Ancient Greece and Rome

> **"** *Wonders are many,*
> *and none is more*
> *wonderful than man.* **"**
>
> — Sophocles, from *Antigone*

Timeline c. 800 B.C.–A.D. 500
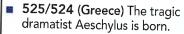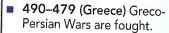
Ancient Greek and Roman Events

- **700s (Greece)** It was likely during this period that the polis, or city-state, emerged.

- **700s (Greece)** Probable era of the life of Homer, author of the *Iliad* and the *Odyssey*.

- **776 (Greece)** The first Olympic games are held. ▼

- **753 (Rome)** The city of Rome is founded.

- **525/524 (Greece)** The tragic dramatist Aeschylus is born.
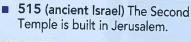
- **509 (Rome)** Rome becomes a republic.

- **early 400s (Greece)** Athens and Sparta are the most powerful city-states.

- **c. 496 (Greece)** The tragic dramatist Sophocles is born.

- **495–429 (Greece)** Pericles, Athenian statesman, lives.

- **490–479 (Greece)** Greco-Persian Wars are fought.

- **c. 470–399 (Greece)** The philosopher Socrates lives.

- **447 (Greece)** Ordered by Pericles, work begins on the Parthenon, a great temple of Athena in Athens. ▲

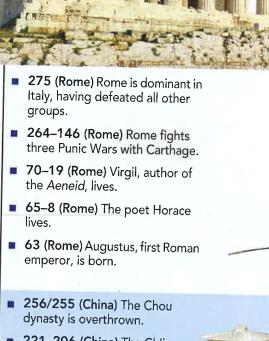- **431–404 (Greece)** Athens is defeated by Sparta in the Peloponnesian War.

- **275 (Rome)** Rome is dominant in Italy, having defeated all other groups.

- **264–146 (Rome)** Rome fights three Punic Wars with Carthage.

- **70–19 (Rome)** Virgil, author of the *Aeneid*, lives.

- **65–8 (Rome)** The poet Horace lives.

- **63 (Rome)** Augustus, first Roman emperor, is born.

World Events

- **721 (ancient Israel)** The Assyrians conquer the northern kingdom of Israel.

- **c. 700 (India)** This is the final date for the composition of the *Brahmanas*, texts that discuss religious rituals.

- **c. 628–c. 551 (Persia)** Zoroaster, founder of Zoroastrianism, lives. ▶

- **515 (ancient Israel)** The Second Temple is built in Jerusalem.

- **400s (India)** Panini standardizes Sanskrit in an important grammar text.

- **c. 330 (Persian Empire)** Alexander the Great conquers the Persian Empire.

- **256/255 (China)** The Chou dynasty is overthrown.

- **221–206 (China)** The Ch'in dynasty reigns.

- **206 (China)** The Han dynasty takes power. ▶

- **200 (Japan)** By this date, the Japanese cultivate irrigated rice.

- **100–0 (India)** Work on the Ajanta caves begins; construction continues through the 7th century A.D.

Ancient Greek, Roman, and World Events

- **A.D. 8 (Rome)** The emperor Augustus banishes the poet Ovid to Tomis, near the Black Sea.
- **14 (Rome)** Augustus, the first Roman Emperor, dies.
- **30 (Roman Empire)** Jesus of Nazareth is crucified.
- **56–120 (Rome)** The historian Tacitus lives.
- **70–72 (Rome)** Construction of the Colosseum, a giant stadium for gladiatorial combats, begins. ▼

- **c. 376 (Roman Empire)** The fierce tribe known as the Huns reaches the frontier of the empire. ▶
- **379–395 (Roman Empire)** Under the emperor Theodosius I, Christianity becomes essential to Roman citizenship.
- **391 (Roman Empire)** The emperor Theodosius I ends all visits to the Oracle at Delphi.
- **410 (Rome)** Rome is sacked by the Visigoths, a Germanic tribe.
- **476 (Roman Empire)** The Western Roman Empire falls.

- **c. A.D. 100s (China)** Buddhism begins to take hold. ▼
- **c. 200 (Mexico/Central America)** Mayan villages have developed into cities.

- **300s (Japan)** The Yamato emerge as the most powerful clan, opening the way to Chinese cultural influences.
- **365–427 (China)** T'ao Ch'ien, one of China's greatest poets, lives.
- **late 300s to early 400s (India)** The Hindu author of an astronomical handbook tabulates the sine function.
- **c. 400 (India)** The Pillar of Delhi, a solid metal column over 23 feet tall and weighing more than 6 tons, is constructed.
- **c. 400 (India)** The final compilation of the *Mahabharata* is made.
- **476–750 (France)** Merovingian kings rule the Franks.

Ancient Greece and Rome

(c. 800 B.C.–A.D. 500)

Historical Background

Ancient Greece: The Minoans The brilliant Minoan (mi nō´ ən) culture, named after the mythical king Minos (mī´ näs´), thrived on the island of Crete from about 3000 to 1100 B.C. The Minoans were sophisticated palace dwellers accustomed to comfort, luxury, and beauty. By about 1600 B.C., Minoan civilization was influencing the entire Greek world through trade and colonization.
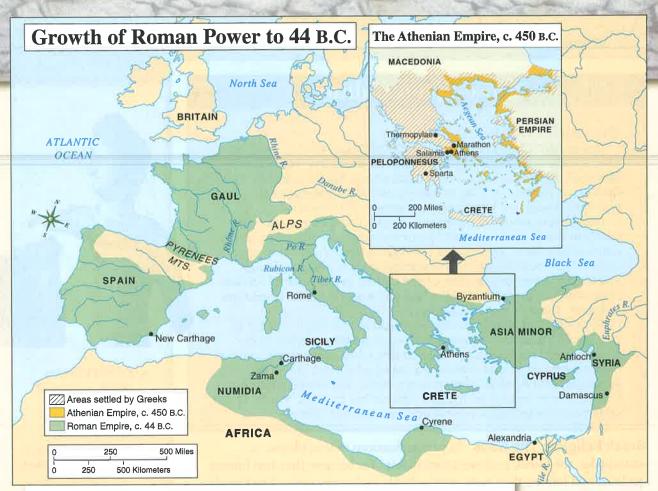
Mycenean Civilization Minoan influence gave rise to the Mycenaean (mī sə nē´ ən) palace culture on the Greek mainland. The Mycenaeans' empire flourished in Greece from about 1600 B.C. to 1200 B.C. In about 1250 B.C., the Mycenaeans defeated the city of Troy in Asia Minor in a legendary struggle known as the Trojan War, but they made no other important conquests. By 1100 B.C., their network of imperial palaces had disappeared.

The Dark Age and After Because no written evidence survives, we call the approximately 300-year period after the collapse of Mycenaean civilization the Dark Age. During this era, a relatively primitive group called the Dorians invaded Greece.

Somewhat later, in the eighth century B.C., the Greeks established major colonies throughout Sicily and southern Italy. Greek traders voyaged and settled throughout the Mediterranean. This commerce brought the Greeks in contact with the Phoenicians (fi nish´ ənz), a trading people who lived in what is now Lebanon and Syria. The Greeks adapted the Phoenicians' written signs to create the first true alphabet, one that became the basis for our own. The use of this new alphabet explains why there is evidence of literacy everywhere in Greece by 750 B.C.

Literacy, new currents in art and intellectual history, colonization, and the creation of the polis (pō´ lis), or city-state, all resulted from thriving trade. City-states were small, independent cities that functioned as nations. It is no surprise that Greece, with its rugged mainland terrain and many islands, was not politically unified. True, the many different city-states had a common heritage, but differences in dialect, customs, and government fostered rivalries and prompted conflicts among these mini-nations.

The Greco-Persian Wars By the beginning of the fifth century B.C., Athens and Sparta had emerged as the two most powerful city-states. Together, they resisted the Persian invasions of Europe during the period 490–479 B.C. Success in defeating the Persians, however, was largely due to victories won by the Athenians at the Battle of Marathon and the naval Battle of Salamis.

Growth of Roman Power to 44 B.C.

The Athenian Empire, c. 450 B.C.

MACEDONIA

North Sea

BRITAIN

ATLANTIC
OCEAN

Thermopylae
Salamis Marathon
Athens

PERSIAN
EMPIRE

PELOPONNESUS

Sparta

Aegean Sea

Rhine R.

GAUL

0   200 Miles
0   200 Kilometers

CRETE

Danube R.

ALPS

Po R.

Mediterranean Sea

PYRENEES
MTS.

Rubicon R.

Tiber R.

SPAIN

Rome

Black Sea

Byzantium

ASIA MINOR

Euphrates R.

New Carthage

SICILY

Athens

Antioch SYRIA

Carthage

CYPRUS

Damascus

Zama

NUMIDIA

Mediterranean Sea

CRETE

Cyrene

Alexandria

AFRICA

EGYPT

Nile R.

☒ Areas settled by Greeks
☐ Athenian Empire, c. 450 B.C.
☐ Roman Empire, c. 44 B.C.

0   250   500 Miles
0   250   500 Kilometers

Pericles and the Golden Age of Athens Athens' role in the war against Persia led to the rise of the Athenian Empire. At home, Athenian democracy was experiencing a golden age under the statesman Pericles (per´ i klēz´). He fostered the highest ideals of citizen participation and channeled the city's prosperity into impressive new public architecture and art. Abroad, his hawkish foreign policy fostered the growth of an empire but also caused resentment among other city-states. (See the map above.)

One of Athens' greatest rivals was Sparta, a totalitarian society in which individuals were subordinate to the state. Spartan discipline contributed to the superiority of its army, and the army allowed Sparta to control most of the city-states in Peloponnesus (pel´ ə pə nē´ səs), a peninsula forming the southern part of the Greek mainland.

The Peloponnesian War Gradually, Greece became polarized between Athens and Sparta. These two city-states fought each other in a long conflict called the Peloponnesian War (431–404 B.C.), which Sparta won.

Alexander the Great After the defeat of Athens, however, Macedonia—not Sparta—emerged as a power. Macedonia was a kingdom in the northeastern part of the Greek peninsula. It was ruled by King Philip, whose son Alexander (356–323 B.C.) became known as "the Great" due to his military skills. Alexander's armies marched south and east, spreading Greek language and culture throughout what is today Egypt, Turkey, Iraq, Iran (Persia), and part of India.

▲ **Critical Viewing**
The Romans greatly admired Greek culture. What does this map suggest about the role of the Roman Empire in spreading Greek thought and beliefs? Explain. [Read a Map]

Close-up on Culture

The Delphic Oracle

The ancient Greeks regarded the city of Delphi (del´ fi), perched dramatically on the slope of Mount Parnassus, as the "navel," or center of the world. This was the place where Apollo (ə päl´ ō), the Greek god of music, poetry, prophecy, and medicine, spoke to humans through the mouth of his priestess, the Oracle.

Delegations would come from throughout the known world to question the Oracle, especially about the outcome of wars or other political situations. They hoped that Apollo would answer human uncertainties with his divine knowledge. Private individuals also attended the monthly sessions of the Oracle, in the hope of solving life's small but urgent dilemmas: Should I marry? Is this a good time to travel? Should I move to a new city?

The Oracle, an elderly woman, followed a strict ritual in order to give Apollo's answers to these questions. She bathed, drank from sacred waters, descended to the basement of Apollo's temple, climbed onto a sacred stool, and chewed the leaves of a plant, the laurel, associated with Apollo. Entering into a trance, she would answer questions with words that the god inspired her to speak. Priests would write down these words in verse that sounded like riddles.

▲ **Critical Viewing**
Which qualities of Apollo, as he is portrayed in this famous statue, suggest that he is a god? Explain. **[Infer]**

Greek Religion: The Gods As personifications of war, plague, or earthquake, the Greek gods were formidable. Yet because they had human qualities and foibles, they were approachable and even comic. The Greeks perceived their relationship to the gods as one of mutually advantageous exchange. They often held religious festivals in honor of the gods, hoping that the gods would reward them. The most famous example of such a festival is the Olympic Games, first held in 776 B.C. in honor of Zeus (zyo͞os), the king of the gods. (For more on Greek and Roman gods, see page 317).

Rome: Earliest History Until Rome emerged as a power in the fourth century B.C., Italy was dominated by the Etruscans in the north and the Greeks in the south. Both these cultures enjoyed a level of civilization Rome would not achieve for centuries. Nevertheless, a distinct culture was emerging in the region of west-central Italy called Latium, a culture that would come to be known as "Roman."

The Rise of Rome Surrounded by Etruscan and Greek powers, early Latin settlements joined in self-defense. The strongest city in this group was Rome, which gave its name to the region's culture. Tradition assigns Rome's founding to 753 B.C. At first, Rome was ruled by kings, advised by a council of elders. Offices were held by members of the ruling class. In 509 B.C., however, Rome became a republic.

By 275 B.C., Rome had defeated all other Italian groups, as well as the Etruscans and the Greeks. African and Asian countries recognized Rome as a world power.

The Punic Wars In the Punic Wars (264–146 B.C.), Rome battled with Carthage, a prosperous city-state in North Africa. Rome's victories in each of these three conflicts mark key dates in its history. The initial victory, in 241 B.C., ushered in the first flowering of Roman literature and art. The second victory, in 201 B.C., signaled a turning point in Roman foreign policy. Rome went on to wage aggressive rather than defensive wars, conquering Macedonia and what is now Spain and Portugal. The third victory against Carthage, in 146 B.C., allowed Rome to seize its former trading rival as a province.

Civil Wars By the late second century B.C., Roman society was divided between a conservative, slave-owning senatorial aristocracy and more liberal senatorial aristocrats. Meanwhile, poorer citizens often rioted, and groups of slaves sometimes staged revolts. Attempts at reform did not take hold, and Rome experienced a series of bitter conflicts. During the period 49–45 B.C., Gaius Julius Caesar seized power. His brief dictatorship lasted until March 15, 44 B.C., when he was assassinated by a group of senators headed by Brutus and Cassius.

In the power struggles that followed, Caesar's grandnephew Octavius emerged victorious. Elected consul and given special emergency powers, Octavius was named *imperator*, the word from which we derive "emperor." He began using the name Augustus.

The Birth of the Empire Augustus' reign, the beginning of the Roman Empire, is marked by a flowering of literature and architecture. Although he ruled as an emperor, he declared that he was restoring the old republic. Also, he instituted religious and legal reforms that were meant to promote old-fashioned virtues. Augustus ruled skillfully for more than forty years. Many of his immediate successors, however, were cruel and inept, and the general quality of Roman emperors was uneven.

The Fall of the Empire As time went on, the empire came under stress both at home and abroad, with its very size making it vulnerable on its frontiers. The size of the empire also led to a split between the eastern and western parts. Eventually, these two parts came to be ruled by different emperors.

The eastern Roman Empire survived longer than did the western, which ended in A.D. 476 when Germanic tribes overran it and replaced it with a multitude of kingdoms.

A selection of Greek and Roman Gods

God or Goddess		Powers and Relationships
Greek	Zeus	■ King of the gods
Roman	Jupiter	■ Husband of Hera; father of Ares, Athena, and Hephaestus, the blacksmith god; brother of Poseidon and Hades
Greek	Poseidon	■ God of the sea
Roman	Neptune	■ Brother of Zeus
Greek	Hades	■ God of the underworld
Roman	Pluto	■ Brother of Zeus
Greek	Hera	■ Queen of the gods
Roman	Juno	■ Wife of Zeus; mother of Ares and Hephaestus
Greek	Athena	■ Goddess of war, crafts, and wisdom
Roman	Minerva	■ Daughter of Zeus; sprang from his forehead
Greek	Aphrodite	■ Goddess of love
Roman	Venus	■ Born from the foam of the sea; wife of Hephaestus and lover of Ares
Greek	Ares	■ God of war
Roman	Mars	■ Son of Zeus and Hera

Religion: Rome Versus Greece Unlike the Greeks, the Romans were obsessed with correct ritual, and they had a practice, unknown to the Greeks, of beginning a public religious ceremony all over again if any detail went wrong. Also, Romans viewed fate as a command to be obeyed, while Greeks thought of it as an allotment, like a plot of land given to a person for cultivation.

Native Gods and Greek Influences The Romans were polytheistic, believing in many gods, and their native deities reveal the Romans' concern with home, cattle, and agriculture. The worship of the family *genius*, or ancestor of the clan, and the obedience owed a living father led Romans to view themselves as dutiful sons of a father-like emperor.

Through contact with Greek religion, literature, and art, the Romans came to see their own gods as corresponding to those of the Greeks. (For more on Greek and Roman gods, see the chart on page 317).

