musky women and hidden treasure. The captain of the ship, an Englishman by the name of Longfellow, was about to throw him overboard wrapped in a flag, but Marcos, despite his savage appearance and his delirium, had made so many friends on board and seduced so many women that the passengers prevented him from doing so, and Longfellow was obliged to store the body side by side with the vegetables of the Chinese cook, to preserve it from the heat and mosquitoes of the tropics until the ship's carpenter had time to improvise a coffin. At El Callao²⁰ they obtained a more appropriate container, and several days later the captain, furious at all the troubles this passenger had caused the shipping company and himself personally, unloaded him without a backward glance, surprised that not a soul was there to receive the body or cover the expenses he had incurred. Later he learned that the post office in these latitudes was not as reliable as that of far-off England, and that all his telegrams had vaporized en route. Fortunately for Longfellow, a customs lawyer who was a friend of the del Valle family appeared and offered to take charge, placing Marcos and all his paraphernalia in a freight car, which he shipped to the capital to the only known address of the deceased: his sister's house. . . .

19. **Guayaquil** (gwí ä kēl') seaport in western Ecuador.

20. **El Callao** (ke yä' ö) seaport in western Peru.

Literature in Context

Humanities Connection

Magical Realists The literary movement known as Magical Realism is most closely associated with the wonder-filled novels and short stories of a group of twentieth-century Latin American authors. Isabel Allende is an important writer in this group. The great Argentinian writer Jorge Luis Borges is another. His style often combines realistic characters and events with details that seem to come out of dreams and myths. Gabriel García Márquez of Colombia is often considered the central figure of the movement. His works chronicle the lives of passionate and sympathetic characters who experience miraculous happenings and strange, unearthly events.

Connect to the Literature

What elements of "Uncle Marcos" confirm that it belongs to the literary movement known as Magical Realism?



Still Life Reviving, Remedios Varo, Collection of Beatriz Varo de Cano, Valencia, Spain.

Apply the Skills

Uncle Marcos

Thinking About the Selection

1. **Respond:** Which of Uncle Marcos's adventures would you most like to share with him? Why?
2. **(a) Recall:** What does Uncle Marcos do to try to win the hand of Cousin Antonieta? **(b) Connect:** Is her reaction what Uncle Marcos expects? Explain. **(c) Compare and Contrast:** How do the actions that each character takes after the courtship differ?
3. **(a) Recall:** What does Uncle Marcos make from the materials he brings back in "enormous boxes"? **(b) Infer:** What do you think motivates Uncle Marcos to undertake this project?
4. **(a) Compare and Contrast:** Compare and contrast Clara's reaction to her uncle's disappearance with those of the others. **(b) Interpret:** What does Clara's reaction show about her personality and her relationship to Uncle Marcos? Explain.
5. **(a) Draw Conclusions:** What life lessons can people learn from the character of Uncle Marcos? **(b) Discuss:** Share your responses with a small group and discuss the differences and similarities among them. **(c) Reflect:** How has your response grown or changed as a result of this discussion?

Literary Analysis

6. **(a)** Using a chart like the one shown, list at least three of Uncle Marcos's projects or adventures. Then, identify a quality that each project or adventure reveals.



- (b)** Based on his projects and adventures, summarize the **character** of Uncle Marcos in a few sentences.
7. Review the characters of Clara and Uncle Marcos. **(a)** Determine whether each character is **round** or **flat**. Explain. **(b)** Determine whether each character is **static** or **dynamic**. Explain.

Reading Skill

8. **(a)** What specific **purpose** might Isabel Allende have had for creating the character of Uncle Marcos? **(b)** Identify three details from the story and explain how **reflecting** on them helped you determine Allende's purpose.

QuickReview

Story at a Glance

An eccentric man makes a lasting impression on his niece.



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Character: a person or an animal who takes part in the action of a literary work. Characters can be *round* or *flat*, *dynamic* or *static*.

Author's Purpose: a writer's main reason for writing a literary work

Vocabulary Builder

Practice Review the vocabulary list for “Uncle Marcos” on page 122. Then, decide whether each of the following statements is true or false. Explain your answers.

1. Something that looks *pallid* is full of color.
2. Sighing *disconsolately* is a good way to express enthusiasm.
3. *Unrequited* love is symbolized by a wedding.

Adding Words to Your Vocabulary Using a dictionary or a thesaurus, find an **antonym**, a word that has the opposite meaning, for each italicized word from the vocabulary list. Then, use each antonym correctly in a sentence. (For more on using a dictionary and a thesaurus, see pages R6–7.)

Writing

Write a **character profile** of Uncle Marcos.

- Begin by jotting down details that capture the character’s appearance, personality, and achievements.
- Decide on a single impression to convey about the character.
- Organize and present details so that they all contribute to that one impression.

For *Grammar, Vocabulary, and Assessment*, see **Build Language Skills**, pages 144–145.



Extend Your Learning

Listening and Speaking Write and perform a **scene** based on the passage in which Uncle Marcos makes his flight across the mountains.

- Write a script for the scene.
- Cast the scene, and briefly rehearse.

Perform the scene for the class.

Research and Technology Use a variety of sources, including the library and the Internet, to research the history of human flight. Record your research in a **learning log**, a written record of information you discover about the topic. Analyze the information by discussing it with classmates and by comparing your findings to Uncle Marcos’s adventure with flight. In your discussions, decide if that aspect of the story is realistic or fantastic.

Build Language Skills

The Secret Life of Walter Mitty • Uncle Marcos

Vocabulary Skill

Word Origins Words from Latin and Greek roots form the core of the English language. Numerous English words that have been invented, or coined, use a combination of roots from different languages. In 1913, C. Funk, a Polish biochemist, coined the word *vitamin* from the Latin *-vit-*, meaning “life,” and the German word *amine*, from the mistaken idea that these substances contain amino acids. He believed that vitamins were essential to life.

Practice Next to each word or compound word, write the root that it came from. Then, write down what has been added to the root as the word evolved.

1. viable
2. revolve
3. vital signs
4. triathlon
5. triad

Grammar Lesson

Pronouns: Relative, Interrogative, and Indefinite Pronouns are words that stand for nouns.

- A **relative pronoun** begins a subordinate clause and connects it to another idea in the sentence. The five relative pronouns are *that*, *which*, *who*, *whom*, and *whose*.
- An **interrogative pronoun** is used to begin a question. The five interrogative pronouns are *what*, *which*, *who*, *whom*, and *whose*.
- **Indefinite pronouns** refer to people, places, or things, often without specifying which ones.

MorePractice

For more practice with pronouns, see the Grammar Handbook, p. R39.

INDEFINITE PRONOUNS

Singular				Plural	Singular or Plural	
another	either	much	one	both	all	most
anybody	everybody	neither	other	few	any	none
anyone	everyone	nobody	somebody	many	more	some
anything	everything	no one	someone	others		
each	little	nothing	something	several		

Practice Identify the pronouns in each sentence, and tell whether each one is relative, interrogative, or indefinite.

1. Some of the pies looked delicious.
2. Whose do you want to take?
3. Andrew is the sprinter who always wins.
4. We met Lori’s dad, whose hair is red.

 Prentice Hall Writing and Grammar Connection: Chapter 16, Section 2

Reading Skill: Author's Purpose

Directions: Read the selection. Then, answer the questions.

She had no proper wardrobe, no jewels, nothing. . . . She would have so loved to charm, to be envied, to be admired and sought after.

She had a rich friend, a schoolmate from the convent she had attended, but she didn't like to visit her because it always made her so miserable when she got home again. She would weep for whole days at a time from sorrow, regret, despair, and distress. . . .

She danced enraptured—carried away, intoxicated with pleasure, forgetting everything in this triumph of her beauty and the glory of her success, floating in a cloud of happiness. . . .

—from "The Necklace" by Guy de Maupassant

1. The emphasis on the character indicates that the author is highlighting
 - A a trait of society.
 - B a political insight.
 - C a human trait.
 - D a trend of the future.
2. From the passage, the reader can speculate that the author's purpose is
 - A to impart a lesson about possessions.
 - B to impart a lesson about quickly changing emotions.
 - C to impart a lesson about music's power.
 - D to demonstrate the joy of wealth.
3. What is the best description of the author's purpose?
 - A to entertain
 - B to inform
 - C to describe
 - D to persuade
4. What would previewing this work tell the reader?
 - A This is a text to skim and scan.
 - B This is a text to read normally.
 - C Notes should be taken as you read.
 - D Notes should be taken after you reflect on the text.

Timed Writing: Explanation

Review "The Secret Life of Walter Mitty" or "Uncle Marcos." Write an explanation of why, in your opinion, people long for adventure. Use specifics from the text to support your explanation. **(20 minutes)**



Writing Workshop: Work in Progress

Problem-Solution Essay

Build on the Problem/Solution Notes you created. List three specific examples of the problem. Then, list three examples of how your solution would work. Put these notes in your writing portfolio.

Comparing Literary Works • Theme

Theme

Theme is the central message or insight about life that is conveyed through a short story, an essay, or another literary work. Sometimes, the theme is stated directly. More often, it is suggested indirectly through the words and experiences of the characters or through the events of a story.

Comparing Themes

The development of theme depends in part on the genre, or form, of the work.

- **Nonfiction:** In nonfiction literature, such as essays, the theme is usually stated directly as a main idea. Because the *structure*, or organization, of nonfiction writing varies, the theme may be stated in the beginning, the middle, or the end of a work. The writer supports, or proves, the idea with facts, details, and examples.
- **Fiction and poetry:** In most short stories, novels, poetry, and plays, the theme is implied, or suggested. Readers must figure out the theme by looking at the ideas expressed through story events, characters' statements and actions, or patterns of related images and ideas called *motifs*.

Both of the following selections address the topics of the environment. However, the selections are different genres. "If I Forget Thee, Oh Earth . . ." is a short story, and the excerpt from *Silent Spring* is a work of nonfiction. As you read, use a Venn diagram like the one shown to compare the themes and the ways in which each author develops them.

"If I Forget Thee,
Oh Earth . . ."

Silent Spring



Vocabulary Builder

"If I Forget Thee, Oh Earth . . ."

- **purged** (pɜrjd) v. cleansed (p. 148) *The ointment purged the wound of infection.*
- **perennial** (pə ren' ē əl) adj. happening over and over; perpetual (p. 151) *The perennial floods wore down the rocks.*

from Silent Spring

- **blight** (blit) n. something that destroys or prevents growth (p. 154) *A terrible blight killed all their crops.*
- **maladies** (mal' ə dēz) n. diseases (p. 154) *They became sick from various maladies.*
- **moribund** (môr' i bund') adj. dying (p. 155) *Due to the drought, my garden is moribund.*

Connecting to the Literature

Reading/Writing Connection Both of these stories present a grim vision of the future that encourages readers to take action to protect Earth. Explain your vision of the future and what you think humans might do to preserve Earth. Use at least three of the following words in your response: *adapt, challenge, communicate, distribute, maximize.*

Meet the Authors

Arthur C. Clarke (b. 1917)

Born in England, Arthur C. Clarke is both a writer and a scientist. He wrote his first science-fiction stories during his teens, and he has since published more than fifty works of fiction and nonfiction.

A True Scientist Although best known for his science fiction, Clarke is a serious scientist as well. In 1945, he published a technical article called "Extra-Terrestrial Relays" in which he established the principles of the satellite communications system we have today.



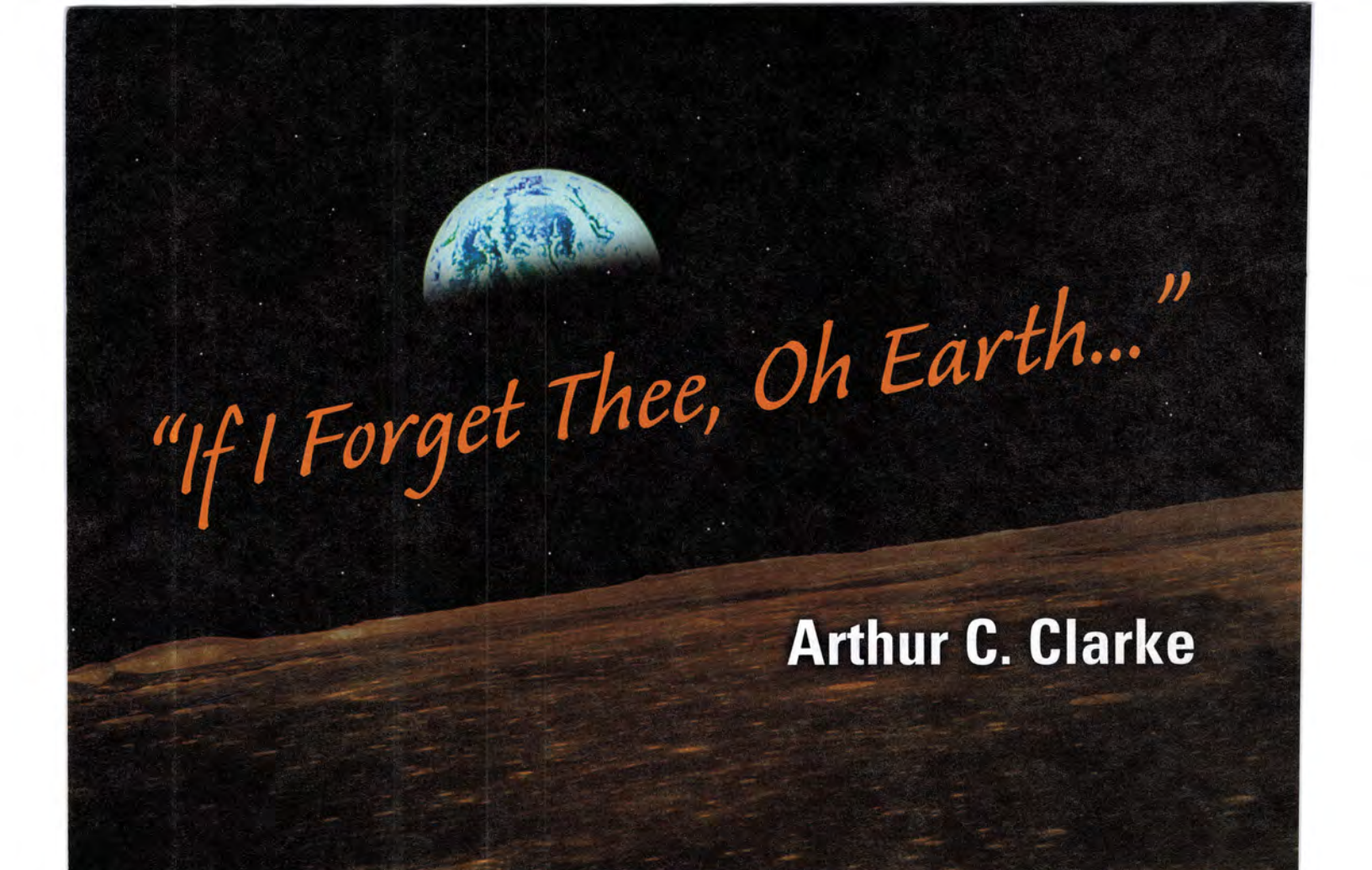
Rachel Carson (1907–1964)

Even as a young girl, Rachel Carson thought of herself as a writer, and she entered college to pursue that goal. Once there, she renewed an interest in nature and switched her major to marine biology. She later earned a master's degree in zoology.

Environmental Activist Carson had long been worried about the overuse of pesticides. "Everything which meant most to me as a naturalist was being threatened," she said, and she felt that the most important thing she could do was publicize the facts. *Silent Spring* became one of the most influential environmental books ever written. Carson died of cancer before she witnessed the major impact of her book.



For: More about the authors
Visit: www.PHSchool.com
Web Code: epe-9113



"If I Forget Thee, Oh Earth..."

Arthur C. Clarke

When Marvin was ten years old, his father took him through the long, echoing corridors that led up through Administration and Power, until at last they came to the uppermost levels of all and were among the swiftly growing vegetation of the Farmlands. Marvin liked it here: it was fun watching the great, slender plants creeping with almost visible eagerness toward the sunlight as it filtered down through the plastic domes to meet them. The smell of life was everywhere, awakening inexpressible longings in his heart: no longer was he breathing the dry, cool air of the residential levels, purged of all smells but the faint tang of ozone.¹ He wished he could stay here for a little while, but Father would not let him. They went onward until they had reached the entrance to the Observatory, which he had never visited: but they did not stop, and Marvin knew with a sense of rising excitement that there could be only one goal left. For the first time in his life, he was going Outside.

1. **ozone** (ō' zōn') *n.* form of oxygen with a sharp odor.

Literary Analysis

Theme What information about Marvin's environment appears in this description of the Farmlands?

Vocabulary Builder

purged (purjd) *v.*
cleansed

There were a dozen of the surface vehicles, with their wide balloon tires and pressurized cabins, in the great servicing chamber. His father must have been expected, for they were led at once to the little scout car waiting by the huge circular door of the airlock. Tense with expectancy, Marvin settled himself down in the cramped cabin while his father started the motor and checked the controls. The inner door of the lock slid open and then closed behind them: he heard the roar of the great air pumps fade slowly away as the pressure dropped to zero. Then the "Vacuum" sign flashed on, the outer door parted, and before Marvin lay the land which he had never yet entered.

He had seen it in photographs, of course: he had watched it imaged on television screens a hundred times. But now it was lying all around him, burning beneath the fierce sun that crawled so slowly across the jet-black sky. He stared into the west, away from the blinding splendor of the sun—and there were the stars, as he had been told but had never quite believed. He gazed at them for a long time, marveling that anything could be so bright and yet so tiny. They were intense unscintillating points, and suddenly he remembered a rhyme he had once read in one of his father's books:

*Twinkle, twinkle, little star,
How I wonder what you are.*

Well, he knew what the stars were. Whoever asked that question must have been very stupid. And what did they mean by "twinkle"? You could see at a glance that all the stars shone with the same steady, unwavering light. He abandoned the puzzle and turned his attention to the landscape around him.

They were racing across a level plain at almost a hundred miles an hour, the great balloon tires sending up little spurts of dust behind them. There was no sign of the Colony: in the few minutes while he had been gazing at the stars, its domes and radio towers had fallen below the horizon. Yet there were other indications of man's presence, for about a mile ahead Marvin could see the curiously shaped structures clustering round the head of a mine. Now and then a puff of vapor would emerge from a squat smokestack and would instantly disperse.

They were past the mine in a moment: Father was driving with a reckless and exhilarating skill as if—it was a strange thought to come into a child's mind—he were trying to escape from something. In a few minutes they had reached the edge of the plateau on which the Colony had been built. The ground fell sharply away beneath them in a dizzying slope whose lower stretches were lost in shadow. Ahead, as far as the eye could reach, was a jumbled wasteland of

Literary Analysis

Theme What do the words "burning beneath the fierce sun" suggest about what Marvin is observing?



Reading Check

What astronomical bodies does Marvin see for the first time?

Science Connection

International Space Station In Arthur C. Clarke's story, a space colony is all that remains of the human species. If the idea of a space colony seems implausible, consider the fact that a small colony is being developed directly over your head in the form of an international space station. Sixteen nations are contributing scientific and technological resources to build the station, which has been under construction since 1998. The Space Station will be used for experiments and research, and it will also provide insight into the way humans can learn to live and work in outer space. The first astronaut crew arrived at the Station in November of 2000, and since then, people have lived and worked continuously at the station, more than 200 miles above Earth.

Connect to the Literature

How do you think the astronauts' feelings about living in outer space compare to Marvin's feelings?

craters, mountain ranges, and ravines. The crests of the mountains, catching the low sun, burned like islands of fire in a sea of darkness: and above them the stars still shone as steadfastly as ever.

There could be no way forward—yet there was. Marvin clenched his fists as the car edged over the slope and started the long descent. Then he saw the barely visible track leading down the mountainside, and relaxed a little. Other men, it seemed, had gone this way before.

Night fell with a shocking abruptness as they crossed the shadow line and the sun dropped below the crest of the plateau. The twin searchlights sprang into life, casting blue-white bands on the rocks ahead, so that there was scarcely need to check their speed. For hours they drove through valleys and past the foot of mountains whose peaks seemed to comb the stars, and sometimes they emerged for a moment into the sunlight as they climbed over higher ground.

And now on the right was a wrinkled, dusty plain, and on the left, its ramparts and terraces rising mile after mile into the sky, was a wall of mountains that marched into the distance until its peaks sank from sight below the rim of the world. There was no sign that men had ever explored this land, but once they passed the skeleton of a crashed rocket, and beside it a stone cairn² surmounted by a metal cross.

It seemed to Marvin that the mountains stretched on forever: but at last, many hours later, the range ended in a towering, precipitous headland³ that rose steeply from a cluster of little hills. They drove down into a shallow valley that curved in a great arc toward the far side of the mountains: and as they did so, Marvin slowly realized that something very strange was happening in the land ahead.

The sun was now low behind the hills on the right: the valley before them should be in total darkness. Yet it was awash with a cold white radiance that came spilling over the crags beneath which



2. **cairn** (kern) *n.* a cone-shaped pile of stones built as a monument.

3. **precipitous headland** (prē sip' ə təs hed' land') *n.* steep cliff that juts out over water.

they were driving. Then, suddenly, they were out in the open plain, and the source of the light lay before them in all its glory.

It was very quiet in the little cabin now that the motors had stopped. The only sound was the faint whisper of the oxygen feed and an occasional metallic crepitation as the outer walls of the vehicle radiated away their heat. For no warmth at all came from the great silver crescent that floated low above the far horizon and flooded all this land with pearly light. It was so brilliant that minutes passed before Marvin could accept its challenge and look steadfastly into its glare, but at last he could discern the outlines of continents, the hazy border of the atmosphere, and the white islands of cloud. And even at this distance, he could see the glitter of sunlight on the polar ice.

It was beautiful, and it called to his heart across the abyss of space. There in that shining crescent were all the wonders that he had never known—the hues of sunset skies, the moaning of the sea on pebbled shores, the patter of falling rain, the unhurried benison of snow. These and a thousand others should have been his rightful heritage, but he knew them only from the books and ancient records, and the thought filled him with the anguish of exile.

Why could they not return? It seemed so peaceful beneath those lines of marching cloud. Then Marvin, his eyes no longer blinded by the glare, saw that the portion of the disk that should have been in darkness was gleaming faintly with an evil phosphorescence⁴ and he remembered. He was looking upon the funeral pyre of a world—upon the radioactive aftermath of Armageddon⁵. Across a quarter of a million miles of space, the glow of dying atoms was still visible, a perennial reminder of the ruinous past. It would be centuries yet before that deadly glow died from the rocks and life could return again to fill that silent, empty world.

And now Father began to speak, telling Marvin the story which until this moment had meant no more to him than the fairy tales he had once been told. There were many things he could not understand: it was impossible for him to picture the glowing, multicolored pattern of life on the planet he had never seen. Nor could he comprehend the forces that had destroyed it in the end, leaving the Colony, preserved by its isolation, as the sole survivor. Yet he could share the agony of those final days, when the Colony had learned at last that never again would the supply ships come flaming down through the stars with gifts from home. One by one

4. **phosphorescence** (fās' fə res' əns) *n.* emission of light resulting from exposure to radiation.

5. **Armageddon** (är' me ged' 'n) *n.* in the Bible, the place where the final battle between good and evil is to be fought.

Literary Analysis

Theme Which details in these paragraphs provide an insight into what Marvin, and others in his colony, have lost?

Vocabulary Builder

perennial (pə ren' ē əl)
adj. happening over and over; perpetual



Reading Check

What does Marvin notice in a portion of the disk?

the radio stations had ceased to call: on the shadowed globe the lights of the cities had dimmed and died, and they were alone at last, as no men had ever been alone before, carrying in their hands the future of the race.

Then had followed the years of despair, and the long-drawn battle for survival in their fierce and hostile world. That battle had been won, though barely: this little oasis of life was safe against the worst that Nature could do. But unless there was a goal, a future toward which it could work, the Colony would lose the will to live, and neither machines nor skill nor science could save it then.

So, at last, Marvin understood the purpose of this pilgrimage. He would never walk beside the rivers of that lost and legendary world, or listen to the thunder raging above its softly rounded hills. Yet one day—how far ahead?—his children's children would return to claim their heritage. The winds and the rains would scour the poisons from the burning lands and carry them to the sea, and in the depths of the sea they would waste their venom until they could harm no living things. Then the great ships that were still waiting here on the silent, dusty plains could lift once more into space, along the road that led to home.

That was the dream: and one day, Marvin knew with a sudden flash of insight, he would pass it on to his own son, here at this same spot with the mountains behind him and the silver light from the sky streaming into his face.

He did not look back as they began the homeward journey. He could not bear to see the cold glory of the crescent Earth fade from the rocks around him, as he went to rejoin his people in their long exile.

Literary Analysis

Theme What message about the future is conveyed through the details in this paragraph?

Thinking About the Selection

1. **Respond:** How do you think you would handle Marvin's situation? Explain.
2. (a) **Recall:** At the end of the story, what does Marvin decide to do?
(b) **Draw Conclusions:** What was the purpose of Marvin's trip with his father?
3. (a) **Infer:** What evidence indicates that the story is set on the moon? (b) **Analyze:** How does the choice of setting make the story more realistic?
4. (a) **Infer:** How did Earth come to be destroyed? (b) **Speculate:** What suggestions do you think Clarke would offer today to prevent a situation like the one in the story from occurring?

from
**Silent
Spring**

Rachel Carson

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards where, in spring, white clouds of bloom drifted above the green fields. In autumn, oak and maple and birch set up a blaze of color that flamed and flickered across a backdrop of pines. Then foxes barked in the hills and deer silently crossed the fields, half hidden in the mists of the fall mornings.

Literary Analysis

Theme Which details in this paragraph paint a picture of the beauty and energy of nature? Explain.

from *Silent Spring* ■ 153

Along the roads, laurel, viburnum and alder, great ferns and wildflowers delighted the traveler's eye through much of the year. Even in winter the roadsides were places of beauty, where countless birds came to feed on the berries and on the seed heads of the dried weeds rising above the snow. The countryside was, in fact, famous for the abundance and variety of its bird life, and when the flood of migrants was pouring through in spring and fall people traveled from great distances to observe them. Others came to fish the streams, which flowed clear and cold out of the hills and contained shady pools where trout lay. So it had been from the days many years ago when the first settlers raised their houses, sank their wells, and built their barns.

Then a strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death. The farmers

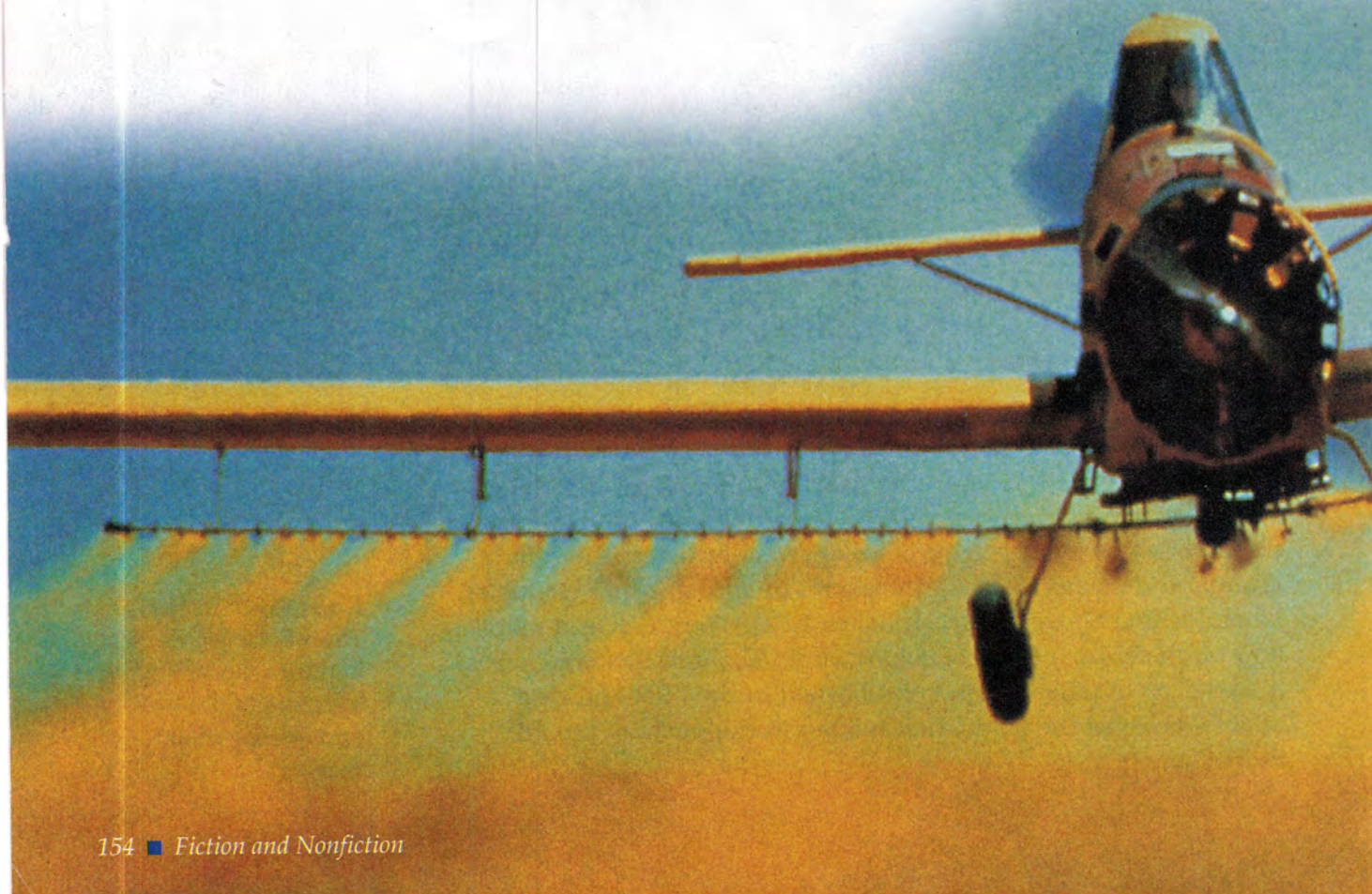
Vocabulary Builder

blight (blīt) *n.*

something that destroys or prevents growth

maladies (mal' ə dēz) *n.*
diseases

▼ **Critical Viewing** What might the author think about the aerial spraying of crops with chemicals that kill pests? **[Connect]**



spoke of much illness among their families. In the town the doctors had become more and more puzzled by new kinds of sickness appearing among their patients. There had been several sudden and unexplained deaths, not only among adults but even among children, who would be stricken suddenly while at play and die within a few hours.

There was a strange stillness. The birds, for example—where had they gone? Many people spoke of them, puzzled and disturbed. The feeding stations in the backyards were deserted. The few birds seen anywhere were moribund; they trembled violently and could not fly. It was a spring without voices. On the mornings that had once throbbed with the dawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound; only silence lay over the fields and woods and marsh.

On the farms the hens brooded, but no chicks hatched. The farmers complained that they were unable to raise any pigs—the

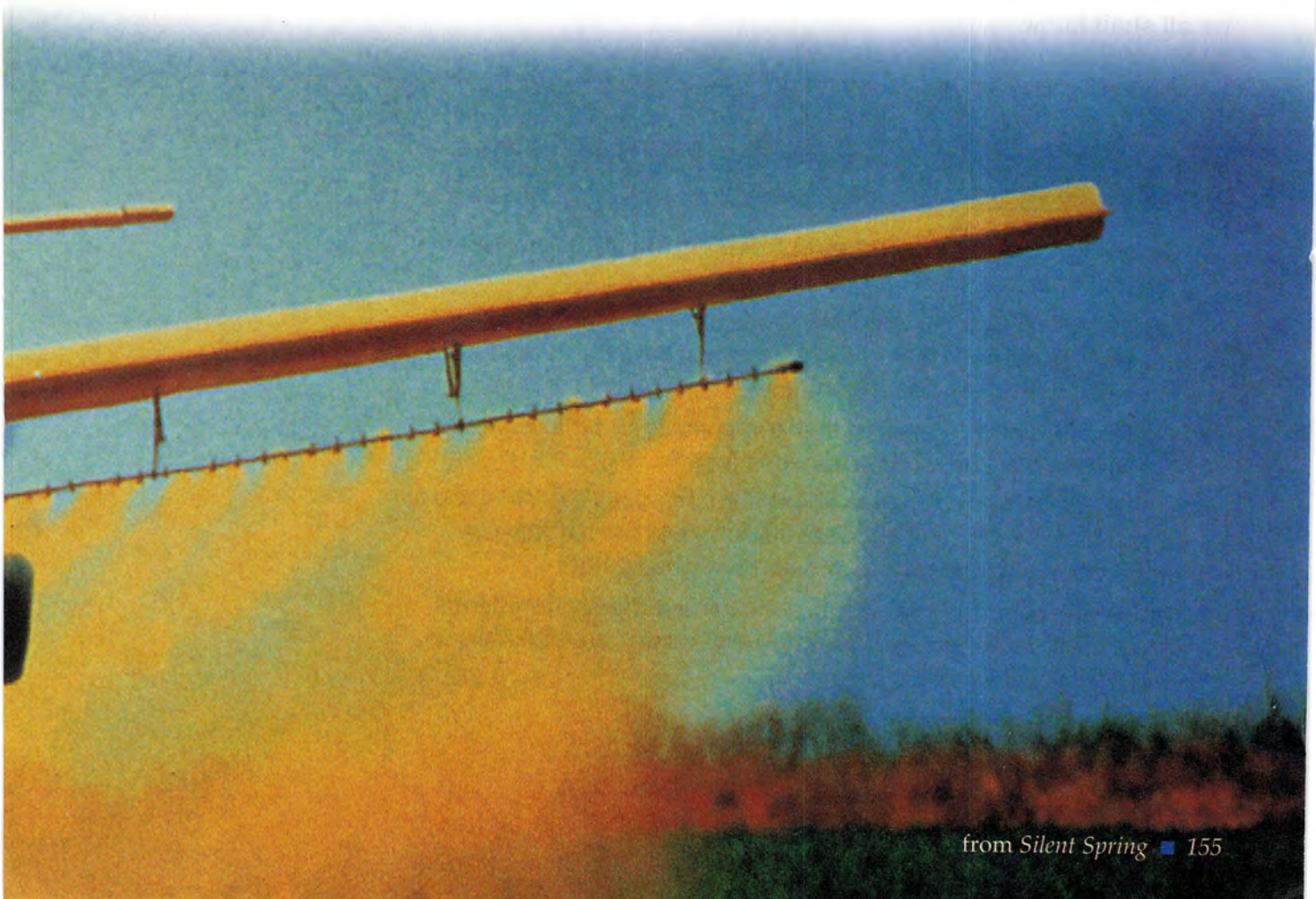
Vocabulary Builder

moribund (môr' i bund') *adj.* dying



Reading Check

What changes does the "strange blight" cause?



litters were small and the young survived only a few days. The apple trees were coming into bloom but no bees droned among the blossoms, so there was no pollination and there would be no fruit.

The roadsides, once so attractive, were now lined with browned and withered vegetation as though swept by fire. These, too, were silent, deserted by all living things. Even the streams were now lifeless. Anglers¹ no longer visited them, for all the fish had died.

In the gutters under the eaves and between the shingles of the roofs, a white granular powder still showed a few patches; some weeks before it had fallen like snow upon the roofs and the lawns, the fields and streams.

No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves.

This town does not actually exist, but it might easily have a thousand counterparts in America or elsewhere in the world. I know of no community that has experienced all the misfortunes I describe. Yet every one of these disasters has actually happened somewhere, and many real communities have already suffered a substantial number of them. A grim specter has crept upon us almost unnoticed, and this imagined tragedy may easily become a stark reality we all shall know.

1. **anglers** (an' glerz) *n.* people who fish with a line and hook.

Literary Analysis

Theme How do you react to this description of a sudden change? What message is the author suggesting?

Literary Analysis

Theme Is the theme stated directly here or is it implied? Explain.

Thinking About the Selection

1. **Respond:** What do you find most troubling about the environmental problems described in this excerpt? Explain.
2. (a) **Recall:** What is the condition of life at the beginning of this excerpt? (b) **Compare and Contrast:** How does the condition of life change as the narrative continues?
3. (a) **Recall:** What happens to the farm animals and the vegetation? (b) **Infer:** What causes this sudden change?
4. (a) **Recall:** What information about the town does Carson reveal at the end of the excerpt? (b) **Speculate:** Would the narrative be more effective if the town was real? Why or why not?
5. (a) **Recall:** According to Carson, who caused the environmental problems? (b) **Speculate:** What suggestions do you think Carson would make to people today?

Apply the Skills

"If I Forget Thee, Oh Earth . . ." • from *Silent Spring*

Comparing Themes

1. Use a chart like the one shown to analyze the themes expressed in "If I Forget Thee, Oh Earth . . ." and the excerpt from *Silent Spring*. List important details from each selection, what you think the details mean, and the theme of the selection.

Details from "If I Forget Thee, Oh Earth . . ."	What They Mean	Theme
Details from <i>Silent Spring</i>	What They Mean	Theme

2. (a) Using details from the chart, explain how the themes in the two selections are similar. (b) How is the theme expressed differently in each one?

Writing to Compare Literary Works

Write an essay in which you compare your reactions to "If I Forget Thee, Oh Earth . . ." and the excerpt from *Silent Spring*. In your response, consider how the author's choice to write fiction or nonfiction affects your reading experience. Use the following questions to get started.

- Do you feel more affected by the experiences of the fictional character Marvin or by the words of Rachel Carson, the author of *Silent Spring*?
- Do you find fiction or nonfiction more effective in expressing a theme?
- Why do you think an author would choose one genre over another when conveying a theme?

Vocabulary Builder

Practice For each item, write a sentence in which you use the word pair correctly.

1. purged; weeds
2. perennial; campaign
3. blight; garden
4. maladies; doctor
5. moribund; sadness

QuickReview

Theme: the central message or insight about life that is conveyed through a literary work

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Reading and Vocabulary Skills Review

Reading: Author's Purpose

Directions: Questions 1–5 are based on the following selections.

Selection 1

The streets weren't always this clean in our little town, the trees weren't always as green, and the quiet peaceful cadence of crickets and birds did not always ring in the woods. The effort that it took to reclaim our town was tremendous, and we are in danger of losing what we fought so hard to achieve.

Selection 2

It was the town I grew up in, one of those small towns that seem to float peacefully on—no issues that aren't solved in town meetings, no crime that is not petty, no problems. Of course, the town did contain one Mrs. Funk. Mrs. Funk was eccentric in the way only old women who have lived someplace all of their lives can be eccentric. It wasn't her 15 cats, or her propensity to call everyone "sir," or even her purple shutters that resulted in this distinction. It was her immensely amusing schedule, one an army general would value.

1. The details in Selection 1 suggest which of the following?
 - A The author is writing a scientific article.
 - B The author is familiar with the place.
 - C The author is writing an informative article.
 - D The author has a specific opinion.
2. Details in Selection 1 show that the author's purpose is probably
 - A to entertain.
 - B to persuade.
 - C to inform.
 - D to describe.
3. Details in Selection 2 suggest that the author's purpose is
 - A to entertain.
 - B to persuade.
 - C to inform.
 - D to describe.
4. Which of the following would be most useful in evaluating the author's purpose for Selection 1?
 - A a biography of the author
 - B a review of the book
 - C details of the entire selection
 - D comments on the author's Web site
5. The third sentence in Passage 2 helps the reader
 - A reevaluate the author's purpose.
 - B confirm that this is written to entertain.
 - C evaluate the position the author will take.
 - D confirm that this is written to inform.

Assessment Practice

A. Directions: Choose the word that best completes the sentence.

6. Conditioning is considered _____ to becoming a competent athlete.
A unnecessary
B vital
C trivial
D likely
7. Following directions exactly is not _____; it is important in any experiment.
A possible
B vital
C trivial
D appreciated
8. We choose not to _____ graphic pictures of the war.
A appreciate
B detect
C display
D vitalize
9. Animals can _____ odors of which humans are unaware.
A detect
B trivialize
C capture
D appreciate
10. Those who are trying to concentrate rarely _____ hearing loud music.
A detect
B trivialize
C capture
D appreciate
11. Swimming, running, and bicycling are all part of a _____.
A viaticum
B vitality
C triathlon
D vitate
12. Ancient Romans called traveling expenses _____.
A viaticum
B vitality
C triathlon
D vitate
13. The power to go on living is also referred to as _____.
A viaticum
B vitality
C triathlon
D vitate
14. An accurate name for a combination of three herbal products is _____.
A vitamin
B triherbal
C viaherbal
D triamin
15. A curriculum vitae is a list of important accomplishments in _____.
A life
B the first third of one's career
C the last third of one's career
D a specific job

Spelling Workshop

Content Area Words

Content area words are those that come from science, history, literature, and other subject areas that you may study.