Christianity Christianity began under the Roman Empire as a first century A.D. movement within Judaism. Believing in the divinity of Jesus of Nazareth (c. 6–4 B.C.–A.D. 30), Christians soon developed a faith distinct from Judaism and were frequently persecuted by the Romans. Yet Christianity strengthened as the empire declined. Finally, the emperor Theodosius I (reigned A.D. 379–395) made belief in Christianity essential to Roman citizenship.

A Living Tradition

Washington, D.C., and the Classical World

Benjamin Latrobe, the architect who oversaw the building of the Capitol in Washington, D.C., spoke of "the days of Greece. . . in the woods of America." Like many other late-eighteenth-century Americans, Latrobe hoped that the nation's new capital city would reflect the spirit of the ancient Greek and Roman republics.

This goal was not surprising, considering that America's founders were believers in the Enlightenment, an intellectual movement that praised reason and looked to the classical world for examples of reason in action—in science, law, and architecture.

Thomas Jefferson, one of the greatest Founding Fathers, was a friend of Latrobe's and a distinguished architect in his own right. Together, these two men pioneered the Federal style of architecture, which was based on ancient Roman models.

Today, visitors to the nation's capital can appreciate this new Athens or Rome on the Potomac. Surveyed by the African American mathematician Benjamin Banneker and planned by architect Pierre-Charles L'Enfant, the city consists of wide avenues that radiate diagonally from circles, interspersed with parks and squares for monuments. Imposing marble buildings with classical columns proclaim the nation's allegiance to reason and classical civilization.

Literature

Greek Literature: The Epic From the Dark Age of Greece came oral epic poetry that served as the raw material for Homer's sophisticated epics, the *Iliad* and the *Odyssey*. These two works deal, respectively, with the Greek conquest of Troy and the wanderings of the hero Odysseus (ō dis´ ē əs) after the Trojan War. The Homeric epics convey such values of ancient Greek culture as physical bravery, skill, honor, reverence for the gods, and intelligence.

Lyric Poetry Of all the genres of Greek literature, lyric poetry loses the most in translation. Specifically, it loses its musical quality—*lyric* originally meant "sung to the lyre." Nevertheless, Greek lyric poets like Sappho influenced the Roman poets and still influence today's writers.

Philosophy In the fifth century B.C., the philosopher Socrates (säk´ rə tēz´) developed a method of uncovering truth by asking probing questions. Socrates' most famous follower was Plato (plāt´ ō), who recorded the dialogues that show his master practicing the Socratic method. Plato's vision of a realm of changeless, perfect forms that are imperfectly reflected in this world attracted some of the finest minds of later generations. (See Music in the Historical Context on page 320). Aristotle, Plato's most famous student, pioneered in developing logic, zoology, psychology, and many other arts and sciences. His work was a dominant force in Western culture for almost 2,000 years and still influences philosophy.

The Romans admired Greek philosophy and helped make it the basis for Western thought. In fact, some scholars have half-humorously referred to the Western philosophical tradition as a 2500-year disagreement between Plato and Aristotle!

Tragedy Greek drama developed in connection with religious rituals and reached its peak in fifth-century Athens. Tragedies, which chronicled the downfall of a noble person, raised difficult questions about justice, evil, and the reasons for human suffering. In keeping with its religious origin, tragedy provided an emotional rather than a philosophical resolution for the questions it raised.

As a means of making the audience feel purged or cleansed, Greek tragedy aroused in them the powerful emotions of pity for the tragic hero and awe at his or her fate.

▼ **Critical Viewing**
The sorceress Circe both helps and hinders the hero Odysseus in the *Odyssey*. What can you tell about her from this picture? Explain. **[Infer]**

Circe Meanwhile Had Gone Her Ways . . . , 1924, From the *Odyssey* by Homer, William Russell Flint, Collection of the New York Public Library; Astor, Lenox and Tilden Foundations

In order of birth, the three greatest Greek tragedians are Aeschylus (es′ ki ləs); Sophocles (säf′ ə klēz′), who wrote *Oedipus the King*; and Euripides (yoo rip′ ə dēz). Although the surviving Greek tragedies are among the best works of world literature, we have available only a small percentage of the dramas these men actually wrote.

History Two great historians of the fifth century B.C., like playwrights and philosophers, saw themselves as teachers: Herodotus (hə räd′ ə təs), who wrote on the Persian Wars, and Thucydides (thoo sid′ i dēz′), who wrote about the Peloponnesian War between Athens and Sparta.

Roman Literature: Epic and Drama Until Rome defeated Carthage in 241 B.C. and emerged as a world power, educated Romans still conducted foreign policy and read literature in Greek. After winning their victory, Romans began to create a national literature. One product of this era was the historical epic, a form that the first-century B.C. poet Virgil perfected in the *Aeneid* (ē nē′ id). This long narrative poem describes the fall of Troy and the founding of Rome by the legendary Trojan hero Aeneas.

Music in the Historical Context

Ancient Greek Modes, or the Morality of Music

When rock-and-roll exploded onto the scene in the 1950s, some people claimed it was immoral and should be banned. They argued that the "wild" rhythms of rock would encourage wild behavior. A similar debate about the morality of music took place more than 2000 years ago in ancient Greece. This debate, however, focused on Greek musical scales, called modes, rather than on rhythms.

Scales and modes are sets of notes that are separated by definite intervals. Each Greek mode had seven notes. Also, the names of the modes were associated with groups and regions. The Dorian mode, for instance, was linked with the Dorians, a tribe that had conquered part of mainland Greece. The Lydian mode was linked with Lydia, a western kingdom in ancient Asia Minor.

These regions and the modes named for them had definite meanings for the Greeks. The Dorian mode, linked with a warlike area, was regarded as strong and manly. Songs composed in this mode were suitable for inspiring soldiers. By contrast, songs in the Lydian mode—named for Lydia, viewed as a corrupt place—were suitable for feasts.
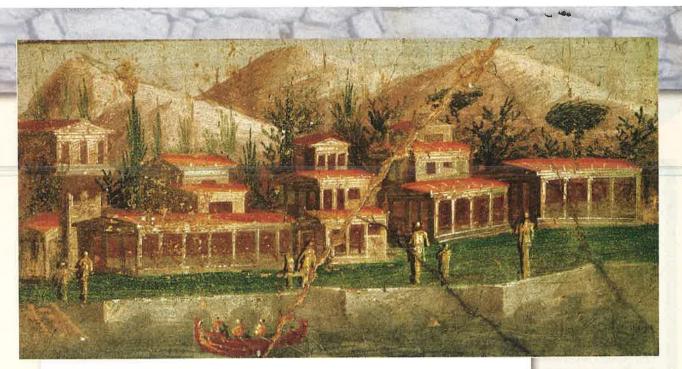
In Book III of the *Republic* (c. 360 B.C.), the Greek philosopher Plato joined the debate about music. He warned against the influence of the Lydian mode, which seems to have been the rock music of its time. Plato banned these songs from his ideal republic because they made men "soft" and encouraged "drinking." He favored the Dorian mode, which was "warlike" and sounded "the note or accent which a brave man utters in the hour of danger. . . ."

If he were living today, what would Plato say about heavy metal, grunge, or rap?

▼ **Critical Viewing**
Compare and contrast the ancient Greek instrument shown in this illustration with a similar instrument in use today. Consider such factors as appearance, size, type, and manner of playing. **[Compare and Contrast]**

Drama also flourished after 241 B.C., with the state funding elaborate productions of tragedy and comedy. Two masters of Roman comedy from that time were Plautus (plôt′ əs) and Terence. Both these writers have influenced Western drama.

As drama gave way to the epic, two long works stand out in addition to Virgil's. Both are anti-epics, however, in the sense that they do not promote heroic values. The *Metamorphoses* by Ovid (äv′ id) contains a series of mythical stories involving changes of shape (*metamorphosis* means "transformation"). This poem angered the Emperor Augustus, who saw it as a sly attack on established religion and rulers. Later, Petronius (pi trō′ nē əs) Arbiter wrote the *Satyricon*, perhaps the first novel to describe the adventures of a wandering, mischievous hero.

History and Biography In works of history and biography, Romans examined major events and sought to find in great men's lives the causes of these events. The historian Tacitus (tas′ i təs), who lived from A.D. 56 to c. 120, was keenly analytical and included in his work examples of public oration as well as the biographies of public figures.

Lyric Poetry Lyric poetry for the Romans was an essentially derivative form, although the greatest poets transformed their models. For instance, Catullus (kə tuľ əs) and Horace, poets of the first century B.C., imitated Greek forms but created poems essentially Roman in their point of view.

Philosophy As philosophers, the Romans were masterful imitators rather than original thinkers. The major philosophical work in Latin literature is a poem by Lucretius (lōō krē′ shəs) entitled *On the Nature of Things*. In this work, he uses the atomic theory of Greek thinkers to present a world in which everything results from the random combination of particles rather than the actions of the gods. He urges a way of life that promotes freedom from violent emotion and irrational behavior.

▲ **Critical Viewing**
This ancient fresco, or wall painting, comes from a Roman villa in Pompeii, Italy. What does it suggest about the type of painting that upper-class Romans preferred? Explain. **[Infer]**

from the Annals

Tacitus (A.D. 56–c. 120)

The worldview and the works of the Roman historian Publius Cornelius Tacitus (pub´ lē əs kôr nēl´ yəs tas´ ət əs) were shaped by the tumultuous era in which he lived. Nearly one hundred years before his birth, a long period of civil strife had brought an end to the Roman republic. In 27 B.C., Octavian, the grand-nephew and adopted son of Julius Caesar, had seized power as emperor, given himself the name "Augustus"—from a Latin word meaning "to increase"—and launched the Roman Empire.

Rubber-Stamp Senators The rule of Augustus was marked by a loss of liberty for his subjects. Senators merely rubber-stamped his decisions, and his displeasure could mean—as it did for the poet Ovid—perpetual exile, with no legal right of appeal. Nonetheless, Augustus was an able and sane leader, and under him the empire enjoyed relative peace and prosperity.

His immediate successors, however, form a parade of irresponsible, capricious individuals who managed the state poorly. Understandably, many Romans longed for the days when a dutiful citizen could play a role in governing the state.

A Survivor Tacitus not only survived the sometimes brief and always repressive reigns of more than half a dozen emperors but even managed to enjoy a successful public career as a brilliant trial lawyer and judge. He seems to have been able to do that by keeping his political views to himself and spending some of the most tumultuous years away from Rome, in a government office overseas.

When the vicious emperor Domitian died in A.D. 96 and was succeeded by more reasonable rulers, Tacitus returned to Rome. He then enjoyed a distinguished public career, first in Rome and later in Asia. He was also finally able to turn his pen against the depraved rule of the emperors who immediately followed Augustus.
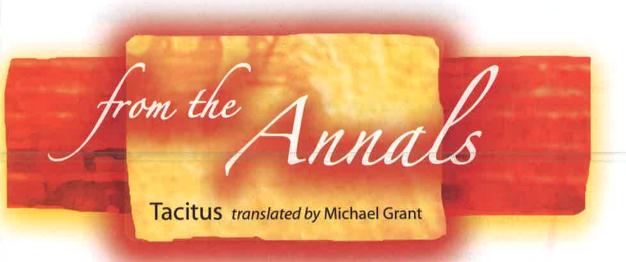
Influencing Future Opinion Through his incisive Annals, Tacitus has helped shape the world's opinion of Augustus' first four successors, particularly Nero, who is rumored to have sung while Rome burned. To be Nero's relative or close friend often marked one for an untimely death. It was his persecution of vulnerable groups like the early Christians, however, that earned him a lasting reputation for savagery.

The Dangers of Dynasty Tacitus' purpose in writing the Annals was to show how the four emperors who followed Augustus reduced Romans' freedoms. Rome's greatest historian did not object to strong leadership. He was distressed, however, by the way in which domination of the government by a single family, or dynasty, could deny power to men of ability.

Tacitus had planned to write about good emperors like Nerva and Trajan, and perhaps about Augustus as well, but the historian died before he could fulfill this goal. Perhaps he could not bring himself to turn his keen analytical gaze on good government for fear of having to recognize its imperfections.

Tacitus Today It is a tribute to Tacitus that after almost 2,000 years, historians still read his works to understand the beginnings of the Roman Empire. Yet they study his writings with a critical eye, knowing that he is not a completely objective observer. All readers, however, can appreciate the style of this ancient historian and his ability to portray vivid personalities and stirring events. You will see evidence of these talents in "The Burning of Rome."

from the *Annals*

Tacitus *translated by* **Michael Grant**

Background

Nero became emperor of Rome—and potentially the most powerful person in the world—when he was just sixteen years old. The scheming of his mother, Agrippina, had cleared the way to the throne for him. As emperor, Nero at first enacted wise measures. Soon, however, he had both his mother and his wife put to death. He combined cruelty with artistic pretensions, shocking Romans by acting the parts of low-ranking characters on stage. By the time the great fire broke out ten years into his reign, Nero was so hated that many thought he had started the fire just to rebuild Rome as a monument to himself. Tacitus reports this popular belief in the *Annals*, but modern historians doubt the truth of this rumor.

The fire, which broke out in July, spread rapidly because summer winds fanned it and many Roman buildings were made of wood. A new, more splendid Rome of marble and stone was born from the ruins of this disaster.

from *The Burning of Rome*

Now started the most terrible and destructive fire which Rome had ever experienced. It began in the Circus,[1] where it adjoins the Palatine and Caelian hills.[2]

Breaking out in shops selling inflammable goods, and fanned by the wind, the <u>conflagration</u> instantly grew and swept the whole length of the Circus. There were no walled mansions or temples, or any other

conflagration (kän´ flə grā´ shən) *n.* large, destructive fire

Critical Viewing ▶

Which senses does this depiction of the burning of Rome engage, other than the sense of sight? Explain. **[Analyze]**

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1. **Circus** (sʉr´ kəs) In ancient Rome, games and chariot races were held in the Circus, an oval arena surrounded by tiers of seats.
2. **Palatine** (pal´ ə tīn) **and Caelian** (kē´ lē ən) **hills** locations of Nero's imperial palaces.

obstructions, which could arrest it. First, the fire swept violently over the level spaces. Then it climbed the hills—but returned to ravage the lower ground again. It outstripped every counter-measure. The ancient city's narrow winding streets and irregular blocks encouraged its progress.

Terrified, shrieking women, helpless old and young, people intent on their own safety, people unselfishly supporting invalids or waiting for them, fugitives and lingerers alike—all heightened the confusion. When people looked back, menacing flames sprang up before them or out-flanked them. When they escaped to a neighboring quarter, the fire fol-lowed—even districts believed remote proved to be involved. Finally, with no idea where or what to flee, they crowded on to the country roads, or lay in the fields. Some who had lost everything—even their food for the day—could have escaped, but preferred to die. So did oth-ers, who had failed to rescue their loved ones. Nobody dared fight the flames. Attempts to do so were prevented by menacing gangs. Torches, too, were openly thrown in, by men crying that they acted under orders. Perhaps they had received orders. Or they may just have wanted to plunder <u>unhampered</u>.

unhampered (un ham´ pərd) *adv.* freely; without inter-ference

✔**Reading Check**

According to Tacitus, where did the fire begin?

The Burning of Rome, Hubert Robert, Giraudon

Nero was at Antium.[3] He only returned to the city when the fire was approaching the mansion he had built to link the Gardens of Maecenas to the Palatine. The flames could not be prevented from overwhelming the whole of the Palatine, including his palace. Nevertheless, for the relief of the homeless, fugitive masses he threw open the Field of Mars, including Agrippa's public buildings, and even his own Gardens. Nero also constructed emergency accommodation for the <u>destitute</u> multitude. Food was brought from Ostia[4] and neighboring towns, and the price of corn was cut to less than one quarter sesterce[5] a pound. Yet these measures, for all their popular character, earned no gratitude. For a rumor had spread that, while the city was burning, Nero had gone on his private stage and, comparing modern calamities with ancient, had sung of the destruction of Troy.

By the sixth day enormous demolitions had confronted the raging flames with bare ground and open sky, and the fire was finally stamped out at the foot of the Esquiline Hill. But before panic had subsided, or hope revived, flames broke out again in the more open regions of the city. Here there were fewer casualties; but the destruction of temples and pleasure arcades was even worse. This new conflagration caused additional ill-feeling because it started on Tigellinus' estate[6] in the Aemilian district. For people believed that Nero was ambitious to found a new city to be called after himself.