An *Isthmus* or an *Island*? *Isthmus* and *island* are two examples of frequently misspelled content area words. While content area words are not necessarily difficult, they may have letters that are silent, like the *th* in *isthmus* or the *s* in *island*, or other challenging letter patterns. Focus on the words you may spell wrong and learn their correct spellings.

I hope this is an **Isthmus**
and not an **Island**.



Practice Read the clues. Then, on a separate piece of paper, write the word from the word list that is indicated by the clue.

1. the opposite of comedy
2. fractions, algebra, geometry
3. very cold region
4. two lines that never come together
5. important body parts
6. comparison between two unlike things
7. study of the mind
8. the world all around us
9. leave one's country to live elsewhere
10. water and steam rising from the earth

Word List

environment
emigrate
muscles
geyser
arctic
tragedy
psychology
parallel
mathematics
metaphor

A. Directions: Choose the letter of the sentence in which the underlined word is spelled correctly.

1. A Our class read a Greek tradgedy.
B The main character had to emigrate from his homeland.
C It seemed that every speech contained a metephor.
D The play showed that people can overcome a bad envirament.
2. A I have never been good at mathamatics.
B I can't even draw parralel lines.
C I get nervous and my mussles start to twitch.
D Should I see a psychology specialist?
3. A In an Ice Age, artic conditions would be widespread.
B Every giser would freeze.
C People would try to emmigrate to warmer areas.
D They would look for a better environment.
4. A The science-fiction story was set in a parrellel universe.
B People sat and studied mathematicicks all day.
C Everyone's muscles got weak from not being used.
D The story ended in tradeegy.

B. Directions: Write the letter of the correct spelling of the word to fill in the blank.

1. "The road was a ribbon" is a _____.
A metephor
B metaphor
C metafore
D metefor
2. Old Faithful is a famous _____.
A geiser
B giser
C geyser
D gyser
3. You can sometimes use _____ to train a pet.
A sychology
B sycholigy
C pschology
D psychology
4. Penguins do not live in the _____ region.
A artic
B arctic
C arctick
D artick
5. This exercise will stretch your leg _____.
A mussles
B musels
C musles
D muscles
6. That factory pollutes the _____.
A environment
B enviroment
C envirement
D envirinment

Writing Workshop

Exposition: Problem-and-Solution Essay

Some forms of expository writing engage us in the struggles and resolutions of our daily lives. In a **problem-and-solution essay**, an author identifies and explains a problem and then proposes a practical solution. Follow the steps in this workshop to write your own problem-and-solution essay.

Assignment Write a problem-and-solution essay about an issue that confronts your school or community.

What to Include Your problem-and-solution essay should feature the following elements:

- a statement of the problem and a suggested solution
- facts, statistics, and details that show the problem's scope and indicate how it can be solved
- language appropriate to the level of knowledge of your audience
- a logical organization
- error-free grammar, including correct use of pronouns

To preview the criteria on which your problem-and-solution essay may be assessed, see the rubric on page 169.



Writing Workshop: *Work in Progress*

If you have completed the Work-in-Progress assignments, you have several ideas in your portfolio that you might wish to pursue in your problem-and-solution essay. Continue to develop these ideas, or explore a new idea as you complete this Writing Workshop.



162 ■ Fiction and Nonfiction



To get a feel for the use of problem-and-solution structure in a speech, read “First Inaugural Address” by Franklin Delano Roosevelt on page 503.

Prewriting

Choosing Your Topic

To select a topic for your problem-and-solution essay, use one of the following strategies:

- **Media Scan** Review local newspapers and television news programs for items about issues and problems in your community. List problems for which you can imagine practical solutions, and select one as your topic.
- **Sentence Starters** Complete the following sentence starters and jot down any associated ideas that come to mind. Then, choose one of the issues generated by the sentence starters as your topic.
 - One thing that really annoys me is . . .
 - The biggest problem people my age face is . . .
 - Life would be better in my community if . . .
 - The world would be a much better place if . . .

Work in Progress

Review the work you did on pages 117 and 145.

Narrowing Your Topic

Create a problem profile. Once you have chosen a topic, create a profile to help you focus your essay on a specific aspect of the problem. Answer the following questions about the problem:

- Who is affected by the problem?
- What causes the problem to occur?
- Is there more than one cause of the problem?
- What are some possible solutions to the problem?

Gathering Details

Consider your audience. Once you have clearly defined the problem, collect the details and information you will need to start your draft. Assess all possible solutions and weed out the less practical ones. Then, determine whom you want to reach with your essay and which aspects of the problem affect them most. For example, if you are trying to reach community leaders, you may shape your message differently than if you are trying to reach a peer group. As you narrow your focus, identify the ideas that will have the strongest impact on your target audience.

Problem Profile

Problem: Litter is creating an unsafe and unsightly environment.

Who is affected? Everyone on Earth

What causes the problem?

Lack of:

- responsibility
- environmental education
- sense of ownership

What are the possible solutions? Stiffer fines, more policing, more environmental education, volunteer trash pickup

Writing Workshop

Drafting

Shaping Your Writing

Engage your audience immediately. To make the problem real to your audience, consider one of these strategies for starting your essay:

- **Personal example:** Provide a detail from your own experience.
- **Anecdote:** Give a factual account of how the problem has already affected others.
- **Scenario:** Present a hypothetical but realistic picture of future consequences if the problem is not addressed.

Outline the problem clearly. Use a sunburst organizer to display aspects of the central problem, including likely causes. Then, select and develop only those details that will make the problem clear, significant, and urgent to your audience.

Providing Elaboration

Select convincing details. You cannot “prove” your solution in advance, but you can persuade the audience that your proposal is likely to work by using the following types of evidence:

- **Statistics:** Provide relevant numerical data.
- **Expert opinions:** Include the advice of those who have training or experience related to your topic problem.
- **Comparable situations:** Describe other real-life difficulties that were resolved by actions similar to the ones you propose.

Make sure that you establish clear connections among the various types of evidence you use.

Address readers’ concerns. Include one or two skeptical questions. Then, provide well-supported answers that show why your solution is best.



To read the complete student model, see p. 168.

Student Model: Supporting Ideas With Evidence

... it is necessary to educate children early about the environmental consequences of littering. According to research done by Keep America Beautiful, a non-profit organization, most people do not feel responsible for public spaces.

The author includes expert opinion to support her ideas.



From the Author's Desk

Elizabeth McCracken On Word Choice



Elizabeth
McCracken

One of the best things about writing my novel *Niagara Falls All Over Again*, which tells the story of a comedy team, was that I could watch videotapes of old TV shows and movies, and claim that I was working. My favorites tapes were old episodes of a show that my beloved comic duo Abbott and Costello hosted once a month. This passage is basically just a description of what I saw when I was "working," watching *The Colgate Comedy Hour*.

*"Write about your
most beloved
obsessions."*

—Elizabeth McCracken

Professional Model:

from *Niagara Falls All Over Again*

We broke into television as the once-a-month hosts of a weekly hour-long live variety show. By 1951, our movie career was mostly over, and we were back where we'd begun, except famous, rich, and middle-aged: a thin man and a fat man on a stage, willing to do anything for a laugh. We were shameless. We insulted the band leader, we knocked down scenery on purpose, we tried to crack each other up. We broke props we'd need later, just so we could improvise first about the breakage, and then about the lack of props. Our old wheezing vaudeville jokes were new again, thanks to the postwar baby boom: the country was full of brand-new people with blissfully unsophisticated senses of humor. You could see Rocky search for the red light that told us which camera was paying attention, doing a slow burn and then saying, "Watch me, camera two," and tipping his hat. . . .

I have a weakness for repetition, both straight repeats (like all the We's) and slight variations, like *break*, *broke*.

Some writers say, Avoid adverbs. It's true that some people use adverbs to do the work that verbs and adjectives should do, but I use *blissfully* here as a joke—most people wouldn't see a lack of sophistication as *blissful*.

He's wearing a bowler hat. I draw my characters' clothing when I write (though I'm a very poor artist). I know them better if I know what they wear.

Writing Workshop

Revising

Revising Your Paragraphs

Support your generalizations. Look at each paragraph to be sure that the details support or explain the main idea of its topic sentence. Use the following strategy:

1. Highlight your topic sentence, the general statement in which you summarize the main idea of the paragraph.
2. Underline the supporting sentences that develop this idea.
3. Eliminate any sentences that do not support the main idea or that simply restate it.

Student Model: Revising to Support Generalizations

Litter is harmful for many reasons. For one, roadside litter is eventually washed into our waterways and oceans—water we use for drinking and recreation. Also, animals might entangle themselves or mistake trash for food and swallow it. Air pollution is also a serious problem.

Eliminating sentences that do not support the main idea makes the paragraph clearer and stronger.

Revising Your Word Choice

Evaluate your vocabulary. Review your draft as if you were a member of your target audience. Find specialized terms that need to be defined or vocabulary that seems too difficult or easy for your readers. Then, adjust your language accordingly.

General audience: Another way to fight fatigue is to exercise.

Target audience of experts: Another way to raise low levels of blood sugar is to get more exercise.

Peer Review: Exchange drafts with a partner. Review each other's work, circling words that are either too specialized and technical or too simple and basic for your target audiences. Then, revise your draft, replacing inappropriate terms with language that better suits your readers' experience and knowledge levels. Discuss your decisions with your partner.

Integrating Grammar Skills

Revising Faulty Pronoun-Antecedent Agreement

Pronouns are words that take the place of nouns. Antecedents are the nouns for which pronouns stand.

Identifying Errors in Pronoun-Antecedent Agreement Pronouns “disagree” with their antecedents when they are mismatched in number, person, or gender. A pronoun should agree with its antecedent in number:

Incorrect: *Anne and Natasha* reminded *her* parents.

Correct: *Anne and Natasha* reminded *their* parents. (plural)

Incorrect: *Neither Carl nor Jeff* remember *their* ID number.

Correct: *Neither Carl nor Jeff* remembers *his* ID number. (singular)

A pronoun should agree with its antecedent in person:

Incorrect: When a *person* hurries, *you* often make mistakes.

Correct: When a *person* hurries, *he or she* often makes mistakes. (third-person singular)

Correct: When *people* hurry, *they* often make mistakes. (third-person plural)

Fixing Errors in Pronoun-Antecedent Agreement To correct pronoun-antecedent errors, first identify the antecedent of each pronoun. As you work through each paragraph of your draft, consider the following:

1. For compound antecedents joined by *and*, use a plural personal pronoun.
2. For singular antecedents joined by *or* or *nor*, use a singular personal pronoun.
3. Check every occurrence of the pronoun *you* to make sure that you have not made a shift in person.

Gender of Third-Person Singular Pronouns

Masculine	Feminine	Neuter
he, him, his, himself	she, her, hers, herself	it, its, itself

Apply It to Your Editing

Review the first and last paragraphs in your draft. Underline each antecedent and circle each pronoun. Check the marked words for pronoun-antecedent agreement and fix any errors.

Prentice Hall Writing
and Grammar
Connection: Chapter
25, Section 2

Writing Workshop

Student Model: Naomi Barrowclough
Maplewood, NJ

Environmental Un-Consciousness

During a recent Earth Day cleanup, I became disgusted by the amount of trash I picked up within a two-hour period. People had thrown little papers, bits of plastic, and candy wrappers until the mess formed a multicolored carpet over the green grass. **Those who litter may not realize that litter creates serious environmental problems.**

We've all been told not to litter, but it does not seem to sink in. One person may think his or her contribution is only a microscopic addition when viewed against the whole. But if every person shared this sense of irresponsibility, Earth would soon be overwhelmed by pollution.

Litter is harmful for many reasons. For one, roadside litter eventually washes into waterways and oceans—water we use for drinking and recreation. Also, animals might entangle themselves or mistake trash for food and swallow it. In our public spaces, children spend a great deal of time in areas where they could be physically harmed by the pollution caused by litter.

There is no simple solution to the problem of litter, only an array of possible solutions with one strategy in common: **Create a feeling of ownership over public spaces.** Some of the most popular sites for litter are beaches and parks because people feel no sense of ownership over these places. These same people would never litter in their own homes.

To create a feeling of ownership, it is necessary to educate children early about the environmental consequences of littering. According to research done by Keep America Beautiful, a non-profit organization, most people do not feel responsible for public spaces. They think "someone else" will clean up. **To change this attitude, schools could lead field trips to local beaches or parks where students pick up trash and test water quality.** If kids have to fish two shopping carts from the side of a stream, as I did, they might think twice about throwing something else on the ground. If they see that contaminated water is harmful to both humans and wildlife, they might stop someone they see littering.

There is no easy way to stop littering. **Fines and policing alone will not do the trick because people will just look before they litter.** Until people understand that littering is irresponsible and has devastating environmental consequences, they will continue to litter. **The solution lies in education and creating a sense of ownership about our public spaces.**

In the opening paragraph, Naomi provides a general statement of the problem.

Here, the author provides greater detail to explain the problem more fully.

Naomi introduces a general solution here.

In this paragraph, specific strategies for achieving the solution are introduced.

In the final paragraph, Naomi addresses a potential concern and then restates her solution.

Editing and Proofreading

Check your draft for errors in spelling, grammar, and punctuation.

Focus on Spelling: As you proofread, circle words that you are not sure how to spell, frequently misspell, or seldom use. Then, use reference resources to confirm the correct spelling of the circled words.

Publishing and Presenting

To make the best use of your problem-and-solution essay, share it with people who can help you make a difference.

Send a letter. Send your essay to the appropriate government official, agency, or organization. When you receive a response, share it with your classmates in a presentation. Save both the essay and response in your portfolio.

Make a speech. Deliver your essay as a speech to a group within your school or community that shares your concerns about the problem. Afterward, lead a question-and-answer session. Be sure to modify or restate your answers if the audience seems confused. Report any consequences of your speech to your classmates.

Reflecting on Your Writing

Writer's Journal Jot down your thoughts on writing a problem-and-solution essay. Begin by answering these questions:

- Which prewriting and drafting strategies were most useful to you?
- What new insights or techniques may help you analyze and respond to a problem in the future?

Rubric for Self-Assessment

To assess your problem-and-solution essay, use the following rubric.

Criteria	Rating Scale				
	<i>not very</i>				<i>very</i>
Focus: How adequately do you explore the problem in the essay?	1	2	3	4	5
Organization: How well do you organize the steps of the solution?	1	2	3	4	5
Support/Elaboration: How convincing are your facts, details, and reasons?	1	2	3	4	5
Style: How appropriate is the language for the audience's knowledge level?	1	2	3	4	5
Conventions: How correct is your grammar, especially your use of pronouns?	1	2	3	4	5

Communications Workshop

Analyzing Broadcast Media Presentations

While television, radio, the Internet, and other media sources can provide valuable information, you should analyze information critically and evaluate its reliability.

Determine Purpose

Media presentations may be intended to entertain, to inform, to persuade, or to achieve a combination of purposes. Knowing the purpose of a presentation will help you establish expectations and evaluate the presentation.

Evaluating the Content

Evaluate evidence and opinions included in the presentation. Determine whether what is presented meets the following criteria.

- **Relevance:** Statements should be related to the point being made. Watch for statements that are included for their shock value only.
- **Reliability:** Facts should come from reliable, verifiable sources. Opinions should come from experts, individuals, or groups who have experience and knowledge. Propaganda often uses “facts” that have no basis.
- **Consistency:** Statements should be consistent. Watch for statements that are inconsistent and geared to sway an audience.

Evaluating the Methods

Think about the methods used to present the information.

- **Charged Language** Listen for words and phrases that are meant to manipulate, or affect your emotions.
- **Charged Images** Images can also affect emotions. The use of an unflattering image of someone will usually make you think negatively about that person.
- **Use of Stereotypes** Stereotypes are simplified and often negative depictions of groups of people. They are a type of charged, or emotionally laden, content and should not be present in reliable broadcasts.

Activity *Prepare and Deliver a Speech* Analyze a television news program or talk show using the Feedback Form as a guide. Share your conclusions in a class discussion.

Media Presentation Feedback Form

Rating System

Poor 1 2 3 4 5 Excellent

Use of Facts

- ☐ Relevant Facts
- ☐ Reliable Support
- ☐ Complete Support

Presentation

- ☐ Sets
- ☐ Graphics
- ☐ Speaker's Tone
- ☐ Speaker's Clarity

Does the presentation include charged language?

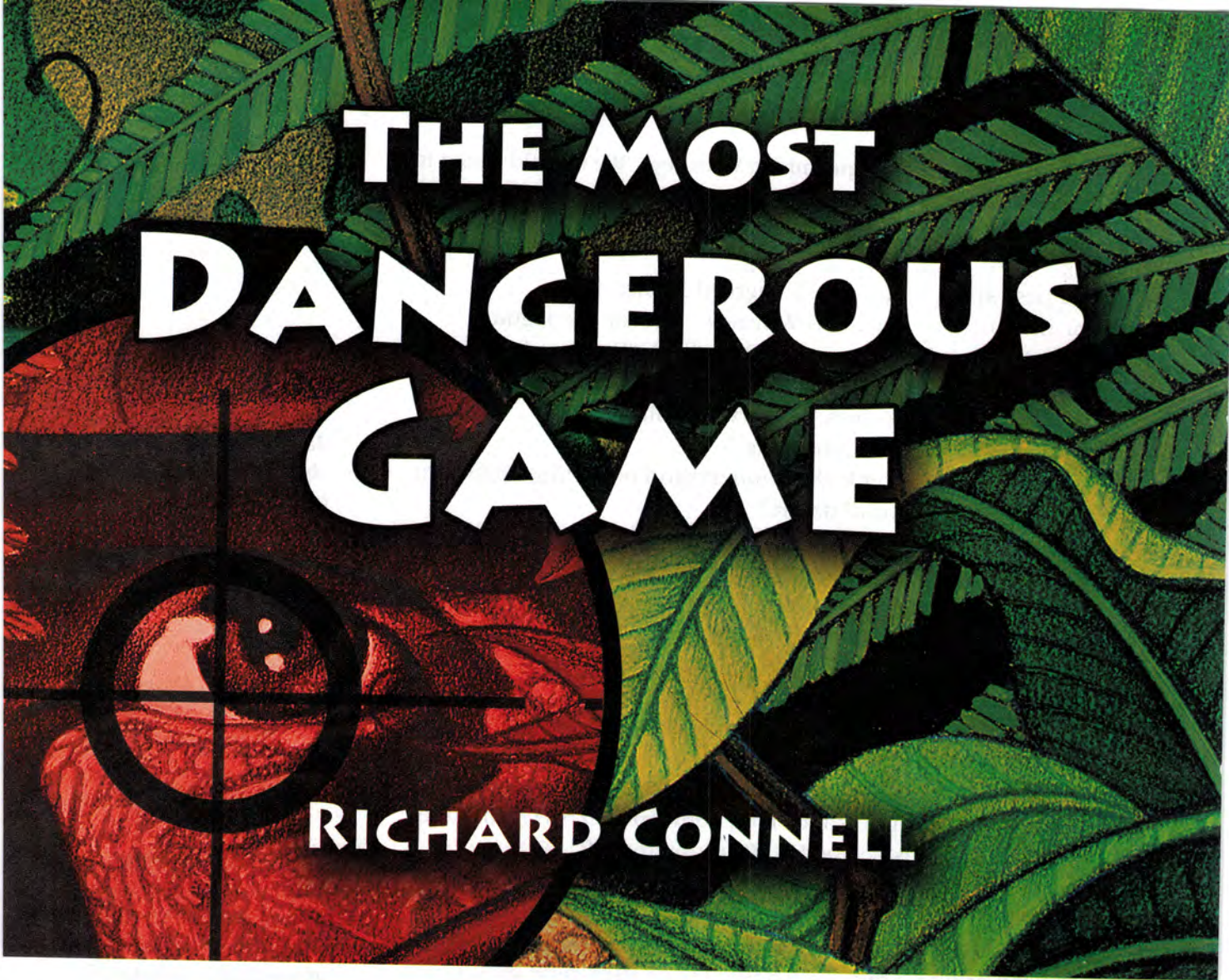
Does it include charged images?

Does it present stereotypes?

Conclusions

Was the presentation objective?

Was the presentation reliable?



THE MOST DANGEROUS GAME

RICHARD CONNELL

"Off there to the right—somewhere—is a large island," said Whitney. "It's rather a mystery—"

"What island is it?" Rainsford asked.

"The old charts call it 'Ship-Trap Island,'" Whitney replied. "A suggestive name, isn't it? Sailors have a curious dread of the place. I don't know why. Some superstition—"

"Can't see it," remarked Rainsford, trying to peer through the dank tropical night that was palpable as it pressed its thick warm blackness in upon the yacht.

"You've good eyes," said Whitney, with a laugh, "and I've seen you pick off a moose moving in the brown fall bush at four hundred yards, but even you can't see four miles or so through a moonless Caribbean¹ night."

1. **Caribbean** (kar' ə bē' ən) the Caribbean Sea, a part of the Atlantic Ocean, bounded by the north coast of South America, Central America, and the West Indies.

▲ Critical Viewing

Based on the details in this image, what do you think this story will be about? **[Speculate]**

Vocabulary Builder

palpable (pal' pə bəl)
adj. able to be felt;
easily perceived

"Not four yards," admitted Rainsford. "Ugh! It's like moist black velvet."

"It will be light in Rio," promised Whitney. "We should make it in a few days. I hope the jaguar guns have come from Purdey's. We should have some good hunting up the Amazon. Great sport, hunting."

"The best sport in the world," agreed Rainsford.

"For the hunter," amended Whitney. "Not for the jaguar."

"Don't talk rot, Whitney," said Rainsford. "You're a big-game hunter, not a philosopher. Who cares how a jaguar feels?"

"Perhaps the jaguar does," observed Whitney.

"Bah! They've no understanding."

"Even so, I rather think they understand one thing—fear. The fear of pain and the fear of death."

"Nonsense," laughed Rainsford. "This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes—the hunters and the huntees. Luckily, you and I are the hunters. Do you think we've passed that island yet?"

"I can't tell in the dark. I hope so."

"Why?" asked Rainsford.

"The place has a reputation—a bad one."

"Cannibals?" suggested Rainsford.

"Hardly. Even cannibals wouldn't live in such a God-forsaken place. But it's gotten into sailor lore, somehow. Didn't you notice that the crew's nerves seemed a bit jumpy today?"

"They were a bit strange, now you mention it. Even Captain Nielsen—"

"Yes, even that tough-minded old Swede, who'd go up to the devil himself and ask him for a light. Those fishy blue eyes held a look I never saw there before. All I could get out of him was: 'This place has an evil name among sea-faring men, sir.' Then he said to me, very gravely: 'Don't you feel anything?'—as if the air about us

Literary Analysis

Conflict How does Rainsford's attitude about hunting differ from Whitney's?

▼ Critical Viewing

In what ways does this image differ from the Caribbean Sea as it is described in the story?

In what ways is it similar? [**Compare and Contrast**]



was actually poisonous. Now, you mustn't laugh when I tell you this—I did feel something like a sudden chill.

"There was no breeze. The sea was as flat as a plate-glass window. We were drawing near the island then. What I felt was a—*a* mental chill; a sort of sudden dread."

"Pure imagination," said Rainsford. "One superstitious sailor can taint the whole ship's company with his fear."

"Maybe. But sometimes I think sailors have an extra sense that tells them when they are in danger. Sometimes I think evil is a tangible thing—with wave lengths, just as sound and light have. An evil place can, so to speak, broadcast vibrations of evil. Anyhow, I'm glad we're getting out of this zone. Well, I think I'll turn in now, Rainsford."

"I'm not sleepy," said Rainsford. "I'm going to smoke another pipe on the afterdeck."

"Good night, then, Rainsford. See you at breakfast."

"Right. Good night, Whitney."

There was no sound in the night as Rainsford sat there, but the muffled throb of the engine that drove the yacht swiftly through the darkness, and the swish and ripple of the wash of the propeller.

Rainsford, reclining in a steamer chair, *indolently* puffed on his favorite brier. The sensuous drowsiness of the night was on him. "It's so dark," he thought, "that I could sleep without closing my eyes; the night would be my eyelids—"

An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times.

Rainsford sprang up and moved quickly to the rail, mystified. He strained his eyes in the direction from which the reports had come, but it was like trying to see through a blanket. He leaped upon the rail and balanced himself there, to get greater elevation; his pipe,

Vocabulary Builder

indolently (in' də lənt
lē) *adv.* lazily; idly



Reading Check

What "two classes" does Rainsford believe make up the world?



striking a rope, was knocked from his mouth. He lunged for it; a short, hoarse cry came from his lips as he realized he had reached too far and had lost his balance. The cry was pinched off short as the blood-warm waters of the Caribbean Sea closed over his head.

He struggled up to the surface and tried to cry out, but the wash from the speeding yacht slapped him in the face and the salt water in his open mouth made him gag and strangle. Desperately he struck out with strong strokes after the receding lights of the yacht, but he stopped before he had swum fifty feet. A certain cool-headedness had come to him; it was not the first time he had been in a tight place. There was a chance that his cries could be heard by someone aboard the yacht, but that chance was slender, and grew more slender as the yacht raced on. He wrestled himself out of his clothes, and shouted with all his power. The lights of the yacht became faint and ever-vanishing fireflies; then they were blotted out entirely by the night.

Rainsford remembered the shots. They had come from the right, and doggedly he swam in that direction, swimming with slow, deliberate strokes, conserving his strength. For a seemingly endless time he fought the sea. He began to count his strokes; he could do possibly a hundred more and then—

Rainsford heard a sound. It came out of the darkness, a high screaming sound, the sound of an animal in an extremity of anguish and terror.

He did not recognize the animal that made the sound; he did not try to; with fresh vitality he swam toward the sound. He heard it again; then it was cut short by another noise, crisp, staccato.

"Pistol shot," muttered Rainsford, swimming on.

Ten minutes of determined effort brought another sound to his ears—the most welcome he had ever heard—the muttering and growling of the sea breaking on a rocky shore. He was almost on the rocks before he saw them; on a night less calm he would have been shattered against them. With his remaining strength he dragged himself from the swirling waters. Jagged crags appeared to jut into the opaqueness, he forced himself upward, hand over hand. Gasping, his hands raw, he reached a flat place at the top. Dense jungle came down to the very edge of the cliffs. What perils that tangle of trees and underbrush might hold for him did not concern Rainsford just then. All he knew was that he was safe from his enemy, the sea, and that utter weariness was on him. He flung himself down at the jungle edge and tumbled headlong into the deepest sleep of his life.

When he opened his eyes he knew from the position of the sun that it was late in the afternoon. Sleep had given him new vigor; a

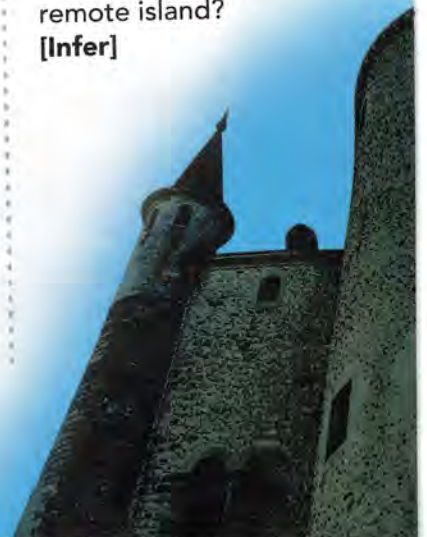
Literary Analysis

Conflict With what external conflict is Rainsford suddenly confronted?

► Critical Viewing

Why is Rainsford surprised to find a building, like the one shown here, on the remote island?

[Infer]



sharp hunger was picking at him. He looked about him, almost cheerfully.

"Where there are pistol shots, there are men. Where there are men, there is food," he thought. But what kind of men, he wondered, in so forbidding a place? An unbroken front of snarled and ragged jungle fringed the shore.

He saw no sign of a trail through the closely knit web of weeds and trees; it was easier to go along the shore, and Rainsford floundered along by the water. Not far from where he had landed, he stopped.

Some wounded thing, by the evidence a large animal, had thrashed about in the underbrush; the jungle weeds were crushed down and the moss was lacerated; one patch of weeds was stained crimson. A small, glittering object not far away caught Rainsford's eye and he picked it up. It was an empty cartridge.

"A twenty-two," he remarked. "That's odd. It must have been a fairly large animal too. The hunter had his nerve with him to tackle it with a light gun. It's clear that the brute put up a fight. I suppose the first three shots I heard was when the hunter flushed his quarry and wounded it. The last shot was when he trailed it here and finished it."

He examined the ground closely and found what he had hoped to find—the print of hunting boots. They pointed along the cliff in the direction he had been going. Eagerly he hurried along, now slipping on a rotten log or a loose stone, but making headway; night was beginning to settle down on the island.

Bleak darkness was blacking out the sea and jungle when Rainsford sighted the lights. He came upon them as he turned a crook in the coast line, and his first thought was that he had come upon a village, for there were many lights. But as he forged along he saw to his great astonishment that all the lights were in one enormous building—a lofty structure with pointed towers plunging upward into the gloom. His eyes made out the shadowy outlines of a palatial château;² it was set on a high bluff, and on three sides of it cliffs dived down to where the sea licked greedy lips in the shadows.

"Mirage," thought Rainsford. But it was no mirage, he found, when he opened the tall spiked iron gate. The stone steps were real enough; the massive

2. **palatial** (pə lā' shəl) **château** (sha tō') a mansion as luxurious as a palace.

Reading Skill

Making Inferences

What inferences does Rainsford make based on the evidence of pistol shots?



Reading Check

As Rainsford swims for shore, what sounds does he hear coming out of the darkness?



door with a leering gargoyle³ for a knocker was real enough; yet about it all hung an air of unreality.

He lifted the knocker, and it creaked up stiffly, as if it had never before been used. He let it fall, and it startled him with its booming loudness. He thought he heard steps within; the door remained closed. Again Rainsford lifted the heavy knocker, and let it fall. The door opened then, opened as suddenly as if it were on a spring, and Rainsford stood blinking in the river of glaring gold light that poured out. The first thing Rainsford's eyes discerned was the largest man Rainsford had ever seen—a gigantic creature, solidly made and black-bearded to the waist. In his hand the man held a long-barreled revolver, and he was pointing it straight at Rainsford's heart.

Out of the snarl of beard two small eyes regarded Rainsford.

"Don't be alarmed," said Rainsford, with a smile which he hoped was disarming. "I'm no robber. I fell off a yacht. My name is Sanger Rainsford of New York City."

The menacing look in the eyes did not change. The revolver pointed as rigidly as if the giant were a statue. He gave no sign that he understood Rainsford's words, or that he had even heard them. He was dressed in uniform, a black uniform trimmed with gray astrakhan.⁴

"I'm Sanger Rainsford of New York," Rainsford began again. "I fell off a yacht. I am hungry."

The man's only answer was to raise with his thumb the hammer of his revolver. Then Rainsford saw the man's free hand go to his forehead in a military salute, and he saw him click his heels together and stand at attention. Another man was coming down the broad marble steps, an erect, slender man in evening clothes. He advanced to Rainsford and held out his hand.

In a cultivated voice marked by a slight accent that gave it added precision and deliberateness, he said: "It is a very great pleasure and honor to welcome Mr. Sanger Rainsford, the celebrated hunter, to my home."

Automatically Rainsford shook the man's hand.

"I've read your book about hunting snow leopards in Tibet, you see," explained the man. "I am General Zaroff."

Rainsford's first impression was that the man was singularly handsome; his second was that there was an original, almost bizarre quality about the general's face. He was a tall man past middle age, for his hair was a vivid white; but his thick eyebrows and pointed military mustache were as black as the night from

Reading Skill

Making Inferences

Which details here lead you to infer that the two men Rainsford meets have a shared military past? Explain.

3. **gargoyle** (gär' goil') *n.* strange and distorted animal form projecting from a building.
4. **astrakhan** (as' trə kən) *n.* loosely curled fur made from the skins of very young lambs.

which Rainsford had come. His eyes, too, were black and very bright. He had high cheek bones, a sharp-cut nose, a spare, dark face, the face of a man used to giving orders, the face of an aristocrat. Turning to the giant in uniform, the general made a sign. The giant put away his pistol, saluted, withdrew.

"Ivan is an incredibly strong fellow," remarked the general, "but he has the misfortune to be deaf and dumb. A simple fellow, but, I'm afraid, like all his race, a bit of a savage."

"Is he Russian?"

"He is a Cossack," said the general, and his smile showed red lips and pointed teeth. "So am I."

"Come," he said, "we shouldn't be chatting here. We can talk later. Now you want clothes, food, rest. You shall have them. This is a most restful spot."

Ivan had reappeared, and the general spoke to him with lips that moved but gave forth no sound.

"Follow Ivan, if you please, Mr. Rainsford," said the general. "I was about to have my dinner when you came. I'll wait for you. You'll find that my clothes will fit you, I think."

It was to a huge, beam-ceilinged bedroom with a canopied bed big enough for six men that Rainsford followed the silent giant. Ivan laid out an evening suit, and Rainsford, as he put it on, noticed that it came from a London tailor who ordinarily cut and sewed for none below the rank of duke.

The dining room to which Ivan conducted him was in many ways remarkable. There was a medieval magnificence about it; it suggested a baronial hall of feudal times with its oaken panels, its high ceiling, its vast refectory table where twoscore men could sit down to eat. About the hall were the mounted heads of many animals—lions, tigers, elephants, moose, bears; larger or more perfect specimens Rainsford had never seen. At the great table the general was sitting, alone.

"You'll have a cocktail, Mr. Rainsford," he suggested. The cocktail was surpassingly good; and, Rainsford noted, the table appointments were of the finest—the linen, the crystal, the silver, the china.

They were eating *borsch*, the rich, red soup with whipped cream so dear to Russian palates. Half apologetically General Zaroff said: "We do our best to preserve the amenities of civilization here. Please

Literature in Context

History Connection

Cossacks Ivan and Zaroff are Cossacks, members of a people from southern Russia who also made up a special Russian military unit. As a people, Cossacks were famous for their fierceness, and the soldiers enjoyed a privileged status. Because of their elite position, these soldiers were also fiercely independent. When the czar—the ruler of Russia—was overthrown in the Russian Revolution of 1917, Cossacks like Zaroff were executed or forced into exile. As a Cossack, Zaroff is unwilling to acknowledge that the rules of ordinary people apply to him.

Connect to the Literature

What traits does Zaroff exhibit that might be due, in part, to his having been a Cossack?



◀ **Czar Nicholas II**, overthrown in the Russian Revolution of 1917

✓ Reading Check

With what objects is Zaroff's dining room decorated?

forgive any lapses. We are well off the beaten track, you know. Do you think the champagne has suffered from its long ocean trip?"

"Not in the least," declared Rainsford. He was finding the general a most thoughtful and affable host, a true cosmopolite.⁵ But there was one small trait of the general's that made Rainsford uncomfortable. Whenever he looked up from his plate he found the general studying him, appraising him narrowly.

"Perhaps," said General Zaroff, "you were surprised that I recognized your name. You see, I read all books on hunting published in English, French, and Russian. I have but one passion in my life, Mr. Rainsford, and it is the hunt."

"You have some wonderful heads here," said Rainsford as he ate a particularly well cooked filet mignon. "That Cape buffalo is the largest I ever saw."

"Oh, that fellow. Yes, he was a monster."

"Did he charge you?"

"Hurled me against a tree," said the general. "Fractured my skull. But I got the brute."

"I've always thought," said Rainsford, "that the Cape buffalo is the most dangerous of all big game."

For a moment the general did not reply; he was smiling his curious red-lipped smile. Then he said slowly: "No. You are wrong, sir. The Cape buffalo is not the most dangerous big game." He sipped his wine. "Here in my preserve on this island," he said in the same slow tone, "I hunt more dangerous game."

Rainsford expressed his surprise. "Is there big game on this island?"

The general nodded. "The biggest."

"Really?"

"Oh, it isn't here naturally, of course. I have to stock the island."

"What have you imported, general?" Rainsford asked. "Tigers?"

The general smiled. "No," he said. "Hunting tigers ceased to interest me some years ago. I exhausted their possibilities, you see. No thrill left in tigers, no real danger. I live for danger, Mr. Rainsford."

The general took from his pocket a gold cigarette case and offered his guest a long black cigarette with a silver tip; it was perfumed and gave off a smell like incense.

"We will have some capital hunting, you and I," said the general. "I shall be most glad to have your society."

"But what game—" began Rainsford.

Literary Analysis

Conflict Explain how Rainsford's discomfort in this passage is both an internal and an external conflict.



5. **cosmopolite** (kāz mǎp' ə līt') *n.* person at home in all parts of the world.

"I'll tell you," said the general. "You will be amused, I know. I think I may say, in all modesty, that I have done a rare thing. I have invented a new sensation. May I pour you another glass of port, Mr. Rainsford?"

"Thank you, general."

The general filled both glasses, and said: "God makes some men poets. Some He makes kings, some beggars. Me He made a hunter. My hand was made for the trigger, my father said. He was a very rich man with a quarter of a million acres in the Crimea,⁶ and he was an ardent sportsman. When I was only five years old he gave me a little gun, specially made in Moscow for me, to shoot sparrows with. When I shot some of his prize turkeys with it, he did not punish me; he complimented me on my marksmanship. I killed my first bear in the Caucasus⁷ when I was ten. My whole life has been one prolonged hunt. I went into the army—it was expected of noblemen's sons—and for a time commanded a division of Cossack cavalry, but my real interest was always the hunt. I have hunted every kind of game in every land. It would be impossible for me to tell you how many animals I have killed."

The general puffed at his cigarette.

"After the debacle⁸ in Russia I left the country, for it was imprudent for an officer of the Czar to stay there. Many noble Russians lost everything. I, luckily, had invested heavily in American securities, so I shall never have to open a tea room in Monte Carlo or drive a taxi in Paris. Naturally, I continued to hunt—grizzlies in your Rockies, crocodiles in the Ganges, rhinoceroses in East Africa. It was in Africa that the Cape buffalo hit me and laid me up for six months. As soon as I recovered I started for the Amazon to hunt jaguars, for I had heard they were unusually cunning. They weren't." The Cossack sighed. "They were no match at all for a hunter with his wits about him, and a high-powered rifle. I was bitterly disappointed. I was lying in my tent with a splitting headache one night when a terrible thought pushed its way into my mind. Hunting was beginning to bore me! And hunting, remember, had been my life. I have heard that in America business men often go to pieces when they give up the business that has been their life."

"Yes, that's so," said Rainsford.

The general smiled. "I had no wish to go to pieces," he said. "I must do something. Now, mine is an analytical mind, Mr. Rainsford. Doubtless that is why I enjoy the problems of the chase."

"No doubt, General Zaroff."

Reading Skill

Making Inferences

How do the details about Zaroff's life support the inference that he feels neither guilt nor fear concerning hunting?



Reading Check

Why does Zaroff recognize Rainsford's name?

6. **Crimea** (krī mē' ə) region in southwestern Ukraine extending into the Black Sea.

7. **Caucasus** (kō' kə sēs) mountain range between the Black and Caspian seas.

8. **debacle** (dī bā' kəl) *n.* bad defeat (Zaroff is referring to the Russian Revolution of 1917, a defeat for upper-class Russians like himself).

"So," continued the general, "I asked myself why the hunt no longer fascinated me. You are much younger than I am, Mr. Rainsford, and have not hunted as much, but you perhaps can guess the answer."

"What was it?"

"Simply this: hunting had ceased to be what you call 'a sporting proposition.' It had become too easy. I always got my quarry. Always. There is no greater bore than perfection."

The general lit a fresh cigarette.

"No animal had a chance with me any more. That is no boast; it is a mathematical certainty. The animal had nothing but his legs and his instinct. Instinct is no match for reason. When I thought of this it was a tragic moment for me, I can tell you."

Rainsford leaned across the table, absorbed in what his host was saying.

"It came to me as an inspiration what I must do," the general went on.

"And that was?"

The general smiled the quiet smile of one who has faced an obstacle and surmounted it with success. "I had to invent a new animal to hunt," he said.