Of Rome's fourteen districts only four remained intact. Three were leveled to the ground. The other seven were reduced to a few scorched and mangled ruins. To count the mansions, blocks, and temples destroyed would be difficult. They included shrines of remote <u>antiquity</u>, such as Servius Tullius' temple of the Moon, the Great Altar and holy place dedicated by Evander to Hercules, the temple vowed by Romulus to Jupiter the Stayer, Numa's sacred residence, and Vesta's shrine containing Rome's household gods. Among the losses, too, were the precious spoils of countless victories, Greek artistic masterpieces, and authentic records of old Roman genius. All the splendor of the rebuilt city did not prevent the older generation from remembering these irreplaceable objects. It was noted that the fire had started on July 19th, the day on which the Senonian Gauls[7] had captured and burnt the city. Others elaborately calculated that the two fires were separated by the same number of years, months, and days.[8]

But Nero profited by his country's ruin to build a new palace. Its wonders were not so much customary and commonplace luxuries like gold and jewels, but lawns and lakes and faked rusticity—woods here,

▲ **Critical Viewing**
What impression of Nero do you think this sculpture is meant to convey? [Infer]

destitute (des´ tə to͞ot´) *adj.* extremely poor

antiquity (an tik´ wə tə) *n.* early period of history

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3. **Antium** (an´ tē əm) town in central Italy where Nero was born.
4. **Ostia** (äs´ tē ə) Roman port at the mouth of the Tiber River.
5. **sesterce** (ses´ tərs) Roman coin, equal in value to two and a half cents.
6. **Tigellinus' estate** (ti´ jə lī´ nəs) land belonging to Tigellinus, second to Nero in power.
7. **Senonian Gauls** (sə nō´ nē ən gôlz) barbarians from Gaul, an ancient region in western Europe; they burned Rome in 390 B.C.
8. **the same number of years, months, and days** 418 years, 418 months, and 418 days.

open spaces and views there. With their cunning, impudent[9] artificialities, Nero's architects and engineers, Severus and Celer, did not balk at effects which Nature herself had ruled out as impossible.

They also fooled away an emperor's riches. For they promised to dig a navigable canal from Lake Avernus to the Tiber estuary,[10] over the stony shore and mountain barriers. The only water to feed the canal was in the Pontine marshes. Elsewhere, all was precipitous or waterless. Moreover, even if a passage could have been forced, the labor would have been unendurable and unjustified. But Nero was eager to perform the incredible; so he attempted to excavate the hills adjoining Lake Avernus. Traces of his frustrated hopes are visible today.

In parts of Rome unfilled by Nero's palace, construction was not—as after the burning by the Gauls—without plan or demarcation. Street-fronts were of regulated alignment, streets were broad, and houses built round courtyards. Their height was restricted, and their frontages protected by colonnades. Nero undertook to erect these at his own expense, and also to clear debris from building-sites before transferring them to their owners. He announced bonuses, in proportion to rank and resources, for the completion of houses and blocks before a given date. Rubbish was to be dumped in the Ostian marshes by corn-ships returning down the Tiber.

A fixed proportion of every building had to be massive, untimbered stone from Gabii[11] or Alba[12] (these stones being fireproof). Furthermore, guards were to ensure a more abundant and extensive public water-supply, hitherto diminished by irregular private enterp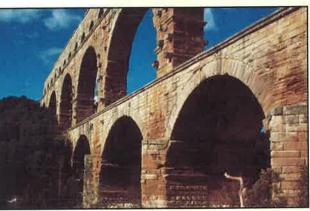rise. Householders were obliged to keep fire-fighting apparatus in an accessible place; and semi-detached houses were forbidden—they must have their own walls. These measures were welcomed for their practicality, and they beautified the new city. Some, however,

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9. **impudent** (im´ py͞oo dənt) *adj.* shamelessly bold and disrespectful.
10. **Tiber estuary** (tī´ bər es´ ty͞oo er ē) the wide mouth of the Tiber, a river in central Italy that flows south through Rome.
11. **Gabii** (gā´ bē ī) ancient Roman town where Romulus, legendary founder of Rome, was reared. Gabii supposedly resisted a siege and was an important city until it was overshadowed by Rome.
12. **Alba** (äl´ bə) Alba Longa, a powerful ancient Roman city; legendary birthplace of Romulus and Remus.

Literature in context Science Connection

Roman Engineering

Tacitus refers to an expensive scheme "to dig a navigable canal." In this case, Tacitus is sarcastic, but Roman architects and engineers accomplished amazing feats, including the rebuilding of Rome after the fire. For example, they built about 50,000 miles of roads, some of which are still in use today. These carefully layered roads had a slight downward curve at the edges to facilitate drainage. Engineers also built many miles of aqueducts, "conduits for carrying water," to supply Rome and other cities. These aqueducts brought water from miles away and sometimes crossed over valleys on great stone arches.

Roman aqueduct

precipitous (prē sip´ ə təs) *adj.* steep like a precipice; sheer

demarcation (dē´ mär kā´ shən) *n.* boundary

✔ Reading Check

In what way did Nero profit from the fire, according to Tacitus?

believed that the old town's configuration had been healthier, since its narrow streets and high houses had provided protection against the burning sun, whereas now the shadowless open spaces radiated a fiercer heat.

So much for human precautions. Next came attempts to appease heaven. After consultation of the Sibylline books,[13] prayers were addressed to Vulcan, Ceres, and Proserpina. Juno, too, was propitiated.[14] Women who had been married were responsible for the rites—first on the Capitol, then at the nearest sea-board, where water was taken to sprinkle her temple and statue. Women with husbands living also celebrated ritual banquets and vigils.

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13. **Sibylline** (sib´ ə lin) **books** books of prophecies by Sibyl, Apollo's priestess at Cumae, a city in southwest Italy near Naples.
14. **propitiated** (prō pish´ ē āt´ id) *v.* appeased.

But neither human resources, nor imperial <u>munificence</u>, nor appeasement of the gods, eliminated sinister suspicions that the fire had been instigated. To suppress this rumor, Nero fabricated scapegoats—and punished with every refinement the notoriously depraved Christians (as they were popularly called). Their originator, Christ, had been executed in Tiberius' reign[15] by the governor of Judaea,[16] Pontius Pilatus. But in spite of this temporary setback the deadly superstition had broken out afresh, not only in Judaea (where the mischief had started) but even in Rome. All degraded and shameful practices collect and flourish in the capital.

First, Nero had self-acknowledged Christians arrested. Then, on their information, large numbers of others were condemned—not so much for incendiarism[17] as for their anti-social tendencies. Their deaths were made farcical. Dressed in wild animals' skins, they were torn to pieces by dogs, or crucified, or made into torches to be ignited after dark as substitutes for daylight. Nero provided his Gardens for the spectacle, and exhibited displays in the Circus, at which he mingled with the crowd—or stood in a chariot, dressed as a charioteer. Despite their guilt as Christians, and the ruthless punishment it deserved, the victims were pitied. For it was felt that they were being sacrificed to one man's brutality rather than to the national interest.

Meanwhile Italy was ransacked for funds, and the provinces were ruined—unprivileged and privileged communities alike. Even the gods were included in the looting. Temples at Rome were robbed, and emptied of the gold dedicated for the triumphs and vows, the ambitions and fears, of generations of Romans. Plunder from Asia and Greece included not only offerings but actual statues of the gods. Two agents were sent to these provinces. One, Acratus, was an ex-slave, capable of any depravity. The other, Secundus Carrinas, professed Greek culture, but no virtue from it percolated to his heart.

Seneca,[18] rumor went, sought to avoid the odium of this sacrilege by asking leave to retire to a distant country retreat, and then—permission being refused—feigning a muscular complaint and keeping to his bedroom. According to some accounts one of his former slaves, Cleonicus by name, acting on Nero's orders intended to poison Seneca but he escaped—either because the man confessed or because Seneca's own fears caused him to live very simply on plain fruit, quenching his thirst with running water.

At this juncture there was an attempted break-out by gladiators at Praeneste.[19] Their army guards overpowered them. But the Roman public, as always terrified (or fascinated) by revolution, were already talking of ancient calamities such as the rising of Spartacus.[20] Soon

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15. **Tiberius'** (tī bir´ ē əs) **reign** Tiberius was emperor of Rome A.D. 14–37.
16. **Judaea** (jōō dē´ ə) ancient region of South Palestine.
17. **incendiarism** (in sen´ dē ə riz´ əm) *n.* willful destruction of property by fire.
18. **Seneca** (sen´ ə kə) philosopher and minister of Nero.
19. **Praeneste** (prī nest) town in central Italy.
20. **Spartacus** (spärt´ ə kəs) ancient Thracian slave and gladiator who led a slave revolt.

munificence (myōō nif´ ə səns) *n.* great generosity

Literary Analysis
Annals According to Tacitus, what chain of causes and effects links the fire to the persecution of Christians?

Reading Strategy
Recognizing Author's Bias How does the implied contrast of Seneca's actions with Nero's reveal Tacitus' bias against Nero?

✔**Reading Check**
According to Tacitus, what group of people were Nero's "fabricated scapegoats"?

afterwards a naval disaster occurred. This was not on active service; never had there been such profound peace. But Nero had ordered the fleet to return to Campania by a fixed date regardless of weather. So, despite heavy seas the steersmen started from Formiae. But when they tried to round Cape Misenum a south-westerly gale drove them ashore near Cumae and destroyed numerous warships and smaller craft.

As the year ended omens of impending misfortune were widely rumored—unprecedentedly frequent lightning; a comet (atoned for by Nero, as usual, by aristocratic blood); two-headed offspring of men and beasts, thrown into the streets or discovered among the offerings to those deities to whom pregnant victims are sacrificed. Near Placentia a calf was born beside the road with its head fastened to one of its legs. Soothsayers deduced that a new head was being prepared for the world—but that it would be neither powerful nor secret since it had been deformed in the womb and given birth by the roadside.

Review and Assess

Thinking About the Selection

1. **Respond:** Based on this account, what is your reaction to the emperor Nero? Why?

2. **(a) Recall:** In what part of Rome did the fire first break out?
   (b) Analyze: In what way did the city's layout encourage the fire's progress?

3. **(a) Recall:** What are two ways in which Nero tried to help people during the fire? **(b) Interpret:** What does the people's reaction to Nero's help suggest about his reputation as their leader? Explain.

4. **(a) Recall:** What are three regulations that were part of Nero's plan to rebuild the city? **(b) Evaluate:** Do these regulations make sense? Why or why not?

5. **(a) Recall:** Why did Nero turn against the Christians?
   (b) Interpret: Why do you think people felt the Christians "were being sacrificed to one man's brutality rather than to the national interest"?

6. **(a) Recall:** What are two "omens" that Tacitus mentions in the final paragraph? **(b) Connect:** What is the relationship between these omens and the account of the fire?

7. **Evaluate:** What are two details in this account that a modern historian might praise and two details that he or she might criticize? Explain.

Integrate Language Skills

Vocabulary Development Lesson

Word Analysis: Latin Suffix *-tion*

The Latin suffix *-tion* forms nouns that indicate the action, state, or quality of something. The word *conflagration*, for example, means "the act of burning"—the Latin *conflagare* means "to burn."

Use your understanding of the suffix *-tion* to define each of the following words. If necessary, check the definition of the root in a dictionary. Then, use each word in an original sentence.

1. conflagration
2. demarcation
3. medication
4. definition
5. alteration
6. attrition

Concept Development: Synonyms

Identify the letter of the word or phrase that is closest in meaning to each numbered word below.

1. conflagration   a. steep
2. unhampered   b. generosity
3. destitute   c. early era
4. antiquity   d. large fire
5. precipitous   e. boundary
6. demarcation   f. very poor
7. munificence   g. not impeded

Spelling Strategy

The suffix *-ity* is more common than *-ety*, which often follows the letter *i*. Complete each word below with the correct suffix.

1. calam___   2. lev___   3. vari___

Grammar and Style Lesson

Commonly Confused Words: *less* and *fewer*

Use the word *less* with qualities or amounts that cannot be counted. It modifies a singular noun and answers the question "How much?"

> It takes *less* time to start a conflagration than it does to extinguish it.

Use the word *fewer* with objects that can be counted. It modifies a plural noun and answers the question "How many?"

> Here there were *fewer* casualties; but the destruction of temples and pleasure arcades was even worse.

Practice In your notebook, complete each sentence below by inserting *fewer* or *less*.

1. Does this selection contain ___?___ details than you expected?
2. Tacitus had ___?___ admiration for the empire than for the republic.
3. No ___?___ than ten of Rome's fourteen districts were destroyed by the fire.
4. The fire caused ___?___ damage on the seventh day than on the fifth.
5. There was ___?___ wealth in the provinces after Nero's agents visited them.

Writing Application Write a paragraph to describe Rome's building laws after the fire. Use the words *less* and *fewer* at least once each.

WG *Prentice Hall Writing and Grammar Connection: Diamond Level, Chapter 25, Section 2*

abases (ä bās´ əz) v. lowers, brings down

abhor (ab hôr´) v. feel disgust for; hate

accolade (ak´ ə lād´) n. anything done as a sign of praise or respect

accordance (ə kôrd´ 'ns) n. agreement

accrue (ə krōō´) v. come to as an advantage or a right

acute (ə kyōōt´) adj. sharp; intense

adjured (a joord´) v. ordered solemnly

adroit (ə droit´) adj. skillful

affably (af´ ə blē) adv. in a friendly manner

affidavit (af ə dā´ vit) n. legal document containing sworn testimony

affinity (ə fin´ i tē) n. natural liking

affliction (ə flik´ shən) n. something that causes pain or distress

altruistic (al´ trōō is´ tik) adj. selfless

ancestral (an ses´ trəl) adj. relating to the people from whom one is descended

anguish (āŋ´ gwish) n. great suffering

anguished (aŋ´ gwisht) adj. showing worry, grief, or pain

anoint (ə noint´) v. rub oil or ointment on

anticipate (an tis´ ə pāt) v. expect

antiquity (an tik´ wə tē) n. early history

appropriate (ə prō´ prē āt´) v. take for one's own use

assent (ə sent´) n. expression of agreement

assertions (ə sur´ shənz) n. claims

assimilate (ə sim´ ə lāt´) v. absorb; incorporate into a greater body

avail (ə vāl´) n. benefit; use

avenged (ə venjd´) v. took revenge on behalf of

avenger (ə venj´ er) n. one who takes revenge

awe (ô) n. feelings of fear and wonder

babel (bab´ əl) n. confusion of voices

bangle (baŋ´g'l) n. decorative bracelet

bashful (bash´ fəl) adj. shy

beneficent (be nef´ ə sənt) adj. kind; helpful

benevolent (bə nev´ ə lənt) adj. charitable

bereft (bē reft´) adj. deprived or robbed

beseeching (bē sēch´ iŋ) adj. pleading

bewildered (bi wil´ dərd) adj. puzzled; confused

bias (bī´ əs) n. prejudice; partiality

bland (bland) adj. mild

blaspheming (blas fēm´ iŋ) adj. irreverent

blasphemous (blas´ fə məs) adj. showing disrespect toward God or religious teachings

blight (blīt) n. destructive disease

bountiful (boun´ tə fəl) adj. abundant

brandished (bran´ dishd) v. waved or shook in a threatening manner

brazen (brā´ zən) adj. literally, of brass; shamelessly bold

brevity (brev´ ə tē) n. briefness

brusquely (brusk´ lē) adv. abruptly

buffeted (buf´ it id) v. struck sharply

calamity (kə lam´ ə tē) n. deep trouble

calculating (kal´ kyōō lāt iŋ) adj. shrewd

candor (kan´ dər) n. open honesty

caricature (kar´ i kə chər) n. imitation that is so distorted or inferior as to seem ridiculous

carnivorous (kär niv´ ə rəs) adj. meat-eating

cascade (kas kād´) n. small, steep waterfall

chasm (kaz´ əm) n. deep crack in Earth's surface

chastised (chas´ tīzd) v. punished

chastisements (chas´ tiz mənts) n. punishments

chide (chīd) v. scold

clemency (klem´ ən sē) n. mercy

clenched (klencht) adj. gripped firmly

commiserate (kə miz´ ər āt) v. share grief

compassionate (kəm pash´ ən it) adj. feeling or showing sympathy or pity

comprised (kəm prīzd´) v. included; consisted of

conflagration (kän´ flə grā´ shən) n. large, destructive fire

congealed (kən jēld´) v. thickened; solidified

conjectures (kən jek´ chərz) n. guesses

connoisseur (kän´ ə sur´) n. person with expert judgment and taste

connotations (kän´ ə tā´ shənz) n. ideas associated with a word

considerably (kən sid´ er ə blē) adv. to a great degree

consolation (kän´ sə lā´ shən) n. comfort; something that eases sadness

consonant (kän´ sə nənt) adj. in agreement

constitution (kän stə tōō´ shən) n. structure or make-up of a person or thing

consult (kən sult´) v. seek advice from

consummation (kän´ sə mā´ shən) n. state of supreme perfection

contemplation (kän´ təm plā´ shən) n. thoughtful inspection or study

contemptuously (kən temp´ chōō əs lē) adv. scornfully; disrespectfully

contention (kən ten´ shən) n. quarreling

contraband (kän´ trə band´) n. unlawful or forbidden goods

contrary (kän´ trer´ ē) adj. opposing

convalescent (kän´ və les´ 'nt) n. person who is recovering health after illness

convergent (kən vur´ jənt) adj. coming together at a point

corrupt (kə rupt´) adj. spoiled by sin or dishonesty; rotten

countenance (koun´ tə nəns) n. the look on a person's face

courtly (kôrt´ lē) adj. dignified; polite

covenant (kuv´ ə nənt) n. serious, binding agreement

crone (krōn) n. very old woman

cue (kyōō) n. prompt or reminder

culmination (kul´ mə nā´ shən) n. climax

debacle (di bäk´ əl) n. overwhelming failure or defeat

deference (def´ ər əns) n. respectful submission to the desires or opinions of another