"A new animal? You're joking."

"Not at all," said the general. "I never joke about hunting. I needed a new animal. I found one. So I bought this island, built this house, and here I do my hunting. The island is perfect for my purpose—there are jungles with a maze of trails in them, hills, swamps—"

"But the animal, General Zaroff?"

"Oh," said the general, "it supplies me with the most exciting hunting in the world. No other hunting compares with it for an instant. Every day I hunt, and I never grow bored now, for I have a quarry with which I can match my wits."

Rainsford's bewilderment showed in his face.

"I wanted the ideal animal to hunt," explained the general. "So I said: 'What are the attributes of an ideal quarry?' And the answer was, of course: 'It must have courage, cunning, and, above all, it must be able to reason.'"

"But no animal can reason," objected Rainsford.

"My dear fellow," said the general, "there is one that can."

"But you can't mean—" gasped Rainsford.

"And why not?"

"I can't believe you are serious, General Zaroff. This is a grisly joke."

"Why should I not be serious? I am speaking of hunting."

Literary Analysis

Conflict How was the "tragic moment" Zaroff refers to the sign of an internal conflict?

"Hunting? General Zaroff, what you speak of is murder."

The general laughed with entire good nature. He regarded Rainsford quizzically. "I refuse to believe that so modern and civilized a young man as you seem to be harbors romantic ideas about the value of human life. Surely your experiences in the war—"

"Did not make me condone cold-blooded murder," finished Rainsford stiffly.

Laughter shook the general. "How extraordinarily droll you are!" he said. "One does not expect nowadays to find a young man of the educated class, even in America, with such a naive, and, if I may say so, mid-Victorian point of view.⁹ It's like finding a snuff-box in a limousine. Ah, well, doubtless you had Puritan ancestors. So many Americans appear to have had. I'll wager you'll forget your notions when you go hunting with me. You've a genuine new thrill in store for you, Mr. Rainsford."

"Thank you, I'm a hunter, not a murderer."

"Dear me," said the general, quite unruffled, "again that unpleasant word. But I think I can show you that your scruples are quite ill founded."

"Yes?"

"Life is for the strong, to be lived by the strong, and, if need be, taken by the strong. The weak of the world were put here to give the strong pleasure. I am strong. Why should I not use my gift? If I wish to hunt, why should I not? I hunt the scum of the earth—sailors from tramp ships—lascars,¹⁰ blacks, Chinese, whites, mongrels—a thoroughbred horse or hound is worth more than a score of them."

"But they are men," said Rainsford hotly.

"Precisely," said the general. "That is why I use them. It gives me pleasure. They can reason, after a fashion. So they are dangerous."

"But where do you get them?"

The general's left eyelid fluttered down in a wink. "This island is called Ship-Trap," he answered. "Sometimes an angry god of the high seas sends them to me. Sometimes, when Providence is not so kind, I help Providence a bit. Come to the window with me."

Rainsford went to the window and looked out toward the sea.

"Watch! Out there!" exclaimed the general, pointing into the night. Rainsford's eyes saw only blackness, and then, as the general pressed a button, far out to sea Rainsford saw the flash of lights.

The general chuckled. "They indicate a channel," he said, "where there's none: giant rocks with razor edges crouch like a sea monster with wide-open jaws. They can crush a ship as easily as I crush this

Literary Analysis

Conflict and Epiphany What does Rainsford suddenly understand about Zaroff?

Vocabulary Builder

scruples (skrōō' pelz) *n.* misgivings about something one feels is wrong



Reading Check

What does Zaroff do to ease his boredom with hunting?

9. **mid-Victorian point of view** a point of view emphasizing proper behavior and associated with the time of Queen Victoria of England (1819–1901).

10. **lascars** (las' kərz) *n.* Indian or East Indian sailors, employed on European ships.

nut." He dropped a walnut on the hardwood floor and brought his heel grinding down on it. "Oh, yes," he said, casually, as if in answer to a question, "I have electricity. We try to be civilized here."

"Civilized? And you shoot down men?"

A trace of anger was in the general's black eyes, but it was there for but a second, and he said, in his most pleasant manner: "Dear me, what a righteous young man you are! I assure you I do not do the thing you suggest. That would be barbarous. I treat these visitors with every consideration. They get plenty of good food and exercise. They get into splendid physical condition. You shall see for yourself tomorrow."

"What do you mean?"

"We'll visit my training school," smiled the general. "It's in the cellar. I have about a dozen pupils down there now. They're from the Spanish bark San Lucar that had the bad luck to go on the rocks out there. A very inferior lot, I regret to say. Poor specimens and more accustomed to the deck than to the jungle."

He raised his hand, and Ivan, who served as waiter, brought thick Turkish coffee. Rainsford, with an effort, held his tongue in check.

"It's a game, you see," pursued the general blandly. "I suggest to one of them that we go hunting. I give him a supply of food and an excellent hunting knife. I give him three hours' start. I am to follow, armed only with a pistol of the smallest caliber and range. If my quarry eludes me for three whole days, he wins the game. If I find him"—the general smiled—"he loses."

"Suppose he refuses to be hunted?"

"Oh," said the general, "I give him his option, of course. He need not play the game if he doesn't wish to. If he does not wish to hunt, I turn him over to Ivan. Ivan once had the honor of serving as official knouter¹¹ to the Great White Czar, and he has his own ideas of sport. Invariably, Mr. Rainsford, invariably they choose the hunt."

"And if they win?"

The smile on the general's face widened. "To date I have not lost," he said.

Then he added, hastily: "I don't wish you to think me a braggart, Mr. Rainsford. Many of them afford only the most elementary sort of problem. Occasionally I strike a tartar.¹² One almost did win. I eventually had to use the dogs."

"The dogs?"

"This way, please. I'll show you."

11. **knouter** (nou' ə) *n.* someone who beats criminals with a leather whip, or knout.

12. **tartar** (tärt' ə) *n.* stubborn, violent person.

Reading Skill

Making Inferences

Based on this description, what can you infer about the method Zaroff uses to lure his quarry to the island?

Literary Analysis

Conflict Is Zaroff's statement that his captives do not have to participate in the hunt true? Explain.

The general steered Rainsford to a window. The lights from the windows sent a flickering illumination that made grotesque patterns on the courtyard below, and Rainsford could see moving about there a dozen or so huge black shapes; as they turned toward him, their eyes glittered greenly.

"A rather good lot, I think," observed the general. "They are let out at seven every night. If anyone should try to get into my house—or out of it—something extremely regrettable would occur to him." He hummed a snatch of song from the *Folies Bergère*.¹³

"And now," said the general, "I want to show you my new collection of heads. Will you come with me to the library?"

"I hope," said Rainsford, "that you will excuse me tonight, General Zaroff. I'm really not feeling at all well."

"Ah, indeed?" the general inquired solicitously. "Well, I suppose that's only natural, after your long swim. You need a good, restful night's sleep. Tomorrow you'll feel like a new man, I'll wager. Then we'll hunt, eh? I've one rather promising prospect—"

Rainsford was hurrying from the room.

"Sorry you can't go with me tonight," called the general. "I expect rather fair sport—a big, strong black. He looks resourceful—Well good night, Mr. Rainsford; I hope you have a good night's rest."

The bed was good, and the pajamas of the softest silk, and he was tired in every fiber of his being, but nevertheless Rainsford could not quiet his brain with the opiate of sleep. He lay, eyes wide open. Once he thought he heard stealthy steps in the corridor outside his room. He sought to throw open the door; it would not open. He went to the window and looked out. His room was high up in one of the towers. The lights of the château were out now, and it was dark and silent, but there was a fragment of sallow moon, and by its wan light he could see, dimly, the courtyard; there, weaving in and out in the pattern of shadow, were black, noiseless forms; the hounds heard him at the window and looked up, expectantly, with their green eyes. Rainsford went back to the bed and lay down. By



▲ Critical Viewing

Why might Zaroff have used dogs like these on his hunts?

[Connect]

Reading Skill

Making Inferences

What kind of heads do you think Zaroff wants to show Rainsford? Explain.



Reading Check

Who are the "pupils" in Zaroff's cellar?

13. *Folies* (fô' lê) *Bergère* (ber zher') musical theater in Paris.



many methods he tried to put himself to sleep. He had achieved a doze when, just as morning began to come, he heard, far off in the jungle, the faint report of a pistol.

General Zaroff did not appear until luncheon. He was dressed faultlessly in the tweeds of a country squire. He was solicitous about the state of Rainsford's health.

"As for me," sighed the general, "I do not feel so well. I am worried, Mr. Rainsford. Last night I detected traces of my old complaint."

To Rainsford's questioning glance the general said: "Ennui. Boredom."

Then, taking a second helping of crêpes suzette, the general explained: "The hunting was not good last night. The fellow lost his head. He made a straight trail that offered no problems at all. That's the trouble with these sailors; they have dull brains to begin with, and they do not know how to get about in the woods. They do excessively stupid and obvious things. It's most annoying. Will you have another glass of Chablis, Mr. Rainsford?"

"General," said Rainsford firmly, "I wish to leave this island at once."

The general raised his thickets of eyebrows; he seemed hurt. "But, my dear fellow," the general protested, "you've only just come. You've had no hunting—"

"I wish to go today," said Rainsford. He saw the dead black eyes of the general on him, studying him. General Zaroff's face suddenly brightened.

He filled Rainsford's glass with venerable Chablis from a dusty bottle.

"Tonight," said the general, "we will hunt—you and I."

Rainsford shook his head. "No, general," he said. "I will not hunt."

The general shrugged his shoulders and delicately ate a hothouse grape. "As you wish, my friend," he said. "The choice rests entirely with you. But may I not venture to suggest that you will find my idea of sport more diverting than Ivan's?"

He nodded toward the corner to where the giant stood, scowling, his thick arms crossed on his hogshead of chest.

"You don't mean—" cried Rainsford.

"My dear fellow," said the general, "have I not told you I always mean what I say about hunting? This is really an inspiration. I drink to a foeman worthy of my steel—at last."

The general raised his glass, but Rainsford sat staring at him.

"You'll find this game worth playing," the general said enthusiastically. "Your brain against mine. Your woodcraft against

Literary Analysis

Conflict How does Rainsford's statement about wishing to leave make his internal conflict an external one?

Reading Skill

Making Inferences

What inference can you make about the hunting trip Zaroff is suggesting?

mine. Your strength and stamina against mine. Outdoor chess! And the stake is not without value, eh?"

"And if I win—" began Rainsford huskily.

"I'll cheerfully acknowledge myself defeated if I do not find you by midnight of the third day," said General Zaroff. "My sloop will place you on the mainland near a town."

The general read what Rainsford was thinking.

"Oh, you can trust me," said the Cossack. "I will give you my word as a gentleman and a sportsman. Of course you, in turn, must agree to say nothing of your visit here."

"I'll agree to nothing of the kind," said Rainsford.

"Oh," said the general, "in that case— But why discuss that now? Three days hence we can discuss it over a bottle of Veuve Cliquot, unless—"

The general sipped his wine.

Then a businesslike air animated him. "Ivan," he said to Rainsford, "will supply you with hunting clothes, food, a knife. I suggest you wear moccasins; they leave a poorer trail. I suggest too that you avoid the big swamp in the southeast corner of the island. We call it Death Swamp. There's quicksand there. One foolish fellow tried it. The deplorable part of it was that Lazarus followed him. You can imagine my feelings, Mr. Rainsford. I loved Lazarus; he was the finest hound in my pack. Well, I must beg you to excuse me now. I always take a siesta after lunch. You'll hardly have time for a nap, I fear. You'll want to start, no doubt. I shall not follow till dusk. Hunting at night is so much more exciting than by day, don't you think? Au revoir,¹⁴ Mr. Rainsford, au revoir."

General Zaroff, with a deep, courtly bow, strolled from the room.

From another door came Ivan. Under one arm he carried khaki hunting clothes, a haversack of food, a leather sheath containing a long-bladed hunting knife; his right hand rested on a cocked revolver thrust in the crimson sash about his waist. . . .

Rainsford had fought his way through the bush for two hours. "I must keep my nerve. I must keep my nerve," he said through tight teeth.

He had not been entirely clear-headed when the château gates snapped shut behind him.

14. **Au** (ō) **revoir** (re vwär') French for "until we meet again."

 Reading Check

What two suggestions does Zaroff give Rainsford before they begin the hunt?

His whole idea at first was to put distance between himself and General Zaroff, and, to this end, he had plunged along, spurred on by the sharp rowels of something very like panic. Now he had got a grip on himself, had stopped, and was taking stock of himself and the situation.

He saw that straight flight was futile; inevitably it would bring him face to face with the sea. He was in a picture with a frame of water, and his operations, clearly, must take place within that frame.

"I'll give him a trail to follow," muttered Rainsford, and he struck off from the rude paths he had been following into the trackless wilderness. He executed a series of intricate loops; he doubled on his trail again and again, recalling all the lore of the fox hunt, and all the dodges of the fox. Night found him leg-weary, with his hands and face lashed by the branches, on a thickly wooded ridge. He knew it would be insane to blunder on through the dark, even if he had the strength. His need for rest was imperative and he thought: "I have played the fox, now I must play the cat of the fable." A big tree with a thick trunk and outspread branches was nearby, and, taking care to leave not the slightest mark, he climbed up into the crotch, and stretching out on one of the broad limbs, after a fashion, rested. Rest brought him new confidence and almost a feeling of security. Even so zealous a hunter as General Zaroff could not trace him there, he told himself; only the devil himself could follow that complicated trail through the jungle after dark. But, perhaps, the general was a devil—

An apprehensive night crawled slowly by like a wounded snake, and sleep did not visit Rainsford, although the silence of a dead world was on the jungle. Toward morning when a dingy gray was varnishing the sky, the cry of some startled bird focused Rainsford's attention in that direction. Something was coming through the bush, coming slowly, carefully, coming by the same winding way Rainsford had come. He flattened himself down on the limb, and through a screen of leaves almost

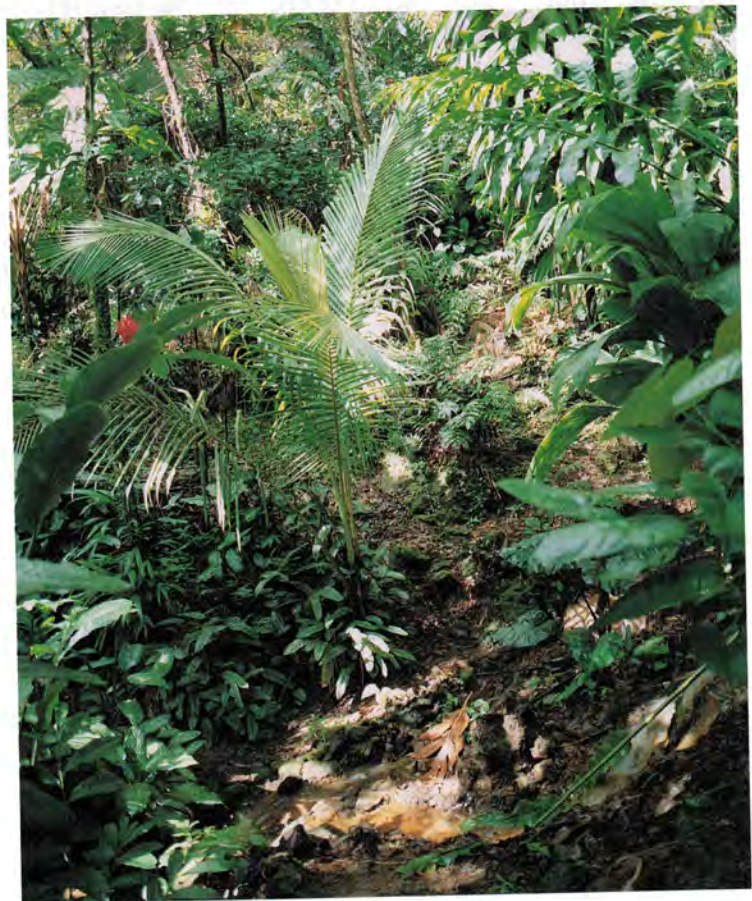
Vocabulary Builder

futile (fyōōt' 'l) *adj.*
useless; hopeless

▼ Critical Viewing

How does this picture support Rainsford's thought that straight flight through the jungle is futile?

[Integrate Vocabulary]



as thick as tapestry, he watched. The thing that was approaching was a man.

It was General Zaroff. He made his way along with his eyes fixed in utmost concentration on the ground before him. He paused, almost beneath the tree, dropped to his knees and studied the ground. Rainsford's impulse was to hurl himself down like a panther, but he saw the general's right hand held something metallic—a small automatic pistol.

The hunter shook his head several times, as if he were puzzled. Then he straightened up and took from his case one of his black cigarettes; its pungent incense-like smoke floated up to Rainsford's nostrils.

Rainsford held his breath. The general's eyes had left the ground and were traveling inch by inch up the tree. Rainsford froze there, every muscle tensed for a spring. But the sharp eyes of the hunter stopped before they reached the limb where Rainsford lay; a smile spread over his brown face. Very deliberately he blew a smoke ring into the air; then he turned his back on the tree and walked carelessly away, back along the trail he had come. The swish of the underbrush against his hunting boots grew fainter and fainter.

The pent-up air burst hotly from Rainsford's lungs. His first thought made him feel sick and numb. The general could follow a trail through the woods at night; he could follow an extremely difficult trail; he must have uncanny powers; only by the merest chance had the Cossack failed to see his quarry.

Rainsford's second thought was even more terrible. It sent a shudder of cold horror through his whole being. Why had the general smiled? Why had he turned back?

Rainsford did not want to believe what his reason told him was true, but the truth was as evident as the sun that had by now pushed through the morning mists. The general was playing with him! The general was saving him for another day's sport! The Cossack was the cat; he was the mouse. Then it was that Rainsford knew the full meaning of terror.

"I will not lose my nerve. I will not."

He slid down from the tree, and struck off again into the woods. His face was set and he forced the machinery of his mind to function. Three hundred yards from his hiding place he stopped where a huge dead tree leaned precariously on a smaller, living one. Throwing off his sack of food, Rainsford took his knife from its sheath and began to work with all his energy.

The job was finished at last, and he threw himself down behind a fallen log a hundred feet away. He did not have to wait long. The cat was coming again to play with the mouse.



Reading Skill

Making Inferences

Which details in the description of Zaroff's searching the tree suggest that he knows Rainsford is there?



Reading Check

On the first night of the hunt, where does Rainsford attempt to hide from Zaroff?



Following the trail with the sureness of a bloodhound, came General Zaroff. Nothing escaped those searching black eyes, no crushed blade of grass, no bent twig, no mark, no matter how faint, in the moss. So intent was the Cossack on his stalking that he was upon the thing Rainsford had made before he saw it. His foot touched the protruding bough that was the trigger. Even as he touched it, the general sensed his danger and leaped back with the agility of an ape. But he was not quite quick enough; the dead tree, delicately adjusted to rest on the cut living one, crashed down and struck the general a glancing blow on the shoulder as it fell; but for his alertness, he must have been smashed beneath it. He staggered, but he did not fall; nor did he drop his revolver. He stood there, rubbing his injured shoulder, and Rainsford, with fear again gripping his heart, heard the general's mocking laugh ring through the jungle.

"Rainsford," called the general, "if you are within the sound of my voice, as I suppose you are, let me congratulate you. Not many men know how to make a Malay mancatcher. Luckily, for me, I too have hunted in Malacca. You are proving interesting, Mr. Rainsford. I am going now to have my wound dressed; it's only a slight one. But I shall be back. I shall be back."

When the general, nursing his bruised shoulder, had gone, Rainsford took up his flight again. It was flight now, a desperate, hopeless flight, that carried him on for some hours. Dusk came, then darkness, and still he pressed on. The ground grew softer under his moccasins; the vegetation grew ranker, denser; insects bit him savagely. Then, as he stepped forward, his foot sank into the ooze. He tried to wrench it back, but the muck sucked viciously at his foot as if it were a giant leech. With a violent effort, he tore his foot loose. He knew where he was now. Death Swamp and its quicksand.

His hands were tight closed as if his nerve were something tangible that someone in the darkness was trying to tear from his grip. The softness of the earth had given him an idea. He stepped back from the quicksand a dozen feet or so, and, like some huge prehistoric beaver, he began to dig.

Rainsford had dug himself in in France when a second's delay meant death. That had been a placid pastime compared to his digging now. The pit grew deeper; when it was above his shoulders, he climbed out and from some hard saplings cut stakes and sharpened them to a fine point. These stakes he planted in the

Literary Analysis

Conflict Who seems to be winning the conflict at this point in the story? Explain.

World War I Trenches

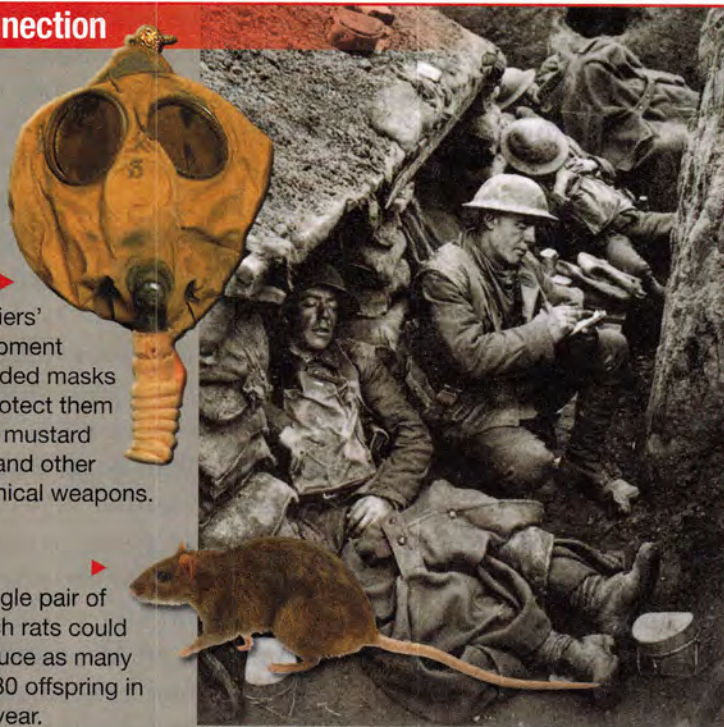
When Rainsford digs himself in, he is drawing on his experiences as a soldier. During World War I (1914–1918), European armies on both sides dug hundreds of miles of deep, narrow ditches. The soldiers lived in these trenches, from where they would charge the enemy's trenches.

LIFE IN THE TRENCHES

- Throughout the war, approximately seven thousand British soldiers were killed, wounded, or disabled every day while serving in the trenches.
- Soldiers living in trenches were plagued by lice, rats, beetles, and frogs.
- The trenches smelled terrible due to dead bodies, overflowing latrines, and unwashed men.

Soldiers' equipment included masks to protect them from mustard gas and other chemical weapons.

A single pair of trench rats could produce as many as 880 offspring in one year.



Connect to the Literature

Rainsford says his time in the trenches was “placid” compared to his experience on the island. How does this information about trenches clarify his fear?

bottom of the pit with the points sticking up. With flying fingers he wove a rough carpet of weeds and branches and with it he covered the mouth of the pit. Then, wet with sweat and aching with tiredness, he crouched behind the stump of a lightning-charred tree.

He knew his pursuer was coming; he heard the padding sound of feet on the soft earth, and the night breeze brought him the perfume of the general's cigarette. It seemed to Rainsford that the general was coming with unusual swiftness; he was not feeling his way along, foot by foot. Rainsford, crouching there, could not see the general, nor could he see the pit. He lived a year in a minute. Then he felt an impulse to cry aloud with joy, for he heard the sharp crackle of the breaking branches as the cover of the pit gave way; he heard the sharp scream of pain as the pointed stakes found their mark. He leaped up from his place of concealment. Then he cowered back. Three feet from the pit a man was standing, with an electric torch in his hand.

“You’ve done well, Rainsford,” the voice of the general called. “Your Burmese tiger pit has claimed one of my best dogs. Again you score. I think, Mr. Rainsford, I’ll see what you can do against my whole pack. I’m going home for a rest now. Thank you for a most amusing evening.”



Reading Check

What toll do Rainsford's two traps take on Zaroff?

At daybreak Rainsford, lying near the swamp, was awakened by a sound that made him know that he had new things to learn about fear. It was a distant sound, faint and wavering, but he knew it. It was the baying of a pack of hounds.

Rainsford knew he could do one of two things. He could stay where he was and wait. That was suicide. He could flee. That was postponing the inevitable. For a moment he stood there, thinking. An idea that held a wild chance came to him, and, tightening his belt, he headed away from the swamp.

The baying of the hounds drew nearer, then still nearer, nearer, ever nearer. On a ridge Rainsford climbed a tree. Down a watercourse, not a quarter of a mile away, he could see the bush moving. Straining his eyes, he saw the lean figure of General Zaroff; just ahead of him Rainsford made out another figure whose wide shoulders surged through the tall jungle weeds; it was the giant Ivan, and he seemed pulled forward by some unseen force; Rainsford knew that Ivan must be holding the pack in leash.

They would be on him any minute now. His mind worked frantically. He thought of a native trick he had learned in Uganda. He slid down the tree. He caught hold of a springy young sapling and to it he fastened his hunting knife, with the blade pointing down the trail; with a bit of wild grapevine he tied back the sapling. Then he ran for his life. The hounds raised their voices as they hit the fresh scent. Rainsford knew now how an animal at bay feels.

He had to stop to get his breath. The baying of the hounds stopped abruptly, and Rainsford's heart stopped too. They must have reached the knife.

He shinnied excitedly up a tree and looked back. His pursuers had stopped. But the hope that was in Rainsford's brain when he

Literary Analysis

Conflict What new internal conflict does the sound of the baying dogs create for Rainsford?

▼ Critical Viewing

How does this image clarify Rainsford's feeling that the island is a sort of prison, guarded by the surging sea? **[Connect]**



climbed died, for he saw in the shallow valley that General Zaroff was still on his feet. But Ivan was not. The knife, driven by the recoil of the springing tree, had not wholly failed.

"Nerve, nerve, nerve!" he panted, as he dashed along. A blue gap showed between the trees dead ahead. Ever nearer drew the hounds. Rainsford forced himself on toward that gap. He reached it. It was the shore of the sea. Across a cove he could see the gloomy gray stone of the château. Twenty feet below him the sea rumbled and hissed. Rainsford hesitated. He heard the hounds. Then he leaped far out into the sea. . . .

When the general and his pack reached the place by the sea, the Cossack stopped. For some minutes he stood regarding the blue-green expanse of water. He shrugged his shoulders. Then he sat down, took a drink of brandy from a silver flask, lit a perfumed cigarette, and hummed a bit from *Madame Butterfly*.¹⁵

General Zaroff had an exceedingly good dinner in his great paneled dining hall that evening. With it he had a bottle of Pol Roger and half a bottle of Chambertin. Two slight annoyances kept him from perfect enjoyment. One was the thought that it would be difficult to replace Ivan; the other was that his quarry had escaped him; of course the American hadn't played the game—so thought the general as he tasted his after-dinner liqueur. In his library he read, to soothe himself, from the works of Marcus Aurelius.¹⁶ At ten he went up to his bedroom. He was deliciously tired, he said to himself, as he locked himself in. There was a little moonlight, so, before turning on his light, he went to the window and looked down at the courtyard. He could see the great hounds, and he called: "Better luck another time," to them. Then he switched on the light.

A man, who had been hiding in the curtain of the bed, was standing there.

"Rainsford!" screamed the general. "How in God's name did you get here?"

"Swam," said Rainsford. "I found it quicker than walking through the jungle."

The general sucked in his breath and smiled. "I congratulate you," he said. "You have won the game."

Rainsford did not smile. "I am still a beast at bay," he said, in a low, hoarse voice. "Get ready, General Zaroff."

The general made one of his deepest bows. "I see," he said. "Splendid! One of us is to furnish a repast for the hounds. The other will sleep in this very excellent bed. On guard, Rainsford. . . ."

He had never slept in a better bed, Rainsford decided.

Reading Skill

Making Inferences

When Rainsford leaps into the sea, what inference do you think the author wants you to make?

15. *Madame Butterfly* an opera by Giacomo Puccini.

16. *Marcus Aurelius* (ô rē' lē əs) Roman emperor and philosopher (A.D. 121–180).

Apply the Skills

The Most Dangerous Game

Thinking About the Selection

1. **Respond:** What do you like or dislike about Rainsford? Explain.
2. (a) **Recall:** According to Zaroff, what is the most dangerous game? (b) **Make a Judgment:** Based on this attitude, would you call Zaroff “civilized”? Why or why not?
3. (a) **Recall:** Early in the story, what fears does Whitney believe jaguars feel? (b) **Contrast:** How does Rainsford’s attitude toward these animals differ from Whitney’s?
4. (a) **Recall:** Near the end, with what words does Zaroff congratulate Rainsford? (b) **Infer:** What action does Rainsford then take?
5. **Speculate:** How might Rainsford’s experience on the island change him? Use evidence from the text to support your answer.

Literary Analysis

6. (a) What is the main **conflict** in this story? Explain. (b) Is the main conflict primarily **internal** or **external**? Explain.
7. Use a chart like the one shown to provide specific details that reveal conflicts other than the main conflict.

Rainsford vs. nature	Rainsford vs. himself

8. Is there a **resolution** in this story or does Rainsford experience an **epiphany** with no real end to the conflict? Support your answer with details from the story.

Reading Skill

9. (a) Identify three **inferences** you made while reading this story and the details you used to make them. (b) Did making inferences improve your understanding of the story? Explain.
10. (a) Write down two inferences you made about Whitney. Trade papers with a partner and compare the inferences you made. (b) Based on your inferences, discuss how the story would be different if it had been Whitney on the island with Zaroff. (c) Pick one difference to share with the class.

QuickReview

Story at a Glance

A big-game hunter finds himself being hunted.

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Conflict: a struggle between opposing forces

Resolution: the stage of the plot in which the conflict is solved

Epiphany: a character’s sudden flash of insight

Inference: a logical assumption a reader makes based on details in the text

Vocabulary Builder

Practice Use a word from the vocabulary list for “The Most Dangerous Game” on page 200 to fill in each blank. Then, explain the **context clues**, or key words and phrases, that helped you.

1. His cheating at the game demonstrated a lack of ____?
2. At the wedding, the joy in the air seemed ____?
3. She tried to climb, but her high heels made her efforts ____?
4. The lazy sloth hung ____? from the tree branch.

Adding Words to Your Vocabulary Using a thesaurus, find an antonym for three words from the vocabulary list for “The Most Dangerous Game” on page 200. Use each antonym correctly in a sentence. (For more on using a thesaurus, see page R7.)

Writing

Write an **alternative ending** to “The Most Dangerous Game.” Make sure your new ending meets these criteria:

- The ending flows logically out of earlier events.
- It is consistent with your understanding of the characters.
- It provides a satisfactory resolution to the conflict.

For *Grammar, Vocabulary, and Assessment*, see **Build Language Skills**, pp. 238–239.

Extend Your Learning



Listening and Speaking As Rainsford, write and deliver a **speech** to an audience of big-game hunters. In your speech, explain why your attitude toward big-game hunting has or has not changed as a result of story events. Your language and tone should be appropriate to your audience and purpose. As you deliver your speech in class:

- Project your voice and maintain eye contact with your audience.
- Use vocal inflections and gestures that emphasize your message.

Research and Technology In a small group, create a **photo essay** about two or three big-game species mentioned in the story. As you work, discuss the choice and arrangement of the photos as a group and arrive at a consensus. Write suitable captions and display your photo essay for the class.

Build Language Skills

American History • The Most Dangerous Game

Vocabulary Skill

Word Parts The Latin root *-spec-* means “look” or “see.” This root appears in English words that have to do with “looking at,” “looking upon,” or “seeing” something. For example, when you discuss an *aspect* of a character, you look at a particular feature of the character.

The Latin **prefix** *circum-* means “around” or “surrounding” and is used as part of several English words.

Practice List these words on your paper. Then, next to each word, write a brief explanation of how the word part contributes to the word’s meaning.

1. inspect 2. retrospect 3. circumvent 4. speculate 5. circumstance

Grammar Lesson

Regular Verbs A verb has four **principal parts**: the present, the present participle, the past, and the past participle. Most of the verbs in the English language, such as the verb *inspect*, are **regular verbs**, and you can form their principal parts following a predictable pattern. Notice that the final *e* may be dropped.

Present	Present Participle	Past	Past Participle
inspect	is inspecting	inspected	has inspected
race	is racing	raced	has raced

MorePractice

For more practice with verbs, see the Grammar Handbook, p. R39.

Practice Copy and complete the chart.

Present	Present Participle	Past	Past Participle
look			
diverge			
expect			
observe			
walk			

 Prentice Hall Writing and Grammar Connection: Chapter 23, Section 1

Reading: Making Inferences

Directions: Read the selection. Then, answer the questions.

In sixth grade, I had one of the first in a lucky line of great English teachers who began to nurture in me a love of language, a love that had been there since my childhood of listening closely to words. Sister Maria Generosa did not make our class interminably diagram sentences from a workbook or learn a catechism of grammar rules. Instead, she asked us to write little stories imagining we were snowflakes, birds, pianos, a stone in the pavement, a star in the sky. What would it feel like to be a flower with roots in the ground? If the clouds could talk, what would they say? She had an expressive, dreamy look that was accentuated by the wimple that framed her face.

—from “My English,” by Julia Alvarez

1. What can readers infer about the narrator?
 - A She likes to write.
 - B She doesn't like nature.
 - C She has no imagination.
 - D She thinks writers are dreamers.
2. What can readers infer about Sister Maria Generosa?
 - A She doesn't understand grammar.
 - B She also loves language.
 - C She teaches religion.
 - D She doesn't speak English.
3. What prior knowledge helps you make inferences about the narrator?
 - A Sister Generosa also taught art.
 - B Writing is part of the curriculum.
 - C Teachers know grammar rules.
 - D Writers generally love language.
4. Which detail is most helpful in making inferences about the narrator?
 - A who began to nurture . . . of language,
 - B did not make our class . . . of grammar rules.
 - C write little stories . . . in the sky.
 - D an expressive, dreamy look . . . her face.

Timed Writing: Interpretation [Critical Stance]

Review “The Most Dangerous Game” or “American History.” Write a brief explanation of who the narrator is and how the narrator affects your impression of the story. Use examples from the story to illustrate your points. **(20 minutes)**



Writing Workshop: Work in Progress

Short Story

Using the work from your writing portfolio as an outline, fill in the steps between announcements. Add important moments in your character's life. Put this paper in your writing portfolio.

Reading Informational Materials

Signs and Instructions

In Part 1, you are learning how to make inferences while reading. Making inferences is also important in reading informational materials such as signs. Most signs depend on your ability to infer meaning from symbols and abbreviated statements. If you read “The Most Dangerous Game,” you know that ocean waves and currents can be dangerous.

The signs and instructions here are posted to help swimmers and surfers avoid serious dangers.

About Signs and Instructions

Signs are a type of visual aid, or symbol, designed to communicate important messages quickly and effectively. Signs often include these elements:

- brief, clearly stated information
- large, easy-to-read lettering
- simple, bold pictures or symbols
- colors that help the words and pictures stand out

Instructions are not as concise as signs, but they provide direct statements and clear messages about how to handle particular situations.

Reading Skill

Like other visual aids, signs use pictures, color, and type to present information. An effective visual aid uses these elements to highlight different kinds of information on different parts of the message. When **evaluating visual aids**, look carefully at each element to see if it adds clarity and effectiveness to the message.

How to Evaluate Signs and Instructions

STOP
Does the sign grab your attention?
READ
Can you easily understand the message?
ASK
Are the elements used effectively to emphasize the most important information?

BEACH SAFETY GUIDE: HIGH SURF SIGN

The word *warning* is the boldest element on the sign. The background for the word is orange—a color often used on warning signs and safety devices.

A simple picture illustrates the danger.



WARNING LEVEL: *DANGEROUS* . . . a potential for *loss of life or limb* exists.

CONDITION: Large powerful waves are generated by winds and storms at sea sometimes thousands of miles from the Hawaiian Islands. Seasonal high surf occurs on all shores of O'ahu. Typically, shorelines facing North, East and West receive high surf during Winter months. Shores facing Southeast and Southwest receive high surf during Summer months. Surf on the North shore may reach heights of *twenty-five* feet plus,—on the West shore, *fifteen* feet plus!

INSTRUCTIONS: If you're uncertain of your abilities, don't go into the ocean during high surf, heed all posted high surf warnings! Your life could depend on it!

The uppercase, red letters in each head let readers know that they are reading important information.

BEACH SAFETY GUIDE: STRONG CURRENT SIGN



A specific warning message is stated briefly and clearly. The most important words are printed in the largest letters.

The information in the instructions is directly and simply stated.

WARNING LEVEL: *DANGEROUS . . . a potential for loss of life or limb exists.*

CONDITION: These are swift moving channels of water against which it is difficult to swim. Strong currents frequently accompany high surf and rapid tide changes and can be recognized as a turbulent channel of water between areas where waves are breaking.

INSTRUCTIONS: When caught in a strong current — Try to keep a level head, i.e., don't panic! Wave one or both hands in the air, and scream or call for help. Swim diagonally to the current, not against it.

OCEAN SAFETY TIPS:

- Swim in Lifeguarded Areas
- Never Swim Alone.
- Don't Dive Into Unknown Water or Into Shallow Breaking Waves.
- Ask a Lifeguard About Beach and Surf Conditions Before Swimming.
- If You Are Unable to Swim Out of a Strong Current, Signal for Help.
- Rely on Your Swimming Ability Rather Than a Flotation Device.
- Look For, Read and Obey All Beach Safety Signs and Symbols.
- If In Doubt, Just Stay Out!

Reading: Evaluate Visual Aids

Directions: Choose the letter of the best answer to each question.

1. What specific danger does the first sign warn against?
A deep water
B sharp rocks
C speedboats in the area
D large, powerful waves
2. What is another way to describe "strong current"?
A swift-moving channels of water
B large waves along the shore
C rocky area near a beach
D deep water
3. If caught in a strong current, how should a person swim?
A against the current
B diagonally to the current
C away from the current
D sideways

Reading: Comprehension and Interpretation

Directions: Write your answers on a separate piece of paper.

4. (a) Describe the picture on the sign that warns about a strong current. (b) In what ways does the picture illustrate the instructions? (c) Would you recommend any changes to make the sign more effective? Explain. [Evaluating]
5. (a) In what ways might signs like these benefit those who do not read English? (b) Using these signs as examples, explain why signs are useful to society. [Applying]
6. (a) What other words could you use to express the message "If in doubt, don't go out"? (b) How does the use of rhyme add to the effectiveness of the message? (c) Are these words the most effective words to include at the bottom of each sign? Explain. [Evaluating]

Timed Writing: Persuasion [Connections]

Propose a safety sign to be posted in your school or neighborhood. Describe the sign and identify its purpose. Give reasons why the sign is needed.

(20 minutes)

Practice these skills with either “The Gift of the Magi” (p. 246) or “The Interlopers” (p. 255).

Literary Analysis

Irony is a difference or a contradiction between appearance and reality or between what is expected and what actually happens.

- In **situational irony**, something happens in the story that contradicts the expectations of a character or a reader. For example, if a runner trains hard for a race, she should run well in it. However, if she trains so hard that she oversleeps and misses the race, that situation is ironic.
- A **surprise ending** often helps to create situational irony through a turn of events that takes a reader by surprise. To make a surprise ending believable, an author builds clues into the story that make the ending logical.

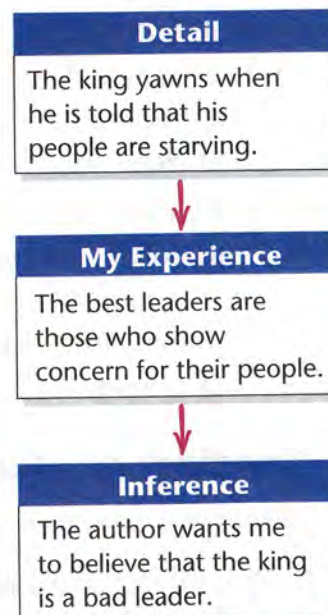
Irony and a surprise ending help convey the story’s theme, or message.

Reading Skill

An **inference** is a logical assumption that you make based on details in a text. In addition to what the author tells you, you can also **use your own prior knowledge and experience** to make inferences.