deficiency (dē fish´ ən sē) n. shortage

degree (di grē´) n. step; stage; level

demarcation (dē´ mär kā´ shən) n. boundary

denounce (dē nouns´) v. accuse publicly

deportees (dē´ pôr tēz´) n. people forced by official order to leave a country

desecrating (des´ i krāt´ iŋ) v. treating as not sacred

despicable (dəs´ pi kə bəl) adj. deserving to be despised; contemptible

despond (di spänd´) v. lose

despondent (di spän´ dənt) adj. hopeless

despotism (des´ pət iz´ əm) n. system of government in which the ruler has absolute power

destitute (des´ tə tōōt´) adj. extremely poor

dexterity (deks ter´ ə tē) n. skillfulness in the use of one's hands

diabolical (dī ə bäl´ ik əl) adj. wicked

discord (dis´ kôrd) n. dissension; conflict

discrimination (dis krim´ ə nā´ shən) n. show of partiality or prejudice

disdain (dis dān´) n. strong dislike

dispatch (di spach´) v. kill

dispel (di spel´) v. cause to vanish

dispersed (di spurst´) adj. scattered

disposed (di spōzd´) adj. tending toward

disreputable (dis rep´ yōō tə bəl) adj. not fit to be seen or approved

dissipation (dis´ ə pā´ shən) n. wasteful or immoral behavior; overindulgence

distinguishing (di stiŋ´ gwish iŋ) adj. serving to mark as separate or different

divergent (də vur´ jənt) adj. differing from each other

divinations (div´ ə nā´ shənz) n. divine predictions

dominion (də min´ yən) n. area of rule

dregs (dregz) n. last, most undesirable parts

drudgery (druj´ ər ē) n. hard, tiresome work

dubious (dōō´ bē əs) adj. doubtful; suspect

duped (dōōpt) v. tricked; fooled

earnest (ur´ nist) adj. serious; not joking

ecstasy (ek′ stə sē) *n.* great joy

eddies (ed′ ēz) *n.* waters moving in circles against the main current

elated (ē lāt′ əd) *adj.* extremely happy; joyful

elixir (ē liks′ ir) *n.* magical potion that cures all ailments

eloquence (el′ ə kwəns) *n.* skillful speech

emigrate (em′ i grāt′) *v.* leave one place to live in another

endeavor (en dev′ ər) *n.* earnest attempt at achievement

endowed (en doud′) *v.* provided with

enmity (en′ mə tē) *n.* state of being enemies; antagonism; hostility

enraptured (en rap′ chərd) *adj.* completely delighted; spellbound

entrails (en′ trālz) *n.* intestines; guts

entwined (en twīnd′) *v.* twisted together

entwines (en twīnz′) *v.* twists together

enumerating (ē noo′ mər āt′ iŋ) *v.* counting; listing

environs (en vī′ rənz) *n.* surrounding area

envoys (än′ voiz) *n.* messengers

epidemic (ep′ ə dem′ ik) *n.* rapidly and widely spreading disease

equable (ek′ wə bəl) *adj.* steady; uniform

esteemed (e stēmd′) *v.* valued; respected

estranged (e strānjd′) *adj.* isolated and unfriendly; alienated

euphemisms (yoo′ fə miz′ əmz) *n.* words or phrases that are less expressive or direct but are considered less offensive than others

evasions (i vā′ shənz) *n.* attempts to avoid duties or questions

exalted (ig zôlt′ əd) *adj.* lifted high because of dignity or honor

excruciating (eks kroo′ shē āt′ iŋ) *adj.* causing intense mental or bodily pain

exhorting (eg zôrt′ iŋ) *v.* urging

exhumed (eks hyoomd′) *v.* brought up from a grave; brought to light

expanse (ek spans′) *n.* very large open area

extirpate (ek′ stər pāt′) *v.* exterminate

extortions (eks tôr′ shənz) *n.* acts of obtaining money or something else through threats, violence, or misuse of authority

extravagant (ek strav′ ə gənt) *adj.* excessive; spending more than is needed

exuded (ig zood′ id) *v.* discharged a liquid through the skin

exulting (eg zult′ iŋ) *v.* rejoicing

exults (eg zults′) *v.* rejoices greatly

fathom (fath′ əm) *v.* probe the depths of; understand

fathomless (fath′ əm les) *adj.* immeasurably deep

feigning (fān′ iŋ) *adj.* pretending

fervent (fur′ vənt) *adj.* intensely devoted

fervor (fur′ vər) *n.* strong feeling; zeal

fettered (fet′ ərd) *v.* shackled; chained

fetters (fet′ ərz) *n.* shackles; chains

flittering (flit′ ər iŋ) *adj.* flapping the wings rapidly; fluttering

flounders (floun′ dərz) *v.* struggles to move

flourish (flur′ ish) *n.* fanfare, as of trumpets

flourishes (flur′ ish ez) *v.* thrives

foretaste (fôr′ tāst′) *n.* slight experience or hint of something that is still to come

forlornly (fôr lôrn′ lē) *adv.* in a sad or lonely manner because of isolation or desertion

foundering (foun′ dər iŋ) *n.* stumbling; sinking; becoming stuck

fraternized (frat′ ər nīzd′) *v.* associated in a brotherly way; socialized

frivolous (friv′ ə ləs) *adj.* silly and light-minded; not sensible

frugality (froo gal′ ə tē) *n.* thrift

frugally (froo′ gə lē) *adv.* thriftily

fungus (fuŋ′ gəs) *n.* mildew; any of a group of plants lacking leaves and roots, including mushrooms, mold, and so on

furtive (fur′ tiv) *adj.* done in a sneaky way

furtively (fur′ tiv lē) *adv.* in a sneaky manner, as if to hinder observation

gaudy (gôd′ ē) *adj.* tastelessly showy

gaunt (gônt) *adj.* thin and bony; haggard

gawking (gôk′ iŋ) *v.* staring foolishly; gaping

gentry (jen′ trē) *n.* landowning families ranked just below the nobility

glaze (glāz) *v.* fit glass to a window; cover with a shiny finish

glean (glēn) *v.* collect grain left by reapers

glimmering (glim′ ər iŋ) *v.* flickering; giving a faint, unsteady light

glistens (glis′ enz) *v.* shines or sparkles with reflected light

grafter (graft′ ər) *n.* someone who takes advantage of his or her position to gain money or property dishonestly

gratify (grat′ i fī′) *v.* please

grotesque (grō tesk′) *adj.* strangely distorted

guile (gīl) *n.* trickery

gyration (jī rā′ shən) *n.* circular motion

haggard ((hag′ ərd) *adj.* wasted; worn

harrowed (har′ ōd) *v.* distressed

harrowing (har′ ō iŋ) *adj.* frightening

hastened (hās′ ənd) *v.* hurried

hazards (haz′ ərdz) *n.* dangers

heralds (her′ əldz) *v.* announces; introduces

homage (häm′ ij) *n.* act of reverence

hordes (hôrdz) *n.* large moving crowds; tribes

hypocrite (hip′ ə krit) *n.* someone who pretends to be virtuous

illustrious (i lus′ trē əs) *adj.* outstanding

imminent (im′ ə nənt) *adj.* about to happen

immobile (i mō′ bəl) *adj.* not moving

immolation (im′ ə lā′ shən) *n.* offering or killing made as a sacrifice

immortality (im′ môr tal′ i tē) *n.* unending existence

imperceptibly (im′ pər sep′ tə blē) *adv.* without being noticed

imperishable (im per′ ish ə bəl) *adj.* indestructible

impertinence (im purt′ 'n əns) *n.* insolence

impervious (im pur′ vē əs) *adj.* not affected by, or unable to be damaged

impetus (im′ pə təs) *n.* driving force

implore (im plôr′) *v.* beg

importunity (im′ pôr toon′ i tē) *n.* persistence

imposingly (im pō′ ziŋ lē) *adv.* making a strong, forceful impression

impracticable (im prak′ ti kə bəl) *adj.* not capable of being put into practice

impudence (im′ pyoo dəns) *n.* boldness

impulsive (im pul′ siv) *adj.* sudden and unthinking

incantation (in′ kan tā′ shən) *n.* chant

incantations (in′ kan tā′ shənz) *n.* chants sung as part of a ritual

incensed (in senst′) *adj.* very angry

incongruous (in käŋ′ groo əs) *adj.* inconsistent; not fitting a situation

incredulous (in krej′ oo ləs) *adj.* disbelieving; doubtful; skeptical

incurred (in kurd′) *v.* brought about through one's own actions

indefinitely (in def′ ə nit lē) *adv.* without a specified limit

indictment (in dīt′ mənt) *n.* formal accusation

indignantly (in dig′ nənt lē) *adv.* in a way showing righteous anger or scorn

indiscreet (in di skrēt′) *adj.* unwise or not careful

induced (in doost′) *v.* persuaded; caused

inexorably (in eks′ ə rə blē) *adv.* without a chance of being stopped

infamous (in′ fə məs) *adj.* disgraceful

infatuation (in fach′ oo ā′ shən) *n.* foolish or shallow feelings of affection

infirmity (in fur′ mə tē) *n.* weakness; illness

ingenuity (in′ je noo′ ə tē) *n.* inventiveness

innuendo (in′ yoo en′ dō) *n.* indirect remark or gesture that hints at something

insatiableness (in sā′ shə bəl nəs) *n.* the quality of being impossible to fill

insular (in′ sə lər) *adj.* having a narrow viewpoint

intimacy (in′ tə mə sē) *n.* familiarity; warmth

intolerable (in täl′ ər ə bəl) *adj.* unbearable

intrepid (in trep′ id) *adj.* brave; fearless

intricate (in′ tri kit) *adj.* complicated

intuition (in′ too ish′ ən) *n.* instinctive understanding

inverted (in vurt′ id) *adj.* upside down

invoke (in vōk′) *v.* summon; cause to appear

invoked (in vōkt′) *v.* called on for help

invokes (in vōks′) *v.* calls on

iridescent (ir´ ə des´ ənt) adj. showing rainbowlike shifts in color

jetty (jet´ ē) n. wall or barrier built into a body of water to protect a harbor

jubilant (jōō´ bə lənt) adj. extremely happy

ken (ken) n. range of understanding

labyrinths (lab´ ə rinths) n. structures with an intricate network of winding passages

laden (lād´ 'n) adj. carrying a heavy load

lamentation (lam´ ən tā´ shən) n. outward expression of grief; weeping; wailing

lamented (lə men´ tid) v. felt sorrow for

languishing (laŋ´ gwish iŋ) v. becoming weak

leaden (led´ 'n) adj. depressed; dispirited

liquidated (lik´ wi dāt´ id) adj. disposed of; ended; killed

loathsome (lōth´ səm) adj. detestable

loomed (lōōmd) v. appeared in a large or threatening form

lucid (lōō´ sid) adj. clear; apparent

lustrous (lus´ trəs) adj. shining

malice (mal´ is) n. ill will; spite

malicious (mə lish´ əs) adj. intending harm

malignant (mə lig´ nənt) adj. very harmful

manifestations (man´ ə fes tā´ shənz) n. material forms

manifested (man´ ə fest´ id) v. proved or revealed

manifold (man´ ə fōld) adj. many; various

marshals (mär´ shəlz) v. commands

meager (mē´ gər) adj. thin; lean

mediocre (mē´ dē ō´ kər) adj. inferior

mitigated (mit´ ə gāt´ id) v. eased

mobilized (mō´ bə līzd) v. prepared for action or battle

monotone (män´ ə tōn´) n. sound or song that repeats a single note

monotonously (mə nät´ 'n əs lē) adv. going on and on without variation

monotony (mə nät´ 'n ē) n. tedious sameness

morose (mə rōs´) adj. gloomy

munificence (myōō nif´ ə sens) n. great generosity

murmur (mur´ mər) n. low, indistinct, continuous sound

mutely (myōot´ lē) adv. silently; without the capacity to speak

myriad (mir´ ē əd) adj. many; varied

myriads (mir´ ē ədz) n. great numbers of persons or things

naturalistic (nach´ ər ə lis´ tik) adj. faithful to nature, or in imitation of what is natural

navigated (nav´ i gāt´ əd) v. piloted; steered a boat

nimble (nim´ bəl) adj. able to move quickly and lightly; agile

nocturnal (näk tur´ nəl) adj. relating to or occurring during the night

nonchalantly (nän´ shə länt´ lē) adv. in a casually indifferent manner

notions (nō´ shənz) n. ideas

oblique (ə blēk´) adj. not straightforward

obsequiously (əb sē´ kwē əs lē) adv. in a manner that shows a willingness to serve

obsessed (əb sest´) adj. greatly preoccupied

obsolete (äb´ sə lēt´) adj. no longer useful

obstinacy (äb´ stə nə sē) n. stubbornness

obstinate (äb´ stə nət) adj. stubborn

ominous (äm´ ə nəs) adj. hinting at bad things to come

omnipotent (äm nip´ ə tənt) adj. having unlimited power or authority

opaque (ō pāk´) adj. not shining; dull

oratory (ôr´ ə tôr´ ē) n. public speaking

painstakingly (pānz´ tāk iŋ lē) adv. using great diligence or care

pallid (pal´ id) adj. pale

palpable (pal´ pə bəl) adj. able to be touched, felt, or handled

paraphernalia (par´ ə fər nāl´ yə) n. articles of equipment

paternal (pə tur´ nəl) adj. like a father

pathos (pā´ thäs´) n. quality in something that evokes pity or compassion

perfunctorily (pər fuŋk´ tôr i lē) adv. indifferently; with little interest or care

perilous (per´ ə ləs) adj. dangerous

perjured (pur´ jərd) adj. purposely false

pervades (pər vādz´) v. spreads throughout

pestilence (pes´ tə ləns) n. plague

piety (pī´ ə tē) n. devotion to religious duties

pillaging (pil´ ij iŋ) v. plundering; looting

pitiable (pit´ ē ə bəl) adj. inspiring or deserving of pity (may be used scornfully)

placidly (plas´ id lē) adv. calmly

plaintive (plān´ tiv) adj. expressing sorrow

plateau (pla tō´) n. elevated tract of relatively level land

plight (plīt) n. sad or difficult situation

plunder (plun´ dər) v. rob by force in warfare

plundered (plun´ dərd) adj. stripped of possessions

poised (poizd) adj. balanced and steady, as though suspended

pomp (pämp) n. ceremonial splendor

portents (pôr´ tents) n. signs that suggest what is about to occur

posterity (päs ter´ ə tē) n. future generations of people

precepts (prē´ septs) n. rules of conduct

precipitous (prē sip´ ə təs) adj. steep like a precipice; sheer

presumed (prē zōōmd´) v. supposed

primal (prī´ məl) adj. original; fundamental

primeval (prī mē´ vəl) adj. having to do with the earliest times

pristine (pris´ tēn´) adj. unspoiled

proclaim (prō klām´) v. declare

proclaiming (prō klām´ iŋ) v. declaring

prodigal (präd´ i gəl) n. person who spends money wastefully

prodigy (präd´ ə jē) n. person of very great ability

proffering (präf´ ər iŋ) v. offering

profusion (prə fyōō´ zhən) n. abundance

prone (prōn) adj. lying face downward

prophecy (präf´ ə sē) n. prediction

prophesied (präf´ ə sīd) v. predicted

prophet (präf´ ət) n. inspired person who speaks great truths or foretells the future

prophetic (prō fet´ ik) adj. having to do with predicting the future; giving a prediction

proprieties (prə prī´ ə tēz) n. conformities with what is fitting, suitable, or proper

prospective (prō spek´ tiv) adj. likely to be or to become in the future

prostrate (präs´ trāt) adj. lying face downward

protracted (prō trakt´ id) adj. extended

provincial (prō vin´ shəl) adj. lacking in sophistication

prowess (prou´ is) n. ability

putrefy (pyōō´ trə fī´) v. rot; decompose

putrid (pyōō´ trid) adj. rotten; stinking

rank (raŋk) adj. foul; odorous

reapers (rē´ pərz) n. those who gather a crop by cutting

rebuked (ri byōōkt´) v. scolded sharply

reciprocity (res´ ə präs´ ə tē) n. mutual exchange

recompense (rek´ əm pens´) n. payment of what is owed; reward

rectify (rek´ tə fī) v. right

redeem (ri dēm´) v. buy back; fulfill a promise

reluctant (ri luk´ tənt) adj. showing hesitation; unwilling

renown (ri noun´) n. fame

repentance (ri pen´ təns) n. sorrow for wrongdoing; remorse

replete (ri plēt´) adj. well-filled; stocked

reposes (ri´ pōz´ əz) v. puts to rest

reprimand (rep´ rə mand´) v. chastise; blame

reprobate (rep´ rə bāt) n. scoundrel

resistant (ri zis´ tənt) adj. strong; firm

resolutely (rez´ ə lōōt´ lē) adv. in a determined way; without hesitation

resplendent (ri splen´ dənt) adj. brightly shining; dazzling

retorted (ri tôrt´ id) v. replied, especially in a sharp or challenging way

retribution (re´ trə byōō´ shən) n. punishment; revenge

revelation (rev´ ə lā´ shən) n. striking disclosure of something

reverberates (ri vur´ bə rātz´) v. echoes; sounds again

reverence (rev´ rəns) v. show great respect

ritual (rich´ ōō əl) n. observance of prescribed rules

sacrosanct (sak´ rō saŋkt´) *adj.* sacred

sated (sāt´ id) *v.* completely satisfied

scorn (skôrn) *n.* contempt; open dislike or derision; *v.* reject

scruples (skrōō´ pelz) *n.* feelings of doubt over what is ethical

scurry (skur´ ē) *v.* run hastily; scamper

sediment (sed´ e ment) *n.* waste material that settles to the bottom of a liquid

self-abnegation (self ab´ ne gā´ shen) *n.* self-denial; lack of consideration for oneself or one's own interests

sensual (sen´ shoo el) *adj.* pleasing to the senses

sequence (sē´ kwens) *n.* order; succession

serene (se rēn´) *adj.* clear; calm; peaceful

serenity (se ren´ e tē) *n.* peace; tranquillity

serpentine (sur´ pen tēn´) *adj.* snakelike

shards (shärdz) *n.* sharp fragments

sheaves (shēvz) *n.* bundles of cut stalks of grain

shrewdest (shrōōd´ est) *adj.* most cunning or clever

shroud (shroud) *n.* cloth sometimes used to wrap a corpse for burial

siege (sēj) *n.* the surrounding of a fortified place by an opposing force, such as an army

sinister (sin´ is ter) *adj.* wicked

skulks (skulks) *v.* lurks in a cowardly way

sleek (slēk) *adj.* smooth; glossy

sojourn (sō´ jurn) *n.* visit

solitary (säl´ e ter´ ē) *adj.* lone; single; sole

solitude (säl´ e tōōd´) *n.* seclusion; isolation

somber (säm´ ber) *adj.* dark; gloomy; serious

sordid (sôr´ did) *adj.* filthy; depressingly wretched

sovereign (säv´ ren) *adj.* chief, superior; highest; *n.* monarch or ruler

spendthrift (spend´ thrift´) *n.* person who spends money carelessly

squalid (skwäl´ id) *adj.* foul, especially as the result of neglect; wretched

squandered (skwän´ derd) *v.* wasted

squandering (skwän´ der iŋ) *v.* spending money wastefully

steadfast (sted´ fast´) *adj.* firm; not changing

stealthily (stel´ the lē) *adv.* secretly

stems (stemz) *v.* stops or dams up (as a river)

stinted (stint´ id) *v.* limited to a certain quantity

stoically (stō´ iklē) *adv.* done with indifference to pain or pleasure

strains (strānz) *n.* passages of music; tunes

stupor (stōōp´ er) *n.* mental dullness

submerges (seb murj´ ez) *v.* covers over

submissive (sub mis´ iv) *adj.* yielding; giving in without resistance

subordinate (se bôr´ de nit) *adj.* inferior; ranking under or below

subsided (seb sīd´ ed) *v.* settled; lessened

succor (suk´ er) *n.* aid; relief

suffuses (se fyōō´ zez) *v.* overspreads; fills with a glow

summit (sum´ it) *n.* highest point

sumptuous (sump´ chōō es) *adj.* lavish

superimposed (sōō´ per im pōzd´) *v.* placed on top of something else

supple (sup´ el) *adj.* easily bent; flexible

sustained (se stānd´) *v.* maintained; supported

taciturn (tas´ e turn) *adj.* not given to talking; almost always silent

tactless (takt´ lis) *adj.* unskilled in dealing with people

talisman (tal´ is men) *n.* charm or token; lucky object

tangible (tan´ je bel) *adj.* definite; objective

tardily (tär´ de lē) *adv.* late

teemed (tēmd) *v.* was full of; swarmed

tempest (tem´ pist) *n.* storm

tempo ((tem´ pō) *n.* rate of speed; pace

tenacity (te nas´ e tē) *n.* persistence

tenuous (ten´ yōō es) *adj.* slender or fine, as a fiber

terminal (tur´ me nel) *adj.* fatal; ending in death

terminology (tur´me näl´ e jē) *n.* terms used in a specific discipline

throngs (thrôŋz) *n.* crowds

thwarted (thwôrt´ ed) *v.* hindered

timidity (te mid´ e tē) *n.* quality of being shy and easily frightened

tremulous (trem´ yōō les) *adj.* quivering; shaking; trembling

troop (trōōp) *v.* march in a group

truncated (trun´ kāt ed) *adj.* cut short; with an angle cut off

tumult (tōō´ mult´) *n.* commotion; confusion

unfettered (un fet´ erd) *adj.* unrestrained

unhampered (un ham´ perd) *adv.* freely; without interference

unmarred (un märd´) *adj.* unspoiled

unrestrained (un ri strānd´) *v.* not checked or controlled

vassal (vas´ el) *n.* person who holds land under the feudal system, pledging loyalty to an overlord

vehemently (vē´ e ment lē) *adv.* intensely

veiled (vāld) *v.* covered or masked

vitality (vī tal´ e tē) *n.* energy; life force

vivacity (vī vas´ e tē) *n.* liveliness

void (void) *n.* empty space; total emptiness

vulgar (vul´ ger) *adj.* coarse; common

ward (wôrd) *v.* turn aside (something threatening)

well-being (wel bē´ iŋ) *n.* the state of being well; health, happiness, or prosperity

wharf (wôrf) *n.* structure built as a landing place for boats

whetted (wet´ id) *adj.* sharpened

wiles (wīlz) *n.* sly tricks

wizened (wiz´ end) *adj.* dried up and wrinkled due to age

writhes (rīthz) *v.* twists and turns the body, as in agony

zeal (zēl) *n.* ardor; fervor

ALLEGORY An *allegory* is a literary work with two or more levels of meaning—a literal level and one or more symbolic levels. The events, settings, objects, or characters in an allegory—the literal level—stand for ideas or qualities, such as goodness, tyranny, salvation, and so on. Dante's *Divine Comedy* (p. 612) is an allegory written in the Middle Ages, when allegorical writing was common. Many works can be read allegorically as well as literally, requiring a reader's effort to match every element at the literal level with a corresponding element at the symbolic level. Allegories are also written in the form of parables.

See also Fable *and* Parable.

ALLITERATION *Alliteration* is the repetition of initial consonant sounds in accented syllables. Derek Walcott uses alliteration in these lines from "Omeros" (p. 1203):

... higher than those hills / of infernal anthracite.

Especially in poetry, alliteration is used to emphasize and to link words, as well as to create musical sounds.

ALLUSION An *allusion* is a reference to a well-known person, place, event, literary work, or work of art. Writers often make allusions to the Bible, classical Greek and Roman myths, plays by Shakespeare, historical events, and other material with which they expect their readers to be familiar. Canto V of the *Inferno* by Dante (p. 629) contains an allusion to the story of Lancelot.

AMBIGUITY *Ambiguity* is the effect created when words suggest and support two or more divergent interpretations. Ambiguity may be used in literature to express experiences or truths that are complex or even contradictory.

See also Irony.

ANALOGY An *analogy* is an extended comparison of relationships. It is based on the idea or insight that the relationship between one pair of things is like the relationship between another pair. Unlike a metaphor, another form of comparison, an analogy involves an explicit comparison, often using the word *like* or *as*.

See also Metaphor *and* Simile.

ANAPEST *See* Meter.

ARCHETYPAL LITERARY ELEMENTS *Archetypal literary elements* are patterns in literature found around the world. For instance, the occurrence of events in threes is an archetypal element of fairy tales. *The Epic of Gilgamesh* (p. 14) presents an archetypal battle between the forces of good and the forces of evil. Certain character types, such as mysterious guides, are also archetypal elements of traditional stories. According to some critics, these elements express in symbolic form truths about the human mind.

ASSONANCE *Assonance* is the repetition of vowel sounds in stressed syllables containing dissimilar consonant sounds.

See also Consonance.

BALLAD A *ballad* is a song that tells a story, often about adventure or romance, or a poem imitating such a song. Most ballads are divided into four- or six-line stanzas, are rhymed, use simple language, and depict dramatic action. Many ballads employ a repeated refrain. Some use incremental repetition, in which the refrain is varied slightly each time it appears.

BLANK VERSE *Blank verse* is unrhymed poetry usually written in iambic pentameter (*see* Meter). Occasional variations in rhythm are introduced in blank verse to create emphasis, variety, and naturalness of sound. Because blank verse sounds much like ordinary spoken English, it is often used in drama, as by Shakespeare, and in poetry.

See also Meter.

CARPE DIEM A Latin phrase, *carpe diem* means "seize the day" or "make the most of passing time." Many great literary works have been written with the *carpe diem* theme.

CHARACTER A person (though not necessarily a human being) who takes part in the action of a literary work is known as a character. Characters can be classified in different ways. A character who plays an important role is called a *major character*. A character who does not is called a *minor character*. A character who plays the central role in a story is called the *protagonist*. A character who opposes the *protagonist* is called the *antagonist*. A *round character* has many aspects to his or her personality. A *flat character* is defined by only a few qualities. A character who changes is called *dynamic*; a character who does not change is called *static*.

See also Characterization *and* Motivation.

CHARACTERIZATION *Characterization* is the act of creating and developing a character. A writer uses *direct characterization* when he or she describes a character's traits explicitly. Writers also use *indirect characterization*. A character's traits can be revealed indirectly in what he or she says, thinks, or does; in a description of his or her appearance; or in the statements, thoughts, or actions of other characters.

See also Character *and* Motivation.

CHOKA A traditional Japanese verse form, *choka* are poems that consist of alternating lines of five and seven syllables, with an additional seven-syllable line at the end. There is no limit to the number of lines in a choka. Choka frequently end with one or more *envoys* consisting of five lines of five, seven, five, seven, and seven syllables. Generally, the envoys elaborate or summarize the theme of the main poem.

CLIMAX The *climax* is the high point of interest or suspense in a literary work. Often, the climax is also the crisis in the plot, the point at which the protagonist changes his or her understanding or situation. Sometimes, the climax coincides with the *resolution*, the point at which the central conflict is ended.

See also Plot.

COMEDY A *comedy* is a literary work, especially a play, that has a happy ending. A comedy often shows ordinary characters in conflict with their society. Types of comedy include *romantic comedy*, which involves problems between lovers, and the *comedy of manners*, which satirically challenges the social customs of a sophisticated society. Comedy is often contrasted with tragedy, in which the protagonist meets an unfortunate end.

See also Drama *and* Tragedy.

CONCEIT A *conceit* is an unusual and surprising comparison between two very different things. This special kind of metaphor or complicated analogy is often the basis for a whole poem. *Petrarchan conceits* make extravagant claims about the beloved's beauty or the speaker's suffering, with comparisons to divine beings, powerful natural forces, and objects that contain a given quality in the highest degree. See Petrarch's "Laura" (p. 675) for an example.

See also Metaphor.

CONFLICT A *conflict* is a struggle between opposing forces. Sometimes, this struggle is internal, or within a character. At other times, the struggle is external, or between the character and some outside force. The outside force may be another character, nature, or some element of society, such as a custom or a political institution. Often, the conflict in a work combines several of these possibilities.

See also Plot.

CONNOTATION *Connotation* refers to the associations that a word calls to mind in addition to its dictionary meaning. For example, the words *home* and *domicile* have the same dictionary meaning. However, the first has positive connotations of warmth and security, whereas the second does not.

See also Denotation.

CONSONANCE *Consonance* is the repetition of final consonant sounds in stressed syllables containing dissimilar vowel sounds. Following are some examples of consonance: *black/block; slip/slop; creak/croak; feat/fit; slick/slack*. When each word in the pair is used at the end of a line, the effect is one form of *slant rhyme*.

See also Assonance.

COUPLET A *couplet* is a pair of rhyming lines written in the same meter. A *heroic couplet* is a rhymed pair of iambic pentameter lines. In a *closed couplet*, the meaning and grammar are completed within the two lines.

See also Sonnet.

DACTYL *See* Meter.

DENOTATION *Denotation* is the objective meaning of a word—that to which the word refers, independent of other associations that the word calls to mind. Dictionaries list the denotative meanings of words.

See also Connotation.

DIALECT *Dialect* is the form of a language spoken by people in a particular region or group. Dialects differ from one another in grammar, vocabulary, and pronunciation.

DIALOGUE *Dialogue* is a conversation between characters. Writers use dialogue to reveal character, to present events, to add variety to narratives, and to interest readers. Dialogue in a story is usually set off by quotation marks and paragraphing. Dialogue in a play script generally follows the name of the speaker.

DIARY A *diary* is a personal record of daily events, usually written in prose. Most diaries are not written for publication; sometimes, however, interesting diaries or diaries written by influential people are published.

DICTION *Diction* is a writer's word choice. It can be a major determinant of the writer's style. Diction can be described as formal or informal, abstract or concrete, plain or ornate, ordinary or technical.

See also Style.

DIMETER *See* Meter.

DRAMA A *drama* is a story written to be performed by actors. It may consist of one or more large sections, called acts, which are made up of any number of smaller sections, called scenes.

Drama originated in the religious rituals and symbolic reenactments of primitive peoples. The ancient Greeks, who developed drama into a sophisticated art form, created such dramatic forms as tragedy and comedy.

Oedipus the King (p. 426) is a definitive example of Greek tragedy. The classical dramas of the Greeks and the Romans faded away as the Roman empire declined.

Drama revived in Europe during the Middle Ages. The Renaissance produced a number of great dramatists, most notably England's William Shakespeare. Molière's *Tartuffe* is a comedy of manners, a form of drama popular in the seventeenth century. Goethe's tragic *Faust* (p. 768) represents a peak of nineteenth-century Romanticism. Henrik Ibsen's

A Doll House (p. 864) began a trend toward realistic prose drama and away from drama in verse form. Most of the great plays of the twentieth century are written in prose.

Among the many forms of drama from non-Western cultures are the Nō plays of Japan, such as Zeami's *The Deserted Crone.*

See also Comedy *and* Tragedy.

DRAMATIC MONOLOGUE A *dramatic monologue* is a poem in which an imaginary character speaks to a silent listener. During the monologue, the speaker reveals his or her personality, usually at a moment of crisis.

ELEGY An *elegy* is a solemn and formal lyric poem about death. It may mourn a particular person or reflect on a serious or tragic theme, such as the passing of youth or beauty.

See also Lyric Poem.

END-STOPPED LINE An *end-stopped line* is a line of poetry concluding with a break in the meter and in the meaning. This pause at the end of a line is often punctuated by a period, comma, dash, or semicolon.

See also Run-on Line.

EPIC An *epic* is a long narrative poem about the adventures of gods or of a hero. A *folk epic* is one that was composed orally and passed from storyteller to storyteller. The ancient Greek epics attributed to Homer—the *Iliad* (p. 326) and the *Odyssey*—are folk epics. The *Aeneid* (p. 492), by the Roman poet Virgil, and *The Divine Comedy* (p. 612), by the Italian poet Dante Alighieri, are examples of literary epics from the Classical and Medieval periods, respectively. An epic presents an encyclopedic portrait of the culture in which it was produced.

Epic conventions are traditional characteristics of epic poems, including an opening statement of the theme; an appeal for supernatural help in telling the story (an invocation); a beginning *in medias res* (Latin: "in the middle of things"); catalogs of people and things; accounts of past events; and descriptive phrases.

EPIGRAM An *epigram* is a brief statement in prose or in verse. The concluding couplet in a sonnet may be epigrammatic. An essay may be written in an epigrammatic style.