- As you read, watch movies and plays, and observe the world every day, you gather knowledge and experiences.
- When you read something new, look for ways in which the characters and situations resemble ones you have seen before.
- Then, apply that knowledge and experience to make inferences.

Use a chart like the one shown to record your inferences.



Vocabulary Builder

The Gift of the Magi

- **instigates** (in' stə gāts') v. urges on; stirs up (p. 247) *When he is not watched carefully, he instigates trouble.*
- **depreciate** (dē prē' shē āt') v. reduce in value (p. 248) *Items that do not depreciate are good investments.*
- **discreet** (di skrēt') adj. careful about what one says or does (p. 250) *Being discreet is a good way to avoid hurting people's feelings.*

The Interlopers

- **precipitous** (prē sip' ə təs) adj. steep; sheer (p. 256) *At the edge of the cliff, you will face a precipitous drop.*
- **condolences** (kən dō' lən səz) n. expressions of sympathy with another in grief (p. 258) *The mourners shared their condolences.*
- **languor** (lan' gər) n. lack of vigor; weakness (p. 260) *After two days without rest, languor overcame them.*

Background

The Value of Money In a story written years ago, prices may seem unrealistically low. The reason is inflation—the steady increase in the prices of most things over time. In this story, written around 1905, \$32 is roughly one month’s rent for Della and Jim. For most people today, \$32 would not even cover one week’s rent.

Connecting to the Literature

Reading/Writing Connection Even with unexpected dollar amounts in “The Gift of the Magi,” most readers can easily understand the issue at the heart of the story: How can you express love through a gift when funds are tight? Write a few sentences to suggest an answer. Use at least three of these words: *adjust, embody, assist, emphasize.*

READ MORE

by O. Henry
“The Last Leaf”
“The Princess and the Puma”

Meet the Author

O. Henry (1862–1910)



Born in North Carolina, William Sydney Porter, better known as O. Henry, dropped out of school at sixteen to work in his uncle’s drugstore. In 1882, he left to seek his fortune in Texas. He worked on a ranch, then at a bank, and eventually started writing sketches. He became a reporter, columnist, and cartoonist for the *Houston Post*.

Writing Stories in Prison In 1896, Porter was jailed for his involvement in a bank scandal. While in prison, he began writing stories. When he was released, Porter changed his name to O. Henry, moved to New York City, and developed into one of America’s most celebrated writers of short fiction.

Fast Facts

- ▶ O. Henry’s gift for storytelling was nurtured by his sister Evelina, who developed a game in which she would start a story and her brother would finish it.
- ▶ Since 1919, the O. Henry Awards have been given to the best short stories written each year.

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The
Gift of the
Magi

O. HENRY



One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony¹ that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description,² but it certainly had that word on the lookout for the mendicancy squad.³

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling—something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier glass between the windows of the room. Perhaps you have seen a pier glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid

1. **imputation** (im' pyōō tā' shen) **of parsimony** (pār' sə mō' nē) accusation of stinginess.

2. **beggar description** make description seem inadequate or useless.

3. **it certainly . . . mendicancy** (men' di kən' sē) **squad** it would have been noticed by the police who arrested beggars.

Vocabulary Builder

instigates (in' stē gāts') v. urges on; stirs up

Reading Skill

Inferences Based on this paragraph, what can you infer about Jim and the kind of person he would like to be?



Reading Check

How much money does Della have to buy a present for Jim?

sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: "Mme. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practiced hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation—as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value—the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that

Vocabulary Builder

depreciate (dē prē' shē āt') v. to reduce in value

Reading Skill

Inferences Using your own prior knowledge and details from this passage, what can you infer about Della's thoughts and plans?

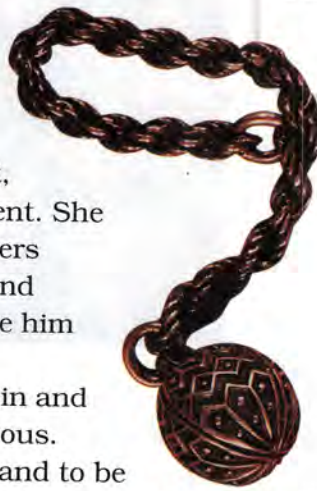
Literature in Context

Culture Connection

Watch Fob Chain A fob chain is central to the plot of "The Gift of the Magi." The word *fob* probably entered the English language from the German dialect word *fuppe*, meaning "pocket." During the nineteenth century, before the wristwatch became common, a man would carry a pocket watch that fit in a special vest pocket. To keep the watch from falling or becoming lost, it was fastened to the vest by means of a strap or chain (sometimes with an ornament, or a fob, at the end) that was attached to a pin with a locking clasp, making it secure. Sometimes, as pictured here, a chain's finely detailed metalwork elevated the piece to a work of art.

Connect to the Literature

In what ways does Della think the beautiful new fob chain will change Jim's behavior? Explain your answer.



chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends—a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island⁴ chorus girl. But what could I do—oh! what could I do with a dollar and eighty-seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two—and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an

✓ Reading Check

What does Della sell for twenty dollars?

4. **Coney (kō' nē) Island** beach and amusement park in Brooklyn, New York.

expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again—you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice—what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you—sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with a sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year—what is the difference? A mathematician or a wit would give you the wrong answer. The Magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

▼ Critical Viewing

How do you think Della felt in a street like this one as she approached Madame Sofronie's shop?

[Analyze]



Hairdresser's Window, 1907, John Sloan, Wadsworth Atheneum, Hartford, CT

Vocabulary Builder

discreet (di skrēt')

adj. careful about

what one says or does

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs—the set of combs, side and back, that Della had worshipped for long in a Broadway window. Beautiful combs, pure tortoise shell, with jeweled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The Magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

Literary Analysis

Irony In what way does Jim's gift to Della create an ironic situation?

Literary Analysis

Surprise Ending Explain why the ending is a surprise to both the characters and the reader.



Apply the Skills

The Gift of the Magi

Thinking About the Selection

1. **Respond:** If you were Jim or Della, how would you feel about the gift you received? Explain.
2. (a) **Recall:** What does Della do to get money for Jim's present? (b) **Infer:** What does her action suggest about her character?
3. (a) **Recall:** How does Jim react when he first sees that Della has cut her hair? (b) **Analyze:** Why does Della misunderstand Jim's reaction?
4. **Draw Conclusions:** O. Henry says of these "two foolish children" that they were "the wisest." How do you think he would define wisdom?
5. (a) **Take a Position:** Do you believe it is wise to give up your most treasured possession to buy something meaningful for a loved one? Why or why not? (b) **Discuss:** Share your ideas with a partner, and then explain how your answer has grown or changed.

Literary Analysis

6. (a) Identify **irony** in the story by using a chart like the one shown. In the first box, note the outcome that Jim and Della expect when they present their gifts to each other. In the second box, describe what actually happens.

What Characters Expect	What Actually Happens

- (b) What message about life does this **situational irony** convey?
7. (a) Which details in "The Gift of the Magi" make its **surprise ending** seem like a logical outcome of events? (b) Why do you think surprise endings are such a popular device in literature and in movies?

Reading Skill

8. (a) What **inferences** do you think O. Henry intended readers to make about the characters of Jim and Della? (b) Which details in the text support your inferences?
9. In what ways do your prior knowledge and experience of characters like Jim and Della help you make inferences about them? Explain.

QuickReview

Story at a Glance

A young husband and wife with little money make great sacrifices to buy each other Christmas presents.

Go Online Assessment

For: Self-test

Visit: www.PHSchool.com

Web Code: epa-6204

Irony: a difference or contradiction between appearance and reality

Situational irony: a story event that contradicts the expectations of a character or a reader

Surprise ending: a final plot twist that is logical but unexpected

Inference: a logical assumption a reader makes based on details in a text

Vocabulary Builder

Practice Explain why each statement below is true or false.

1. One who *instigates* conflict might be called a “problem-solver.”
2. After six years of hard use, a car will *depreciate* in value.
3. Only a *discreet* person should be trusted with a secret.

Adding Words to Your Vocabulary The word *discreet* is easy to confuse with the word *discrete*, which has a very different meaning. Use a dictionary to look up the meaning of *discrete*. Then, write three sentences that use the word correctly. (For more on using a dictionary, see p. R6.)

Writing

Write a brief **news story** about Jim and Della’s experience. Your lead paragraph should introduce this human-interest story, present the basic facts, and make your reader want to read more.

- Focus on the questions *Who? What? When? Where? Why? and How?* Then, decide which facts you want to present in your lead.
- Read your lead paragraph to a classmate. Revise or eliminate any part that is not clear or that does not make your reader curious.
- Add a few more paragraphs to your report, including the details that tell the rest of the story.

For *Grammar, Vocabulary, and Assessment*, see **Build Language Skills**, pages 264–265.

Extend Your Learning

Listening and Speaking With a group of classmates, present a **debate** about the lesson of “The Gift of the Magi.” Is the story’s message that it is foolish to spend money on gifts instead of necessities or that sacrifice is the best expression of love?

- Listen to your opponents’ arguments and respond appropriately.
- After each team speaks for the same amount of time, ask the audience to decide which group was more persuasive.

Research and Technology Prepare a **plan for an illustrated report** about life in New York or any other large American city around 1905, when “The Gift of the Magi” was written. Use library resources to find information and period illustrations. Look especially for pictures of clothing that appears different from today’s styles.

Background

Family Feuds A feud is a bitter, prolonged fight, typically between families or clans, that may continue for years or even generations. The brutality of a feud can make for gripping drama, as it does in "The Interlopers."

Connecting to the Literature

Reading/Writing Connection All people argue from time to time, but most disagreements do not last for a lifetime, as they do in "The Interlopers." Make a list of the possible ways in which a long-standing feud can be resolved. Use at least three of the following words: *analyze, focus, participate, verify*.

Review

For Literary Analysis, Reading Skill, and Vocabulary Builder, see page 244.

READ MORE

by Saki
"The Open Window"
"Sredni Vashtar"

Meet the Author

Saki (1870–1916)



Saki is the pen name of the British writer H. H. Munro. Munro was born in Burma and sent at age two to live in England. As a young adult, he returned to Burma to serve in the police force. However, poor health forced him to return to England, where he began work as a journalist.

Talent and Tragedy In 1904, Munro published a collection of short stories entitled *Reginald*. He went on to write several more collections of stories and two novels. The abrupt ending of Saki's own life was as shocking as one of his plot twists: When World War I broke out, he enlisted in the British army and was killed fighting in France.

Fast Facts

- ▶ Munro's pen name is thought to be taken from a character in Persian poet Omar Khayyam's *The Rubaiyat*.
- ▶ To honor Saki, the king of England issued a scroll that reads, "Let those who come after see to it that his name is not forgotten."

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Author Link

For: More about the author
Visit: www.PHSchool.com
Web Code: epe-9205

THE INTERLOPERS

SAKI

In a forest of mixed growth somewhere on the eastern spurs of the Carpathians,¹ a man stood one winter night watching and listening, as though he waited for some beast of the woods to come within the range of his vision, and, later, of his rifle. But the game for whose presence he kept so keen an outlook was none that figured in the sportsman's calendar as lawful and proper for the chase: Ulrich von Gradwitz (ōōl' rik fōn grād' vitz) patrolled the dark forest in quest of a human enemy.

1. Carpathians (kār pā' thē enz) mountains in central Europe.

Reading Check

Where does the story take place?

The forest lands of Gradwitz were of wide extent and well stocked with game; the narrow strip of precipitous woodland that lay on its outskirts was not remarkable for the game it harbored or the shooting it afforded, but it was the most jealously guarded of all its owner's territorial possessions. A famous lawsuit, in the days of his grandfather, had wrested it from the illegal possession of a neighboring family of petty landowners; the dispossessed party had never acquiesced in the judgment of the Courts, and a long series of poaching affrays² and similar scandals had embittered the relationships between the families for three generations. The neighbor feud had grown into a personal one since Ulrich had come to be head of his family; if there was a man in the world whom he detested and wished ill to it was Georg Znaeum (gǎ' ôrg znă' im), the inheritor of the quarrel and the tireless game-snatcher and raider of the disputed border-forest. The feud might, perhaps, have died down or been compromised if the personal ill will of the two men had not stood in the way; as boys they had thirsted for one another's blood, as men each prayed that misfortune might fall on the other, and this wind-scourged winter night Ulrich had banded together his foresters to watch the dark forest, not in quest of four-footed quarry, but to keep a lookout for the prowling thieves whom he suspected of being afoot from across the land boundary. The roebuck which usually kept in the sheltered hollows during a storm wind, were running like driven things tonight, and there was movement and unrest among the creatures that were wont to sleep through the dark hours. Assuredly there was a disturbing element in the forest, and Ulrich could guess the quarter from whence it came.

He strayed away by himself from the watchers whom he had placed in ambush on the crest of the hill, and wandered far down the steep slopes amid the wild tangle of undergrowth, peering through the tree trunks and listening through the whistling and skirling of the wind and the restless beating of the branches for sight or sound of the marauders. If only on this wild night, in this dark, lone spot, he might come across Georg Znaeum, man to man, with none to witness—that was the wish that was uppermost in his thoughts. And as he stepped round the trunk of a huge beech he came face to face with the man he sought.

The two enemies stood glaring at one another for a long silent moment. Each had a rifle in his hand, each had hate in his heart and murder uppermost in his mind. The chance had come to give full play to the passions of a lifetime. But a man who has been brought up under the code of a restraining civilization cannot easily

2. **poaching** (pōch' in) **affrays** (ə frāz') disputes about hunting on someone else's property.

Vocabulary Builder

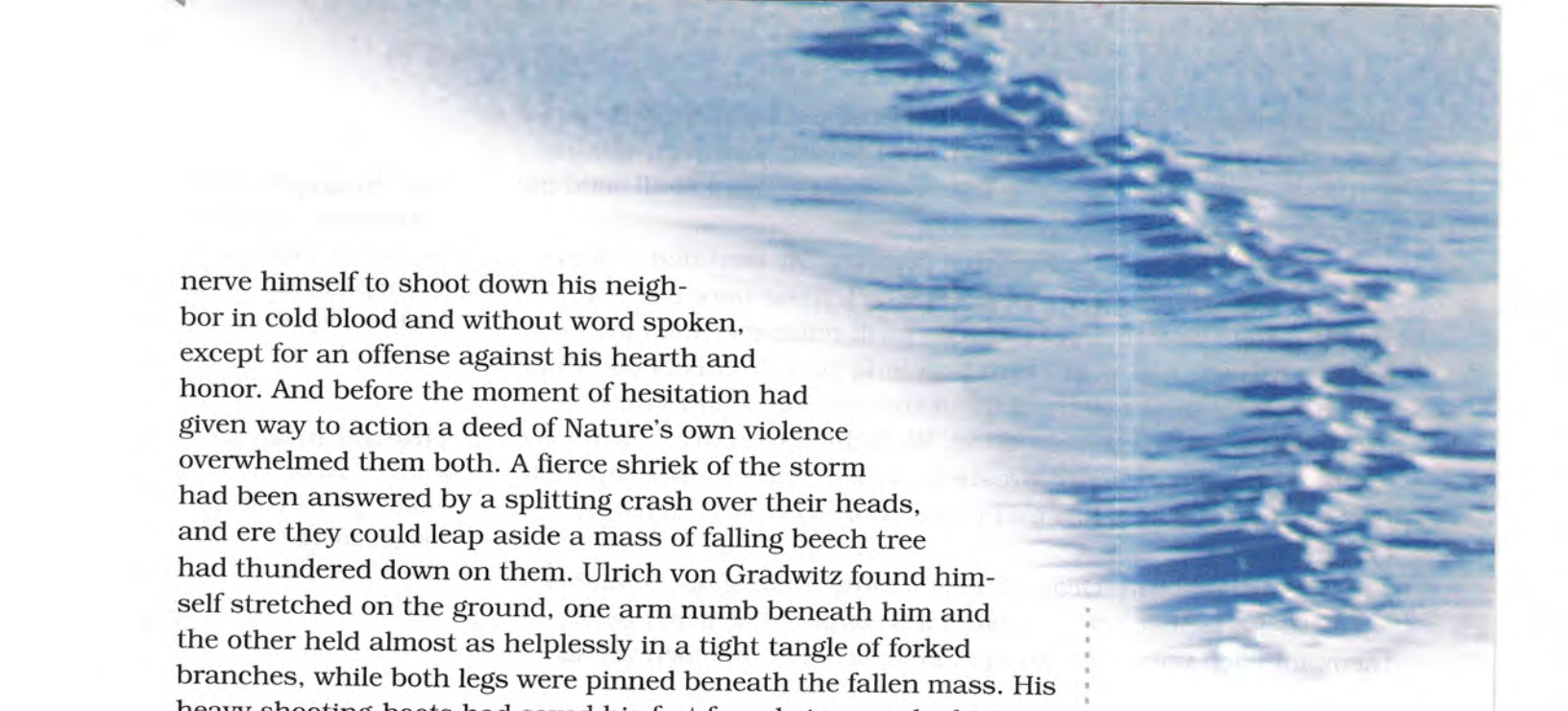
precipitous (prē sip' ə təs) *adj.* steep; sheer

Reading Skill

Inferences What can you infer about the characters from their unwillingness to compromise?

Reading Skill

Inferences How does your knowledge of feuds help you infer the reason Ulrich hopes to meet Znaeum?



nerve himself to shoot down his neighbor in cold blood and without word spoken, except for an offense against his hearth and honor. And before the moment of hesitation had given way to action a deed of Nature's own violence overwhelmed them both. A fierce shriek of the storm had been answered by a splitting crash over their heads, and ere they could leap aside a mass of falling beech tree had thundered down on them. Ulrich von Gradwitz found himself stretched on the ground, one arm numb beneath him and the other held almost as helplessly in a tight tangle of forked branches, while both legs were pinned beneath the fallen mass. His heavy shooting-boots had saved his feet from being crushed to pieces, but if his fractures were not as serious as they might have been, at least it was evident that he could not move from his present position till someone came to release him. The descending twigs had slashed the skin of his face, and he had to wink away some drops of blood from his eyelashes before he could take in a general view of the disaster. At his side, so near that under ordinary circumstances he could almost have touched him, lay Georg Znaeym, alive and struggling, but obviously as helplessly pinioned down as himself. All round them lay a thick-strewn wreckage of splintered branches and broken twigs.

Relief at being alive and exasperation at his captive plight brought a strange medley of pious thank-offerings and sharp curses to Ulrich's lips. Georg, who was nearly blinded with the blood which trickled across his eyes, stopped his struggling for a moment to listen, and then gave a short, snarling laugh.

"So you're not killed, as you ought to be, but you're caught, anyway," he cried; "caught fast. Ho, what a jest, Ulrich von Gradwitz snared in his stolen forest. There's real justice for you!"

And he laughed again, mockingly and savagely.

"I'm caught in my own forest land," retorted Ulrich. "When my men come to release us you will wish, perhaps, that you were in a better plight than caught poaching on a neighbor's land, shame on you."

Georg was silent for a moment; then he answered quietly:

"Are you sure that your men will find much to release? I have men, too, in the forest tonight, close behind me, and *they* will be here first and do the releasing. When they drag me out from under

Literary Analysis

Irony Each character wishes harm to the other. What is the irony in how the wish is fulfilled?



Reading Check

What happens to the two men when the tree falls?

these branches it won't need much clumsiness on their part to roll this mass of trunk right over on the top of you. Your men will find you dead under a fallen beech tree. For form's sake I shall send my condolences to your family."

"It is a useful hint," said Ulrich fiercely. "My men had orders to follow in ten minutes' time, seven of which must have gone by already, and when they get me out—I will remember the hint. Only as you will have met your death poaching on my lands I don't think I can decently send any message of condolence to your family."

"Good," snarled Georg, "good. We fight this quarrel out to the death, you and I and our foresters, with no cursed interlopers to come between us. Death and damnation to you, Ulrich von Gradwitz."

"The same to you, Georg Znaeym, forest-thief, game-snatcher."