EPIPHANY *Epiphany* is a term introduced by James Joyce to describe a moment of insight in which a character recognizes a truth. In Colette's "The Bracelet" (p. 1046), the main character's epiphany comes at the end of the story when she realizes she cannot recapture her past.

EPITAPH An *epitaph* is an inscription written on a tomb or burial place. In literature, epitaphs include serious or humorous lines written as if intended for such use. Catullus' "I Crossed Many Lands and a Lot of Ocean" (p. 508) is an example from classical literature.

ESSAY An *essay* is a short nonfiction work about a particular subject. Essays are of many types but may be classified by tone or style as formal or informal. An essay is often classed by its main purpose as descriptive, narrative, expository, argumentative, or persuasive.

EXTENDED METAPHOR *See* Metaphor.

FABLE A *fable* is a brief story, usually with animal characters, that teaches a lesson or moral. The earliest known fables are those attributed to Aesop, a Greek writer of the sixth century B.C. Jean de La Fontaine continued this tradition during the Age of Rationalism with such fables as "The Fox and the Crow" (p. 720) and "The Oak and the Reed" (p. 723).

See also Allegory *and* Parable.

FICTION *Fiction* is prose writing about imaginary characters and events. Some writers of fiction base their stories on real events, whereas others rely solely on their imaginations.

See also Narration *and* Prose.

FIGURATIVE LANGUAGE *Figurative language* is writing or speech not meant to be interpreted literally. Poets and other writers use figurative language to paint vivid word pictures, to make their writing emotionally intense and concentrated, and to state their ideas in new and unusual ways.

Figurative language is classified into various *figures of speech*, including hyperbole, irony, metaphor, metonymy, oxymoron, paradox, personification, simile, and synecdoche.

See also the entries for individual figures of speech.

FOLKLORE The stories, legends, myths, ballads, riddles, sayings, and other traditional works produced orally by a culture are known as *folklore*. Folklore influences written literature in many ways. "The Fisherman and the Jinnee," from *The Thousand and One Nights* (p. 92), is an example of folklore.

FOOT *See* Meter.

FREE VERSE *Free verse* is poetry not written in a regular, rhythmical pattern, or meter. Instead of having metrical feet and lines, free verse has a rhythm that suits its meaning and that uses the sounds of spoken language in lines of different lengths. Free verse has been widely used in twentieth-century poetry. An example is this stanza from Nguyen Thi Vinh's "Thoughts of Hanoi" (p. 1392):

> Brother, we are men,
> conscious of more
> than material needs.
> How can this happen to us
> my friend
> my foe?

GOTHIC *Gothic* is a term used to describe literary works that make extensive use of primitive, medieval, wild, mysterious, or natural elements.

HEPTAMETER *See* Meter.

HEXAMETER *See* Meter.

HYPERBOLE *Hyperbole* is a deliberate exaggeration or overstatement. In *Candide* (p. 732), Voltaire turns a philosophical idea into this figure of speech:

> Pangloss taught metaphysico-theologo-cosmolonigology. He proved admirably that there is no effect without a cause and that in this best of all possible worlds, My Lord the Baron's castle was the best of castles and his wife the best of all possible Baronesses.

Hyperbole may be used for heightened seriousness or for comic effect.

See also Figurative Language.

IAMBIC PENTAMETER *See* Meter.

IMAGE An *image* is a word or phrase that appeals to one or more of the senses—sight, hearing, touch, taste, or smell. In a famous essay on *Hamlet*, T. S. Eliot explained how a group of images can be used as an "objective correlative." By this phrase, Eliot meant that a complex emotional state can be suggested by images that are carefully chosen to evoke this state.

See also Imagery.

IMAGERY *Imagery* is the descriptive language used in literature to re-create sensory experiences. Imagery enriches writing by making it more vivid, setting a tone, suggesting emotions, and guiding readers' reactions. The following lines from Boris Pasternak's "The Weeping Orchard" (p. 1032) show how a poet can use imagery to appeal to several senses in describing the aftermath of a storm:

> Silence. No breath of leaf, nothing
>   in the dark but this weird
> gulping, and flapping of slippers,
>   and sighs, broken by tears.

IRONY *Irony* is the general name given to literary techniques that involve surprising, interesting, or amusing contradictions. In *verbal irony*, words are used to suggest the opposite of their usual meaning. In *dramatic irony*, there is a contradiction between what a character thinks and what the reader or audience knows to be true. In *irony of situation*, an event occurs that directly contradicts expectations.

LEGEND A *legend* is a widely told story about the past that may or may not be based in fact. A legend often reflects a people's identity or cultural values, generally with more historical truth than that in a myth. *The Epic of Gilgamesh* (p. 14) from Sumeria and the *Shah-nama* from Persia are both based in part on legends. In Europe, the well-known German legend

of Johann Faust inspired novels and plays, including Goethe's *Faust* (p. 768).

See also Fable *and* Myth.

LYRIC POEM A *lyric poem* is a poem expressing the observations and feelings of a single speaker. Unlike a narrative poem, it presents an experience or a single effect, but it does not tell a full story. Early Greeks defined a lyric poem as that which was expressed by a single voice accompanied by a lyre. The poems of Archilochus, Callinus, Sappho (p. 376), and Pindar (p. 380) are lyric. Although they are no longer designed to be sung to the accompaniment of a lyre, lyric poems retain a melodic quality that results from the rhythmic patterns of rhymed or unrhymed verse. Modern forms of lyric poems include the elegy, the ode, and the sonnet.

METAPHOR A *metaphor* is a figure of speech in which one thing is spoken of as though it were something else, as in "death, that long sleep." Through this identification of dissimilar things, a comparison is suggested or implied. Octavio Paz uses the following metaphor in his poem "Fable" (p. 1194): "Insects were living jewels." The metaphor suggests the similarities between insects and precious stones.

An *extended metaphor* is developed at length and involves several points of comparison. A mixed metaphor occurs when two metaphors are jumbled together, as in "The thorns of life rained down on him."

A *dead metaphor* is one that has been so overused that its original metaphorical impact has been lost. Examples of dead metaphors include "the foot of the bed" and "toe the line."

See also Figurative Language.

METER *Meter* is the rhythmical pattern of a poem. This pattern is determined by the number and types of stresses, or beats, in each line. To describe the meter of a poem, you must scan its lines. Scanning involves marking the stressed and unstressed syllables, as follows in this excerpt from "Carpe Diem" by Horace (p. 510):

> Bĕ wíse! | Drĭnk frée, | ănd ín | sŏ shórt | ă spáce
> Dŏ nót | prŏtrác | tĕd hópes | ŏf lífe | ĕmbráce:
> Whĭlst wé | arĕ tálk | ĭng, én | vĭoŭs tíme | dŏth slíde;
> Thĭs dáy's | thĭne ówn; | thĕ néxt | mă͝y bé | dĕníed.

As you can see, each stressed syllable is marked with a slanted line (´) and each unstressed syllable with a horseshoe symbol (˘). The stresses are then divided by vertical lines into groups called feet. The following types of feet are common in English poetry:

1. *Iamb:* a foot with one unstressed syllable followed by one stressed syllable, as in the word *afraid*
2. *Trochee:* a foot with one stressed syllable followed by one unstressed syllable, as in the word *heather*

3. *Anapest:* a foot with two unstressed syllables followed by one stressed syllable, as in the word *disembark*

4. *Dactyl:* a foot with one stressed syllable followed by two unstressed syllables, as in the word *solitude*

5. *Spondee:* a foot with two stressed syllables, as in the word *workday*

6. *Pyrrhic:* a foot with two unstressed syllables, as in the last foot of the word *unspeak | ably*

7. *Amphibrach:* a foot with an unstressed syllable, one stressed syllable, and another unstressed syllable, as in the word *another*

8. *Amphimacer:* a foot with a stressed syllable, one unstressed syllable, and another stressed syllable, as in *up and down*

A line of poetry is described as *iambic, trochaic, anapestic,* or *dactylic* according to the kind of foot that appears most often in the line. Lines are also described in terms of the number of feet that occur in them, as follows:

1. *Monometer:* verse written in one-foot lines
2. *Dimeter:* verse written in two-foot lines
3. *Trimeter:* verse written in three-foot lines
4. *Tetrameter:* verse written in four-foot lines
5. *Pentameter:* verse written in five-foot lines
6. *Hexameter:* verse written in six-foot lines
7. *Heptameter:* verse written in seven-foot lines

A complete description of the meter of a line tells both how many feet there are in the line and what kind of foot is most common. Thus, the translated stanza from Horace's ode quoted at the beginning of this entry would be described as being made up of iambic pentameter lines. Poetry that does not have a regular meter is called *free verse.*

See also Free Verse.

METONYMY *Metonymy* is a figure of speech that substitutes something closely related for the thing actually meant. For example, in Genesis (p. 44), it is said, "By the sweat of your brow / Shall you get bread to eat." Here the word *sweat* represents hard labor.

See also Figurative Language.

MOCK EPIC A *mock epic* is a poem about a trivial matter written in the style of a serious epic. The incongruity of style and subject matter produces comic effects.

MODERNISM *Modernism* describes an international movement in the arts during the early twentieth century. Modernists rejected old forms and experimented with the new. Literary Modernists used images as symbols. They presented human experiences in fragments, rather than as a coherent whole, which led to new experiments in the forms of poetry and fiction.

MONOLOGUE A *monologue* is a speech or performance given entirely by one person or by one character.

See also Dramatic Monologue *and* Soliloquy.

MOOD *Mood,* or atmosphere, is the feeling created in the reader by a literary work or passage. Mood may be suggested by the writer's choice of words, by events in the work, or by the physical setting. Julio Cortázar's "House Taken Over" (p. 1182) begins with a description of the narrator's life that sets a mood of comfort and routine. He later introduces an element of unknown danger that contrasts with and finally overcomes the pleasant mood at the beginning.

See also Setting *and* Tone.

MOTIVATION *Motivation* is a reason that explains or partially explains a character's thoughts, feelings, actions, or speech. Characters may be motivated by their physical needs; by their wants, wishes, desires, or dreams; or by their beliefs, values, and ideals. Effective characterization involves creating motivations that make characters seem believable.

MYTH A *myth* is a fictional tale, originally with religious significance, that explains the actions of gods or heroes, the causes of natural phenomena, or both. Allusions to characters and motifs from Greek, Roman, Norse, and Celtic myths are common in English literature. In addition, mythological stories are often retold or adapted.

See also Fable *and* Legend.

NARRATION *Narration* is writing that tells a story. The act of telling a story is also called narration. The *narrative,* or story, is told by a character or speaker called the *narrator.* Biographies, autobiographies, journals, reports, novels, short stories, plays, narrative poems, anecdotes, fables, parables, myths, legends, folk tales, ballads, and epic poems are all narratives, or types of narration.

See also Point of View.

NARRATIVE POEM A *narrative poem* is a poem that tells a story in verse. Three traditional types of narrative poems are ballads, epics, and metrical romances. The *Shah-nama,* the *Iliad* (p. 326), the *Aeneid* (p. 492), and the *Song of Roland* (p. 556) are epic narrative poems. Poets who have written narrative poems include Alexander Pushkin, Victor Hugo, and Wole Soyinka.

NATURALISM *Naturalism* was a literary movement among writers at the end of the nineteenth century and during the early decades of the twentieth century. The Naturalists depicted life in its grimmer details and viewed people as hopeless victims of natural laws.

See also Realism.

NEOCLASSICISM *Neoclassicism* was a literary movement of the late seventeenth and the eighteenth centuries in which writers turned to classical Greek and Roman literary models. Like the ancients, many Neoclassical writers dealt with themes related to proper human conduct. The most popular literary forms of the day—essays, letters, early novels, epigrams, parodies, and satires—reflected this emphasis.

See also Romanticism.

NOVEL A *novel* is an extended work of fiction that often has a complicated plot, many major and minor characters, a unifying theme, and several settings. Novels can be grouped in many ways, based on the historical periods in which they are written (such as Victorian), on the subjects and themes that they treat (such as Gothic or regional), on the techniques used in them (such as stream of consciousness), or on their part in literary movements (such as in Naturalism or Realism). A *novella* is not as long as a novel but is longer than a short story.

OBJECTIVE CORRELATIVE *See* Image.

OCTAVE *See* Stanza.

ODE An *ode* is a long, formal lyric poem with a serious theme. It may have a traditional structure with stanzas grouped in threes, called the *strophe*, the *antistrophe*, and the *epode*. Odes often honor people, commemorate events, or respond to natural scenes. The ancient Greek poet Pindar is famous for odes such as "Olympia 11" (p. 380), praising victorious athletes.

See also Lyric Poem.

ONOMATOPOEIA *Onomatopoeia* is the use of words that imitate sounds. Examples of such words are *buzz*, *hiss*, *murmur*, and *rustle*. In the line ". . . to hear / Rasps in the field," from Wole Soyinka's "Season" (p. 1344), *Rasps* is onomatopoeic. Onomatopoeia creates musical effects and reinforces meaning.

ORAL TRADITION *Oral tradition* is the body of songs, stories, and poems preserved by being passed from generation to generation by word of mouth. Folk epics, ballads, myths, legends, folk tales, folk songs, proverbs, and nursery rhymes are all products of the oral tradition.

See also Ballad, Folklore, Legend, *and* Myth.

OXYMORON An *oxymoron* is a figure of speech that fuses two contradictory ideas, such as "freezing fire" or "happy grief," thus suggesting a paradox in just a few words.

See also Figurative Language *and* Paradox.

PARABLE A *parable* is a short, simple story from which a moral or religious lesson can be drawn. The most famous parables are those in the New Testament. Leo Tolstoy's "How Much Land Does a Man Need?" (p. 835) echoes a biblical parable.

PARADOX A *paradox* is a statement that seems to be contradictory but that actually presents a truth. Wole Soyinka's "Season" (p. 1344) presents this paradox, "Rust is ripeness, rust / And the wilted-corn plume. . . ." Because rust is often associated with metallic corrosion, the statement seems contradictory. However, in the context of the color of harvested crops, the statement makes sense. Because a paradox is surprising or even shocking, it draws the reader's attention to what is being said.

See also Figurative Language *and* Oxymoron.

PARODY A *parody* is a humorous imitation of another work or of a type of work.

PASTORAL *Pastoral* refers to literary works that deal with the pleasures of a simple rural life or with escape to a simpler place and time. The tradition of pastoral literature began in ancient Greece with the poetic idylls of Theocritus. The Roman poet Virgil also wrote a famous collection of pastoral poems, the *Eclogues*.

PENTAMETER *See* Meter.

PERSONA *Persona* means, literally, "a mask." A persona is a fictional self created by an author—a self through whom the narrative of a poem or story is told.

See also Speaker.

PERSONIFICATION *Personification* is a figure of speech in which a nonhuman subject is given human characteristics. Effective personification of things or ideas makes their qualities seem unified, like the characteristics of a person, and their relationship with the reader seem closer.

See also Figurative Language *and* Metaphor.

PLOT *Plot* is the sequence of events in a literary work. The two primary elements of any plot are characters and a conflict. Most plots can be analyzed into many or all of the following parts:

1. The *exposition* introduces the setting, the characters, and the basic situation.
2. The *inciting incident* introduces the central conflict.
3. During the *development*, the conflict runs its course and usually intensifies.
4. At the *climax*, the conflict reaches a high point of interest or suspense.
5. The *denouement* ties up loose ends that remain after the climax of the conflict.
6. At the *resolution*, the story is resolved and an insight is revealed.

There are many variations on the standard plot structure. Some stories begin *in medias res* ("in the middle of things"), after the inciting incident has already occurred. In some stories, the expository material appears toward the middle, in

flashbacks. In many stories, there is no denouement. Occasionally, the conflict is left unresolved.

POETRY *Poetry* is one of the three major types, or genres, of literature, the others being prose and drama. Poetry defies simple definition because there is no single characteristic that is found in all poems and not found in all nonpoems.

Often, poems are divided into lines and stanzas. Poems such as sonnets, odes, villanelles, and sestinas are governed by rules regarding the number of lines, the number and placement of stressed syllables in each line, and the rhyme scheme. In the case of villanelles and sestinas, the repetition of words at the ends of lines or of entire lines is required. However, some poems are written in free verse. Most poems make use of highly concise, musical, and emotionally charged language. Many also use imagery, figurative language, and devices of sound like rhyme.

Types of poetry include *narrative poetry* (ballads, epics, and metrical romances); *dramatic poetry* (dramatic monologues and dramatic dialogues); *lyrics* (sonnets, odes, elegies, and love poems); and *concrete poetry* (a poem presented on the page in a shape that suggests its subject).

POINT OF VIEW The perspective, or vantage point, from which a story is told is its *point of view*. If a character within the story narrates, then it is told from the *first-person point of view*. If a voice from outside the story tells it, then the story is told from the *third-person point of view*. If the knowledge of the storyteller is limited to the internal states of one character, then the storyteller has a *limited point of view*. If the storyteller's knowledge extends to the internal states of all the characters, then the storyteller has an *omniscient point of view*.

PROSE *Prose* is the ordinary form of written language and one of the three major types of literature. Most writing that is not poetry, drama, or song is considered prose. Prose occurs in two major forms: fiction and nonfiction.

PROTAGONIST The *protagonist* is the main character in a literary work. In R. K. Narayan's "An Astrologer's Day" (p. 1366), the protagonist is the astrologer.

PYRRHIC *See* Meter.

QUATRAIN *See* Stanza.

REALISM *Realism* is the presentation in art of details from actual life. During the last part of the nineteenth century and the first part of the twentieth, Realism enjoyed considerable popularity among writers in the English-speaking world. Novels often dealt with grim social realities and presented realistic portrayals of the psychological states of characters.

See also Symbolism.

REFRAIN A *refrain* is a regularly repeated line or group of lines in a poem or song.

See also Ballad.

REGIONALISM *Regionalism* is the tendency to confine one's writing to the presentation of the distinct culture of an area, including its speech, customs, and history.

RHYME *Rhyme* is the repetition of sounds at the ends of words. *End rhyme* occurs when rhyming words appear at the ends of lines. *Internal rhyme* occurs when rhyming words fall within a line. *Exact rhyme* is the use of identical rhyming sounds, as in *love* and *dove*. *Approximate*, or *slant*, *rhyme* is the use of sounds that are similar but not identical, as in *prove* and *glove*.

RHYME SCHEME *Rhyme scheme* is the regular pattern of rhyming words in a poem or stanza. To indicate a rhyme scheme, assign a different letter to each final sound in the poem or stanza. The following lines from Morris Bishop's translation of Petrarch's "Laura" (p. 675) have been marked.

She used to let her golden hair fly free	*a*
For the wind to toy and tangle and molest;	*b*
Her eyes were brighter than the radiant west.	*b*
(Seldom they shine so now.) I used to see	*a*
Pity look out of those deep eyes on me.	*a*

RHYTHM *See* Meter.

ROMANCE A *romance* is a story that presents remote or imaginative incidents rather than ordinary, realistic experience. The term *romance* was originally used to refer to medieval tales of the deeds and loves of noble knights and ladies. From the eighteenth century on, the term *romance* has been used to describe sentimental novels about love.

ROMANTICISM *Romanticism* was a literary and artistic movement of the eighteenth and nineteenth centuries. In reaction to Neoclassicism, the Romantics emphasized imagination, fancy, freedom, emotion, wildness, the beauty of the untamed natural world, the rights of the individual, the nobility of the common man, and the attractiveness of pastoral life. Important figures in the Romantic Movement include Johann Wolfgang von Goethe, Victor Hugo, and Heinrich Heine.

RUN-ON LINE A *run-on line* is a line that does not contain a pause or a stop at the end. The flow of words carries the reader to the following line. A poet may use run-on lines to avoid creating a sing-song effect, in which each line is separated from the next by a pause.

See also End-Stopped Line.

SATIRE *Satire* is writing that ridicules or holds up to contempt the faults of individuals or groups. Although a satire is often humorous, its purpose is not simply to make readers laugh but also to correct the flaws and shortcomings that it points out.

SCANSION *Scansion* is the process of analyzing the metrical pattern of a poem.

See also Meter.

SESTET *See* Stanza.

SETTING The *setting* is the time and place of the action of a literary work. A setting can provide a backdrop for the action. It can be the force that the protagonist struggles against and thus the source of the central conflict. It can also be used to create an atmosphere. In many works, the setting symbolizes a point that the author wishes to emphasize. In Albert Camus's short story "The Guest" (p. 1224), the setting is a lonely desert plateau in an Arab country occupied by France. Fearing an Arab insurrection, and unable to spare anyone for a long trip, the local French police ask a schoolteacher to take an Arab suspect to the authorities. Such a situation would only arise in an isolated colonial area. The setting also adds a grim atmosphere and conveys a theme—human freedom. In the following scene, a character must choose between two directions:

> They reached a level height made up of crumbly rocks. From there on, the plateau sloped down, eastward, toward a low plain where there were a few spindly trees and, to the south, toward outcroppings of rock that gave the landscape a chaotic look.
>
> Daru surveyed the two directions. There was nothing but the sky on the horizon. Not a man could be seen.

See also Mood *and* Symbol.

SHORT STORY A *short story* is a brief work of fiction. The short story resembles the longer novel, but it generally has a simpler plot and setting. In addition, a short story tends to reveal a character at a crucial moment, rather than to develop a character through many incidents.

SIMILE A *simile* is a figure of speech that compares two apparently dissimilar things using *like* or *as*. Many similes appear in the *Iliad* (p. 326), including the following:

> And swift Achilles kept on coursing Hector, nonstop as a hound in the mountains starts a fawn from its lair, hunting him down the gorges, down the narrow glens.

By comparing apparently dissimilar things, the writer of a simile surprises the reader into an appreciation of the hidden similarities of the things being compared.

See also Figurative Language.

SOLILOQUY A *soliloquy* is a long speech in a play or in a prose work made by a character who is alone and thus reveals private thoughts and feelings to the audience or reader.

See also Monologue.

SONNET A sonnet is a fourteen-line lyric poem with a single theme. Sonnets are usually written in iambic pentameter. The *Petrarchan*, or *Italian*, *sonnet* is divided into two parts, an eight-line octave and a six-line sestet. The octave rhymes *abba abba*, while the sestet generally rhymes *cde cde* or uses some combination of *cd* rhymes. The octave raises a question, states a problem, or presents a brief narrative, and the sestet answers the question, solves the problem, or comments on the narrative.

The *Shakespearean*, or *English*, *sonnet* has three four-line quatrains plus a concluding two-line couplet. The rhyme scheme of such a sonnet is usually *abab cdcd efef gg*. Each of the three quatrains usually explores a different variation of the main theme. Then, the couplet presents a summarizing or concluding statement.

See also Lyric Poem *and* Sonnet Sequence.

SONNET SEQUENCE A *sonnet sequence* is a series or group of sonnets, most often written to or about a beloved. Although each sonnet can stand alone as a separate poem, the sequence lets the poet trace the development of a relationship or examine different aspects of a single subject.

See also Sonnet.

SPEAKER The *speaker* is the imaginary voice assumed by the writer of a poem; the character who "says" the poem. This character is often not identified by name but may be identified otherwise. For instance, in the opening line of an ancient Egyptian poem (p. 37), the lovelorn speaker's desire for attention is made clear in the opening:

> I think I'll go home and lie very still,
> feigning terminal illness

Recognizing the speaker and thinking about his or her characteristics are often central to interpreting a lyric poem.

See also Persona *and* Point of View.

SPONDEE *See* Meter.

STANZA A *stanza* is a group of lines in a poem, which is seen as a unit. Many poems are divided into stanzas that are separated by spaces. Stanzas often function like paragraphs in prose. Each stanza states and develops one main idea.

Stanzas are commonly named according to the number of lines found in them, as follows:

1. *Couplet:* a two-line stanza
2. *Tercet:* a three-line stanza
3. *Quatrain:* a four-line stanza
4. *Cinquain:* a five-line stanza
5. *Sestet:* a six-line stanza
6. *Heptastich:* a seven-line stanza

7. *Octave:* an eight-line stanza

See also Sonnet.

STYLE *Style* is a writer's typical way of writing. Determinants of a writer's style include formality, use of figurative language, use of rhythm, typical grammatical patterns, typical sentence lengths, and typical methods of organization. For example, Yehuda Amichai's colloquial style in a poem such as "From the Book of Esther I Filtered the Sediment" (p. 1320), is an innovation in Hebrew literature.

See also Diction.

SURREALISM *Surrealism* is a movement in art and literature that emphasizes the irrational side of human nature. It focuses on the imaginary world of dreams and the unconscious mind. Originating in France following World War I, Surrealism was a protest against the so-called Rationalism that led the world into catastrophic war. Surrealism can be found in Latin American poems such as Octavio Paz's "Fable" (p. 1194).

SYMBOL A *symbol* is a sign, word, phrase, image, or other object that stands for or represents something else. Thus, a flag can symbolize a country, a spoken word can symbolize an object, a fine car can symbolize wealth, and so on. In literary criticism, a distinction is often made between traditional or conventional symbols—those that are part of our general cultural inheritance—and *personal symbols*—those that are created by particular authors for use in particular works.

Conventional symbolism is often based on elements of nature. For example, youth is often symbolized by greenery or springtime, middle age by summer, and old age by autumn or winter. Conventional symbols are also borrowed from religion and politics. For example, a cross may be a symbol of Christianity, or the color red may be a symbol of Marxist ideology.

SYMBOLISM *Symbolism* was a literary movement of nineteenth-century France. The Symbolist writers reacted against Realism and stressed the importance of emotional states, especially by means of symbols corresponding to these states. The Symbolists were also concerned with using sound to achieve emotional effects. Arthur Rimbaud and Paul Verlaine are among the best-known Symbolist poets. Many twentieth-century writers around the world were influenced by the Symbolist movement.

See also Realism.

SYNECDOCHE *Synecdoche* is a figure of speech in which a part of something is used to stand for the whole. For example, one might speak of "hands" to refer to the crew of a ship, "wheels" to refer to a car, or "the law" to refer to the whole criminal justice system.

See also Figurative Language.

TANKA *Tanka* is a form of Japanese poetry consisting of five lines of five, seven, five, seven, and seven syllables. Tanka is the most prevalent verse form in traditional Japanese literature. Tanka often tell a brief story or express a single feeling or thought.

TETRAMETER *See* Meter.

THEME *Theme* is the central idea, concern, or purpose in a literary work. In an essay, the theme might be directly stated in what is known as a thesis statement. In a serious literary work, the theme is usually expressed indirectly rather than directly. A light work, one written strictly for entertainment, may not have a theme.

TONE *Tone* is the writer's attitude toward the readers and toward the subject. It may be formal or informal, friendly or distant, personal or pompous. The tone of Gabriela Mistral's poem "Fear" (p. 1102) is, not surprisingly, fearful.

See also Mood.

TRADITION In literary study and practice, a *tradition* is a past body of work, developed over the course of history. A literary tradition may be unified by form (the tradition of the sonnet), by language (literature in Spanish), or by nationality (Japanese literature). A tradition develops through the acknowledgment of works, forms, and styles as classic. Writers participate in a tradition if only by following conventions about the suitable forms and subjects for literature. They make conscious use of the tradition when they use references, stories, or forms from old literature to give authority to their work.

TRAGEDY *Tragedy* is a type of drama or literature that shows the downfall or destruction of a noble or outstanding person, traditionally one who possesses a character weakness called a *tragic flaw*. The *tragic hero* is caught up in a sequence of events that inevitably results in disaster. Because the protagonist is neither a wicked villain nor an innocent victim, the audience reacts with mixed emotions— both pity and fear, according to the Greek philosopher Aristotle, who defined tragedy in the *Poetics*. The outcome of a tragedy, in which the protagonist is isolated from society, contrasts with the happy resolution of a comedy, in which the protagonist makes peace with society. Sophocles' *Oedipus the King* (p. 426) is a Greek tragedy.

See also Comedy *and* Drama.

TRIMETER *See* Meter.

TROCHEE *See* Meter.

Summary of Grammar

Nouns A **noun** names a person, place, or thing. A **common noun,** such as *country*, names any one of a class of people, places, or things. A **proper noun,** such as *Great Britain*, names a specific person, place, or thing.

Pronouns Pronouns are words that stand for nouns or for words that take the place of nouns. **Personal pronouns** refer to the person speaking; the person spoken to; or the person, place, or thing spoken about.

	Singular	*Plural*
First Person	I, me, my, mine	we, us, our, ours
Second Person	you, your, yours	you, your, yours
Third Person	he, him, his, she, her, hers, it, its	they, them, their, theirs

A **reflexive pronoun** ends in *-self* or *-selves* and names the person or thing receiving an action when that person or thing is the same as the one performing the action.

An **intensive pronoun** also ends in *-self* or *-selves*. It adds emphasis to a noun or pronoun.

> ". . . I should like to take breakfast with you this morning, together with my companion here, but you must not put *yourself* to any trouble." (reflexive) (Boccaccio, p. 691)

Demonstrative pronouns—such as *this*, *that*, *these*, and *those*—single out specific people, places, or things.

A **relative pronoun** begins a subordinate clause and connects it to another idea in the sentence.

> "Did you imagine I should not observe the crafty scheme *that* stole upon me. . .?" (Sophocles, p. 445)

Interrogative pronouns are used to begin questions.

> "*Who* sent you to us?" (Sophocles, p. 462)

Indefinite pronouns refer to people, places, or things, often without specifying which ones.

> *One* ate whatever one could get. (Maupassant, p. 828)

Verbs A **verb** is a word or group of words that express an action, a condition, or the fact that something exists, while indicating the time of the action, condition, or fact. An **action verb** tells what action someone or something is performing. An action verb is **transitive** if it directs action toward someone or something named in the same sentence.

> On his airy perch among the branches
> Master Crow *was holding* cheese in his beak.
> (La Fontaine, p. 720)

An action verb is **intransitive** if it does not direct action toward something or someone named in the same sentence.

> No smoke *came* now from the chimney pot
> of the villa. (Calvino, p. 1253)

A **linking verb** expresses the subject's condition by connecting the subject with another word.

> She *felt* restless. . . . (Colette, p. 1049)

Helping verbs are verbs added to another verb to make a single verb phrase. They indicate the time at which an action takes place or whether it actually happens, could happen, or should happen.

> "It *can be stopped* right away." (Kafka, p. 1012)

Adjectives An **adjective** is a word used to describe what is named by a noun or pronoun or to give a noun or pronoun a more specific meaning. Adjectives answer these questions:

> What kind? *purple* hat, *happy* face
> Which one? *this* bowl, *those* cameras
> How many? *three* cars, *several* dishes
> How much? *less* attention, *enough* food

The **articles** *the, a,* and *an* are adjectives. *An* is used before a word beginning with a vowel sound. *This, that, these,* and *those* are used as **demonstrative adjectives** when they appear directly before a noun.

A noun may sometimes be used as an adjective:

> *language* lesson   *chemistry* book

Adverbs An **adverb** is a word that modifies a verb, an adjective, or another adverb. Adverbs answer the questions *where, when, how,* or *to what extent*.

> She will answer *soon*. (modifies verb *will answer*)
> I was *extremely* sad. (modifies adjective *sad*)
> You called *more* often than I. (modifies adverb *often*)

Prepositions A preposition is a word that relates a noun or pronoun that appears with it to another word in the sentence. It can indicate relations of time, place, causality,

responsibility, and motivation. Prepositions are almost always followed by nouns or pronouns.

around the fire   *for* us
in sight   *till* sunrise

Conjunctions
A conjunction is used to connect other words or groups of words.

Coordinating conjunctions connect similar kinds or groups of words:

bread *and* wine   brief *but* powerful

Correlative conjunctions are used in pairs to connect similar words or groups of words:

both Luis *and* Rosa   *neither* you *nor* I

Subordinating conjunctions indicate the connection between two ideas by placing one below the other in rank or importance:

When the man's speech returned once more, he told him of his adventure. (Marie de France, p. 602)

Interjections
An **interjection** is a word or phrase that expresses feeling or emotion and functions independently of a sentence.

"*Oh*, what an awful awakening!" (Ibsen, p. 935)

Sentences
A **sentence** is a group of words with a subject and predicate, expressing a complete thought. A sentence fragment is a group of words that does not express a complete thought. Sentence fragments should be avoided in writing, unless used for effect, as in realistic dialogue.

Phrases
A **phrase** is a group of words without a subject and verb that functions as one part of speech. A **prepositional phrase** includes a preposition and a noun or pronoun.

before dawn   *as a result of* the rain

An **adjective phrase** is a prepositional phrase that modifies a noun or pronoun.

The likeness *of the dog* would get mixed up with that *of the cat.* (Tagore, p. 1146)

An **adverb phrase** is a prepositional phrase that modifies a verb, an adjective, or an adverb.

From every side men ran *to the succor of the dame.* (Marie de France, p. 601)

An **appositive phrase** is a noun or pronoun with modifiers, placed next to a noun or pronoun to add information and details.

And Icarus, *[Daedalus'] son*, stood by and watched him, . . . (Ovid, p. 517)

A **participial phrase** is a participle that is modified by an adjective or adverb phrase or that has a complement (a group of words that completes the participle's meaning). The entire phrase acts as an adjective.