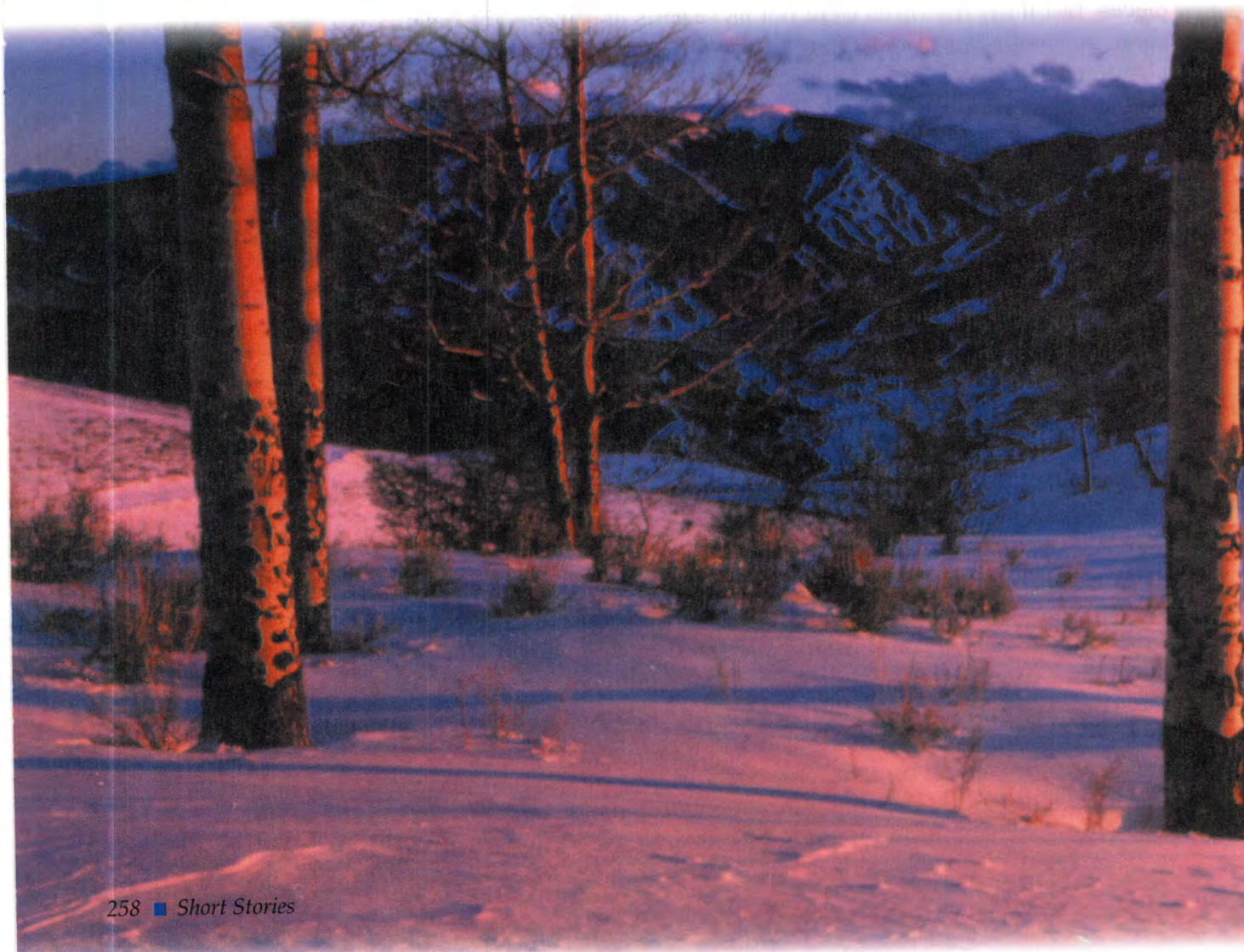
Both men spoke with the bitterness of possible defeat before them, for each knew that it might be long before his men would

Vocabulary Builder

condolences (kən dō' lən səz) *n.* expressions of sympathy with another in grief

Literary Analysis

Irony How do Georg's words give a twist to the meaning of *interlopers*?



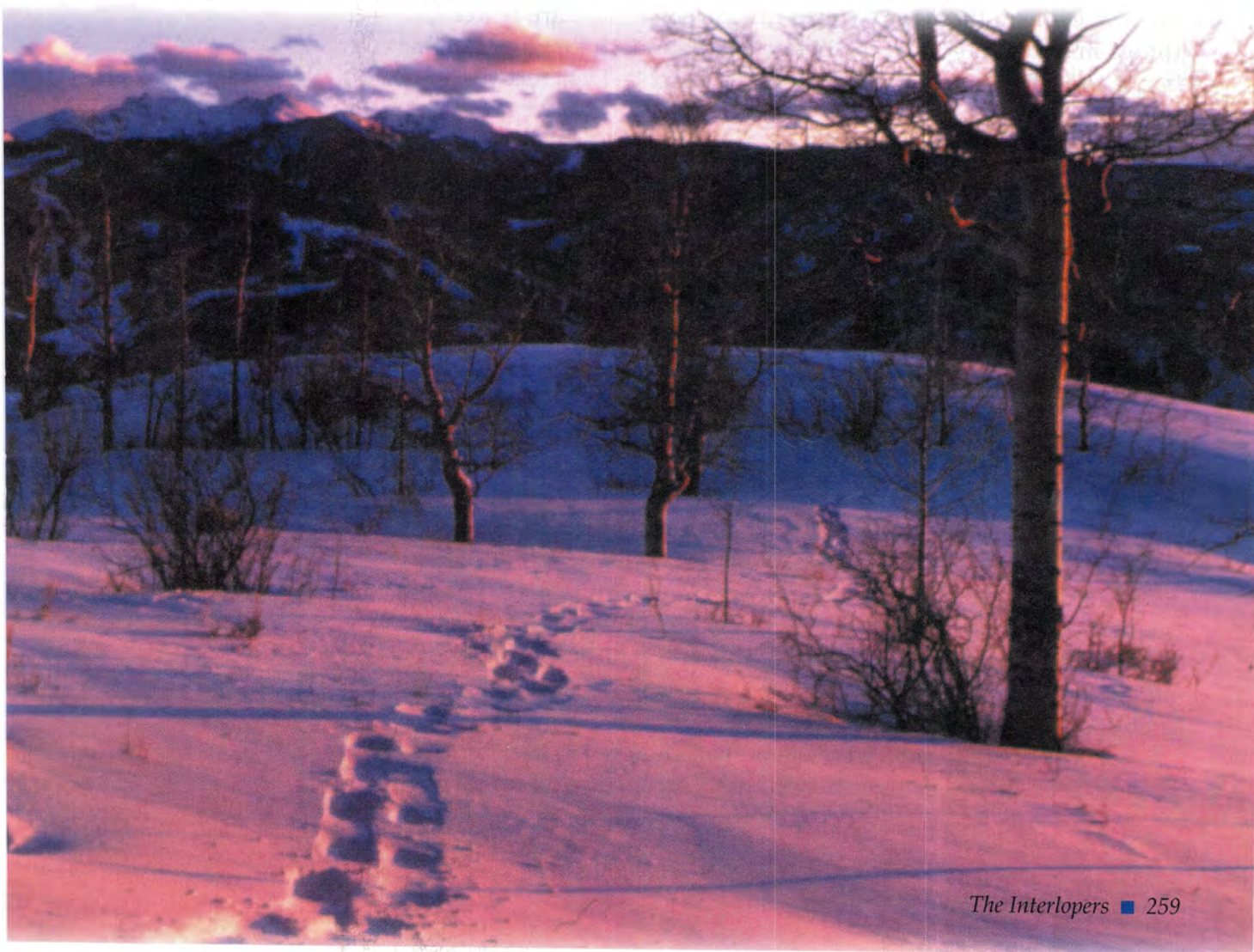
seek him out or find him; it was a bare matter of chance which party would arrive first on the scene.

Both had now given up the useless struggle to free themselves from the mass of wood that held them down; Ulrich limited his endeavors to an effort to bring his one partially free arm near enough to his outer coat pocket to draw out his wine flask. Even when he had accomplished that operation it was long before he could manage the unscrewing of the stopper or get any of the liquid down his throat. But what a heaven-sent draft it seemed! It was an open winter, and little snow had fallen as yet, hence the captives suffered less from the cold than might have been the case at that season of the year; nevertheless, the wine was warming and reviving to the wounded man, and he looked across with something like a throb of pity to where his enemy lay, just keeping the groans of pain and weariness from crossing his lips.

▼ **Critical Viewing** What are some dangers the characters might face in a setting like this one? **[Analyze]**

✓ **Reading Check**

What is each man's hope for rescue?



"Could you reach this flask if I threw it over to you?" asked Ulrich suddenly; "there is good wine in it, and one may as well be as comfortable as one can. Let us drink, even if tonight one of us dies."

"No, I can scarcely see anything; there is so much blood caked round my eyes," said Georg, "and in any case I don't drink wine with an enemy."

Ulrich was silent for a few minutes, and lay listening to the weary screeching of the wind. An idea was slowly forming and growing in his brain, an idea that gained strength every time that he looked across at the man who was fighting so grimly against pain and exhaustion. In the pain and languor that Ulrich himself was feeling the old fierce hatred seemed to be dying down.

"Neighbor," he said presently, "do as you please if your men come first. It was a fair compact. But as for me, I've changed my mind. If my men are the first to come you shall be the first to be helped, as though you were my guest. We have quarreled like devils all our lives over this stupid strip of forest, where the trees can't even stand upright in a breath of wind. Lying here tonight, thinking, I've come to think we've been rather fools; there are better things in life than getting the better of a boundary dispute. Neighbor, if you will help me to bury the old quarrel I—I will ask you to be my friend."

Georg Znaeym was silent for so long that Ulrich thought, perhaps, he had fainted with the pain of his injuries. Then he spoke slowly and in jerks.

"How the whole region would stare and gabble if we rode into the market square together. No one living can remember seeing a Znaeym and a von Gradwitz talking to one another in friendship. And what peace there would be among the forester folk if we ended our feud tonight. And if we choose to make peace among our people there is none other to interfere, no interlopers from outside . . . You would come and keep the Sylvester night beneath my roof, and I would come and feast on some high day at your castle . . . I would never fire a shot on your land, save when you invited me as a guest; and you should come and shoot with me down in the marshes where the wildfowl are. In all the countryside there are none that could hinder if we willed to make peace. I never thought to have wanted to do other than hate you all my life, but I think I have changed my mind about things too, this last half-hour. And you offered me your wine flask . . . Ulrich von Gradwitz, I will be your friend."

For a space both men were silent, turning over in their minds the wonderful changes that this dramatic reconciliation would bring

Vocabulary Builder

languor (lan' ger) *n.* a lack of vigor; weakness

Reading Skill

Inferences What can you infer that Georg is considering during this long silence?

Literary Analysis

Irony What is surprising about this new meaning of *interlopers*?

about. In the cold, gloomy forest, with the wind tearing in fitful gusts through the naked branches and whistling round the tree trunks, they lay and waited for the help that would now bring release and succor to both parties. And each prayed a private prayer that his men might be the first to arrive, so that he might be the first to show honorable attention to the enemy that had become a friend.

Presently, as the wind dropped for a moment, Ulrich broke silence.

"Let's shout for help," he said; "in this lull our voices may carry a little way."

"They won't carry far through the trees and undergrowth," said Georg, "but we can try. Together, then."

The two raised their voices in a prolonged hunting call.

"Together again," said Ulrich a few minutes later, after listening in vain for an answering halloo.

"I heard something that time, I think," said Ulrich.

"I heard nothing but the pestilential wind," said Georg hoarsely.

There was silence again for some minutes, and then Ulrich gave a joyful cry.

"I can see figures coming through the wood. They are following in the way I came down the hillside."

Both men raised their voices in as loud a shout as they could muster.

"They hear us! They've stopped. Now they see us. They're running down the hill toward us," cried Ulrich.

"How many of them are there?" asked Georg.

"I can't see distinctly," said Ulrich; "nine or ten."

"Then they are yours," said Georg; "I had only seven out with me."

"They are making all the speed they can, brave lads," said Ulrich gladly.

"Are they your men?" asked Georg. "Are they your men?" he repeated impatiently as Ulrich did not answer.

"No," said Ulrich with a laugh, the idiotic chattering laugh of a man unstrung with hideous fear.

"Who are they?" asked Georg quickly, straining his eyes to see what the other would gladly not have seen.

"Wolves."

Literary Analysis

Irony In what way is the two men's cooperation an ironic situation?

Literary Analysis

Irony and Surprise Ending In what way does the story's surprise ending make the title ironic?

Apply the Skills

The Interlopers

Thinking About the Selection

1. **Respond:** With whom did you sympathize: Ulrich, Georg, neither, or both? Why?
2. (a) **Recall:** Whose family won possession of the disputed land in the lawsuit? (b) **Interpret:** Why does Georg not consider himself a poacher?
3. (a) **Recall:** How long has the dispute between Ulrich and Georg been going on? (b) **Infer:** Which factors about the feud seem to contribute the most to Ulrich's anger at Georg?
4. (a) **Recall:** In what condition does the fallen tree leave each man? (b) **Draw Conclusions:** Why do the men decide to end their feud?
5. (a) **Evaluate:** Considering the cause of their predicament, do you think the two men deserved their fate? Why or why not? (b) **Discuss:** Share your ideas with a partner and then explain how your answer has grown or changed.

Literary Analysis

6. (a) Identify **irony** in the story by using a chart like the one shown. In the first box, note the outcome that Ulrich and Georg expect when they first confront each other in the forest. In the second box, describe what actually happens.

What Characters Expect	→	What Actually Happens

(b) What theme or message about life does this **situational irony** convey?

7. (a) Which details in "The Interlopers" make its **surprise ending** seem like a logical outcome of events? (b) Why are surprise endings such a popular device in literature and in movies?

Reading Skill

8. (a) What **inferences** do you think Saki intended readers to make about the characters of Ulrich and Georg? (b) Which details in the text support your inferences?
9. In what ways do your prior knowledge and experience of characters like Ulrich and Georg help you to make inferences about them? Explain.

QuickReview

Story at a Glance

Two men in a bitter feud find themselves in a fatal struggle against nature.



For: Self-test

Visit: www.PHSchool.com

Web Code: epa-6205

Irony: a difference or contradiction between appearance and reality

Situational irony: a story event that contradicts the expectations of a character or a reader

Surprise ending: a final plot twist that is logical but unexpected

Inference: a logical assumption a reader makes based on details in a text

Vocabulary Builder

Practice Explain why each statement below is true or false.

1. A drop of 2°F in a day is *precipitous*.
2. It is proper to express *condolences* to one who has suffered a loss.
3. A long drive can cause a feeling of *languor*.

Adding Words to Your Vocabulary The word *precipitous* is related to *precipitation*, which is often used as another term for *rain*. Use a dictionary to look up the meaning and origin of the word *precipitate*. Then, explain how the words *precipitous* and *precipitation* are related to each other. (For more on using a dictionary, see p. R6.)

Writing

Write a brief **news story** about Ulrich and Georg's experience. Your lead paragraph should make your reader want to read more.

- Focus on the questions *Who? What? When? Where? Why?* and *How?* Then, decide which of these facts to present in your lead.
- Read your lead paragraph to a classmate. Revise or eliminate any part that is not clear or that does not make your reader curious.
- Add a few more paragraphs to your report, including the details that tell the rest of the story.

For *Grammar, Vocabulary, and Assessment*, see **Build Language Skills**, pages 264–265.

Extend Your Learning



Listening and Speaking With a group of classmates, present a **debate** about the disputed land in “The Interlopers.” Form groups to represent each man. Each group should then offer reasons to explain why its character is entitled to the land.

- Listen to your opponents' arguments and respond appropriately.
- After each team speaks for the same amount of time, ask the audience to decide which group was more persuasive.

Research and Technology The chilling ending of “The Interlopers” comes about because of the unexpected arrival of wolves. Prepare a **plan for an illustrated report** about wolves. Use library and Internet resources to find information, especially data about the interactions of wolves with people.

Build Language Skills

The Gift of the Magi • The Interlopers

Vocabulary Skill

Word Parts The Latin root *-mot-* means “move.” The root is contained in the words *motivate*, which means “causing something to move or act,” and *motive*, which means “the reason that something acts.”

Practice Use a dictionary to find two meanings for each of the following words. On a chart like the one shown, write a sentence for both meanings of each word. Then, explain how each meaning is related to the idea of taking action.

motivation motion promote

	Meaning 1	Sentence 1	Meaning 2	Sentence 2
motor	Anything that produces motion	The car had a powerful motor.	To walk at a brisk pace	He motored around the corner.

Grammar Lesson

Irregular Verbs Unlike regular verbs, the past tense and past participle of **irregular verbs** are not formed by adding *-ed* to the present form. Instead, the past tense and past participle are formed in various ways. The past participle is always preceded by a helping verb. Look at the examples.

Present: run

Present Participle: running

Past: ran

Past Participle: (have) run

Practice Use a dictionary to help you identify present participle, past tense, and past participle for each verb. Write a sentence for each verb, using each principal part at least twice.

- | | | | |
|-----------|----------|----------|---------|
| 1. begin | 4. fall | 7. stand | 10. won |
| 2. hang | 5. drive | 8. swing | |
| 3. spring | 6. sing | 9. lead | |

MorePractice

For more practice with verbs, see the Grammar Handbook, p. R39.

 Prentice Hall Writing and Grammar Connection: Chapter 23, Section 1

Reading Skill: Make Inferences

Directions: Read the selection, and then answer the questions.

The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At *length* I would be avenged; this was a point definitely settled—but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish but punish with impunity. . . .

—from “The Cask of Amontillado,” by Edgar Allan Poe

1. What can you infer about the narrator’s relationship with Fortunato?
 - A He has known Fortunato for a long time.
 - B He has just met Fortunato.
 - C He is related to Fortunato.
 - D He admires Fortunato’s skill as a wine-taster.
2. Based on details in the passage, which word would you use to describe the narrator?
 - A forgiving
 - B careless
 - C patient
 - D naive
3. What is a reasonable inference about Fortunato?
 - A He always insults others.
 - B He is aware of the narrator’s dislike.
 - C He knows the narrator.
 - D He is afraid of the narrator and his friend.
4. What prior knowledge would be most helpful in making inferences about the speaker?
 - A He lived in a time that allowed dueling.
 - B His culture accepted revenge for dishonor.
 - C The culture revered good will.
 - D He and Fortunato were from different cultures.

Timed Writing: Explanation [Connections]

Review “The Gift of the Magi” or “The Interlopers.” Explain the cause-effect chain of events in one of these works and how this sequence helps convey the theme. **(30 minutes)**



Writing Workshop: Work in Progress

Short Story

Using the work from your writing portfolio, write a letter from your character to a best friend explaining one event. In the letter, you should describe the event in detail and explain why it is important in the character’s life.

Comparing Literary Works • Setting

Setting

The **setting** of a story is the time and place in which it occurs. The time may include not only the historical period but also a specific year, season, and hour of day. Place may involve not only geographical location, but also the social, economic, and cultural environment. Cultural aspects of a story's setting may be present in a variety of ways:

- the values and beliefs the characters hold
- the details of daily life, such as the work characters do, the foods they eat, and the clothing they wear
- the types of language, such as non-English words or slang, that characters use. To build setting, a writer may include *idioms*—phrases, such as “raining cats and dogs,” whose meanings differ from those of the individual words.

Comparing Setting

The importance of setting varies from story to story.

- Sometimes, the setting simply provides a backdrop for the action. In such a story, the setting could change, but characters' actions and events would remain the same.
- Alternatively, the setting may shape the characters and plot of a story. For example, in a story set within a Native American culture, characters may make specific decisions and choices based on the expectations of their culture.

The stories presented here are set in very different places, but a particular culture and belief system play an important role in each one. As you read, use a chart like the one shown to identify setting details that suggest the place, time, and culture shown in each story.

Setting Details

The Man to Send Rain Clouds	Old Man of the Temple
Place:	Place:
Time:	Time:
Culture:	Culture:

Vocabulary Builder

The Man to Send Rain Clouds

- **penetrated** (pen' i trā' ed) v. broke through (p. 272) *I pressed until the thumbtack penetrated the wall.*
- **perverse** (pər vɜrs') adj. deviating from what is considered right (p. 272) *It would be perverse to go swimming on such a cold day.*

Old Man of the Temple

- **awry** (ə rī') adj. not straight (p. 276) *Some bricks were awry, sticking out from the flat edge of the wall.*
- **venture** (ven' chər) n. an action involving risk (p. 280) *Stealing second base was a venture that paid off.*