Her stepmother seemed *drained of strength.* . . . (Kawabata, p. 1385)

A **gerund** is a noun formed from the present participle of a verb (ending in *-ing*). A **gerund phrase** is a gerund with modifiers or a complement (words that complete its meaning), all acting together as a noun.

"This *getting up so early*," he thought, "makes anyone a complete idiot." (Kafka, p. 979)

An **infinitive phrase** is an infinitive with modifiers, complements (words completing its meaning), or a subject, all acting together as a single part of speech. (In the example, the second infinitive phrase is part of the complement of the first.)

And he felt it his duty *to explain* to his traveling companions that the poor woman was *to be* pitied. . . . (Pirandello, p. 1056)

Clauses
A **clause** is a group of words with its own subject and verb. An **independent clause** can stand by itself as a complete sentence. A **subordinate clause** cannot stand by itself as a complete sentence.

An **adjective clause** is a subordinate clause that modifies a noun or pronoun by telling *what kind* or *which one.*

The more stubborn among them, *who were the youngest*, still lived for a few hours with the illusion that . . . his name might be Lautaro. (García Márquez, p. 1177)

Subordinate adverb clauses modify verbs, adjectives, adverbs, or verbals by telling *where, when, in what way, to what extent, under what condition,* or *why.*

The room fell silent, and all eyes were on him, As Father Aeneas from his high couch began . . . (Virgil, p. 493)

Subordinate noun clauses act as nouns.

. . . she said, in order to remove any hesitation on his part, *that she could also send the janitor's wife to get it* . . . (Kafka, p. 996)

Summary of Capitalization and Punctuation

Capitalization

Capitalize the first word in sentences, interjections, and complete questions. Also, capitalize the first word in a quotation if the quotation is a complete sentence.

> Finally, all in one breath, he exclaimed: "The Marchesa stole a trout from me!" (Calvino, p. 1252)

Capitalize all proper nouns and adjectives.

> Trinidadian　　　　　　Thames River

Capitalize titles showing family relationships when they refer to a specific person unless they are preceded by a possessive noun or pronoun.

> Uncle Oscar　　　　　　Mangan's sister

Capitalize the first word and all other key words in the titles of books, periodicals, poems, stories, plays, songs, and other works of art.

> *Faust*　　　　　　"Two Friends"

Punctuation

End Marks Use a **period** to end a declarative sentence, an imperative sentence, an indirect question, and most abbreviations.

> Irene never bothered anyone.
> I wonder what Irene would have done without her knitting. (Cortázar, p. 1184)

Use a **question mark** to end an interrogative sentence.

> "A knife has passed through you once?" said the astrologer.
> "Good fellow!" He bared his chest to show the scar. "What else?" (Narayan, p. 1369)

Use an **exclamation mark** after an exclamatory sentence, a forceful imperative sentence, or an interjection express-ing strong emotion.

> "Oh, you and your cats!" (Calvino, p. 1252)

Commas Use a **comma** before the conjunction to sepa-rate two independent clauses in a compound sentence.

> The youth began his journey from
> the castle, and the daytime whole
> he did not meet one living soul. . . .
> (Chrétien de Troyes, p. 584)

Use commas to separate three or more words, phrases, or clauses in a series.

> . . . he opened his bag and spread out his professional equipment, which consisted of a dozen cowrie shells, a square piece of cloth with obscure mystic charts on it, a notebook, and a bundle of palmyra writing. (Narayan, p. 1366)

Use commas to separate adjectives unless they must stay in a specific order.

> Her new mother was a kind woman and they lived a quiet, happy life. (Kawabata, p. 1383)

Use a comma after an introductory word, phrase, or clause.

> As soon as Pakhom and his family reached their new abode, he applied for admission into the commune of a large village. (Tolstoy, p. 840)

Use commas to set off nonessential expressions.

> Sasha Uskov, the young man of twenty-five who was the cause of all the commotion, had arrived some time before. . . . (Chekhov, p. 851)

Use commas with places, dates, and titles.

> Cairo, Egypt
> September 1, 1939
> Reginald Farrars, M. P.

Use commas after items in addresses, after the salutation in a personal letter, after the closing in all letters, and in numbers of more than three digits.

> Paris, France
> Dear Randolph,
> Yours faithfully,
> 9,744

Use a comma to indicate words left out of parallel clauses, to set off a direct quotation, and to prevent a sentence from being misunderstood.

> In Rimbaud's poetry, I admire the music; in Pasternak's, the deep emotion.

> "In that case," she said, picking up her needles again, "we'll have to live on this side."
> (Cortázar, p. 1186)

Semicolons Use a **semicolon** to join independent clauses that are not already joined by a conjunction.

> She fastened it on her wrist, and shook it, throwing off blue sparks under the electric candles; a hundred tiny rainbows, blazing with color, danced on the white tablecloth. (Colette, p. 1046)

Use semicolons to avoid confusion when independent clauses or items in a series already contain commas.

> I enjoy reading ancient authors: Homer, for the action; Catullus, for his bluntness; and Plato, for his ideas.

Colons Use a **colon** before a list of items following an independent clause.

> When the greatest of French poetry is discussed, the following names are certain to be mentioned: Charles Baudelaire, Arthur Rimbaud, Paul Valéry, and Victor Hugo.

Use a colon to introduce a formal or lengthy quotation.

> Finally M. Sauvage pulled himself together: "Come on! On our way! But let's go carefully." (Maupassant, p. 831)

Use a colon to introduce an independent clause that summarizes or explains the sentence before it.

> One empty bier is decorated and carried in the procession: this is for the missing, whose bodies could not be recovered. (Thucydides, p. 386)

Quotation Marks A **direct quotation** represents a person's exact speech or thoughts and is enclosed within quotation marks.

> "We are in Japan," repeated Watanabé. (Ōgai, p. 1121)

An **indirect quotation** reports only the general meaning of what a person said or thought and does not require quotation marks.

> A woman asked me last night on the dark street how another woman was who'd already died. . . . (Amichai, p. 1320)

Always place a comma or a period inside the final quotation mark.

> Out of a great weariness I answered, "She's fine, she's fine." (Amichai, p. 1320)

Always place a question mark or an exclamation mark inside the final quotation mark if the end mark is part of the quotation; if it is not part of the quotation, place it outside the final quotation mark.

> "Why school?" I challenged my father openly. (Mahfouz, p. 1309)

Use single quotation marks for a quotation within a quotation.

> Pointing out clues about character in dialogue, the teacher told her students, "We can infer that

Margaret Atwood's mother did not approve of swearing by the fact that she substitutes 'blankety-blank' for stronger language."

Use quotation marks around the titles of short written works, episodes in a series, songs, and titles of works mentioned as parts of collections.

> "An Astrologer's Day"   "Boswell Meets Johnson"

Italics Italicize the titles of long written works, movies, television and radio shows, lengthy works of music, paintings, and sculpture. Also, italicize foreign words not yet accepted into English and words you wish to stress.

If you are writing by hand or working in some other format that does not allow you to italicize text, underline such titles and words.

> Oedipus the King   60 Minutes
>
> Guernica   déjà vu

Parentheses Use **parentheses** to set off asides and explanations only when the material is not essential or when it consists of one or more sentences.

> And to love (Thou knowest it well) is a bitter exercise. . . . (Mistral, p. 1104)

Hyphens Use a **hyphen** with certain numbers, after certain prefixes, with two or more words used as one word, with a compound modifier, and within a word when a combination of letters might otherwise be confusing.

> twenty-nine   re-create
> pre-Romantic   brother-in-law

Apostrophe Add an **apostrophe** and an *s* to show the possessive case of most singular nouns and of plural nouns that do not end in *-s* or *-es*.

> Rilke's poems   the mice's whiskers

Add an apostrophe to show the possessive case of plural nouns ending in *-s* and *-es*.

> the girls' songs   the Ortizes' car

Use an apostrophe in a contraction to indicate the position of the missing letter or letters.

> That's all I'd have to try with my boss; I'd be fired on the spot. (Kafka, p. 979)

Use an apostrophe and an *-s* to write the plurals of symbols, letters, and words used to name themselves.

> five *a*'s   no *if*'s or *but*'s

Glossary of Common Usage

among, between

Among is generally used with three or more items. *Between* is generally used with only two items.

> *Among* Ibsen's characters, my favorite has always been Nora in *A Doll House*.

> The main character is at first torn *between* social conventions and her own moral principles.

amount, number

Amount refers to quantity or a unit, whereas *number* refers to individual items that can be counted. *Amount* generally appears with a singular noun, and *number* appears with a plural noun.

> The *amount* of attention that great writers have paid to the Faust legend is remarkable.

> A considerable *number* of important writers have been fascinated by the legend of Joan of Arc.

as, because, like, as to

To avoid confusion, use *because* rather than *as* when you want to indicate cause and effect.

> *Because* he felt he had fulfilled himself as a poet, Arthur Rimbaud set down his pen and pursued a life of adventure.

Do not use the preposition *like* to introduce a clause that requires the conjunction *as*.

> *As* we might expect from the verse of Baudelaire, the tone of "Invitation to the Voyage" is sultry and musical.

The use of *as to* for *about* is awkward and should be avoided.

bad, badly

Use the predicate adjective *bad* after linking verbs such as *feel*, *look*, and *seem*. Use *badly* when an adverb is required.

> In "The Handsomest Drowned Man in the World," the men of the village feel *bad* that the women are attracted to a stranger.

> At the end of *A Doll House*, Nora chooses to leave her husband, realizing just how *badly* she'd been affected by seven years in a loveless marriage.

because of, due to

Use *due to* if it can logically replace the phrase *caused by*. In introductory phrases, however, *because of* is better usage than *due to*.

> The resurgence of interest in Ibsen's *A Doll House* in recent decades may be *due to* its feminist themes.

> *Because of* the expansion of the reading public, writers during the eighteenth century became less dependent on wealthy patrons for support.

compare, contrast

The verb *compare* can involve both similarities and differences. The verb *contrast* always involves differences. Use *to* or *with* after *compare*. Use *with* after *contrast*.

> Harvey's report *compared* the bohemian lifestyle of Baudelaire *to* that of Rimbaud, noting parallels in their writing styles as well.

> The Greeks *contrasted* inner vision *with* physical vision; thus, the legend that Homer was a blind bard indicates how highly they esteemed introspection.

continual, continuous

Continual means "occurring again and again in succession (but with pauses or breaks)," whereas *continuous* means "occurring without interruption."

> In the poem "Invitation to the Voyage," Baudelaire's *continual* use of a two-line refrain creates a feeling of the rolling ocean waves.

> Though critics assert that Pablo Neruda spent many painstaking hours shaping his verse, the exuberant voice of the speaker in "Ode to My Socks" suggests that he may have written this poem in a single *continuous* burst of inspiration.

different from, different than

The preferred usage is *different from*.

> Colette's third marriage was very *different from* her previous ones simply because it brought her great happiness and satisfaction.

farther, further

Use *farther* when you refer to distance. Use *further* when you mean "to a greater degree" or "additional."

> Discontented with his new life in Paris, the young French poet Rimbaud traveled *farther* east to quench his thirst for adventure.

> In Ibsen's *A Doll House*, Nora realizes that staying in her unhappy marriage will only bring *further* psychological abuse.

fewer, less

Use *fewer* for things that can be counted. Use *less* for amounts or quantities that cannot be counted.

> When asked to compare the two versions of the Faust legend they had read, *fewer* students preferred Christopher Marlowe's version. Most found it to be *less* dramatic than Goethe's.

just, only

Only should appear directly before the word it modifies. *Just*, used as an adverb meaning "no more than," also belongs directly before the word it modifies.

> The form of the villanelle allows a poet to use *just* two rhymes.

> Poet Arthur Rimbaud was *only* fifteen years old when he was first published.

lay, lie

Lay is a transitive verb meaning "to set or put something down." Its principal parts are *lay, laying, laid, laid*.

Lie is an intransitive verb meaning "to recline." Its principal parts are *lie, lying, lay, lain*.

> In Shakespeare's *The Tempest*, Prospero has the power to *lay* strange curses and spells on his enemies.

> According to Blaise Pascal, an individual *lies* somewhere in the midst of a paradoxical universe, unable to comprehend the extremes of nature.

plurals that do not end in -s

The plurals of certain nouns from Greek and Latin are formed as they were in their original language. Words such as *data, criteria, media*, and *phenomena* are plural and should be treated as such. Each has its own distinctive singular form: *datum, criterion, medium, phenomenon*.

> Are the electronic *media* of the twentieth century contributing to the death of literature?

raise, rise

Raise is a transitive verb that usually takes a direct object. *Rise* is intransitive and never takes a direct object.

> In "On an Autumn Evening in the Mountains," poet Wang Wei *raises* an allegorical question about mortality.

> As the poets in Dante's *Inferno* pass the Gates of Hell, they hear the anguished cries of the opportunists *rise* within.

that, which, who

Use the relative pronoun *that* to refer to things. Use *which* only for things and *who* only for people. Use *that* when introducing a subordinate clause that singles out a particular thing or person.

> The Ibsen play that I most enjoy is *A Doll House*.

Which is usually used to introduce a subordinate clause that is not essential to identifying the thing or person in question:

> World War II, *which* disrupted Colette's personal life, did not affect her literary output.

Who can be used to introduce either essential or non-essential subordinate clauses:

> Derek Walcott, *who* is deeply admired by many critics, won the Nobel Prize in Literature.

when, where

Do not directly follow a linking verb with *when* or *where*. Also, be careful not to use *where* when your context requires *that*.

> Evaluation is ~~when you make~~ *the process of making* a judgment about the quality or value of something.

> Colin read ~~where~~ *that* even though he was a physician, Anton Chekhov was plagued by poor health.

who, whom

Remember to use *who* only as a subject in clauses and sentences and *whom* only as an object.

> Goethe, *who* spent more than sixty years writing his masterpiece, first encountered the Faust story in a puppet show at a country fair.

> Alexander Pushkin, *whom* critics perceive as a man of plain words, wove magical tales with his simple dialogue.

Introduction to the Internet

The Internet is a series of networks that are interconnected all over the world. The Internet allows users to have almost unlimited access to information stored on the networks. Dr. Berners-Lee, a physicist, created the Internet in the 1980s by writing a small computer program that allowed pages to be linked together using key words. The Internet was mostly text-based until 1992, when a computer program called the NCSA Mosaic (National Center for Supercomputing Applications) was created at the University of Illinois. This program was the first Web browser. The development of Web browsers greatly eased the ability of the user to navigate through all the pages stored on the Web. Very soon, the appearance of the Web was altered as well. More appealing visuals were added, and sound was implemented. This change made the Web more user-friendly and more appealing to the general public.

Using the Internet for Research

Key-Word Search

Before you begin a search, you should identify your specific topic. To make searching easier, narrow your subject to a key word or a group of key words. These are your search terms, and they should be as specific as possible. For example, if you are looking for the latest concert dates for your favorite musical group, you might use the band's name as a key word. However, if you were to enter the name of the group in the query box of the search engine, you might be presented with thousands of links to information about the group that is unrelated to what you want to know. You might locate such information as band member biographies, the group's history, fan reviews of concerts, and hundreds of sites with related names containing information that is irrelevant to your search. Because you used such a broad key word, you might need to navigate through all that information before you could find a link or subheading for concert dates. In contrast, if you were to type in "Duplex Arena and [band name]," you would have a better chance of locating pages that contain this information.

How to Narrow Your Search

If you have a large group of key words and still do not know which ones to use, write out a list of all the words you are considering. Once you have completed the list, scrutinize it. Then, delete the words that are least important to your search, and highlight those that are most important.

These **key search connectors** can help you fine-tune your search:

AND: Narrows a search by retrieving documents that include both terms. For example: *baseball* AND *playoffs*

OR: Broadens a search by retrieving documents including any of the terms. For example: *playoffs* OR *championships*

NOT: Narrows a search by excluding documents containing certain words. For example: *baseball* NOT *history of*

Tips for an Effective Search

1. Remember that search engines can be case-sensitive. If your first attempt at searching fails, check your search terms for misspellings and try again.

2. If you are entering a group of key words, present them in order from the most important to the least important key word.

3. Avoid opening the link to every single page in your results list. Search engines present pages in descending order of relevancy. The most useful pages will be located at the top of the list. However, read the description of each link before you open the page.

4. Some search engines provide helpful tips for specializing your search. Take the opportunity to learn more about effective searching.

Other Ways to Search

Using Online Reference Sites How you search should be tailored to what you are hoping to find. If you are looking for data and facts, use reference sites before you jump onto a simple search engine. For example, you can find reference sites to provide definitions of words, statistics about almost any subject, biographies, maps, and concise information on many topics. Here are some useful online reference sites:

Online libraries

Online periodicals

Almanacs

Encyclopedias

You can find these sources using subject searches.