



The Burning of Troy, 1606. Pieter Schoubroeck.

Epic and Myth

Looking Ahead

Many centuries ago, before books, magazines, paper, and pencils were invented, people recited their stories. Some of the stories they told offered explanations of natural phenomena, such as thunder and lightning, or the culture's customs or beliefs. Other stories were meant for entertainment. Taken together, these stories—these myths, epics, and legends—tell a history of loyalty and betrayal, heroism and cowardice, love and rejection. In this unit, you will explore the literary elements that make them unique.

PREVIEW

Big Ideas and Literary Focus

1

BIG IDEA:
Journeys

LITERARY FOCUS:
Hero

2

BIG IDEA:
Courage and Cleverness

LITERARY FOCUS:
Archetype

OBJECTIVES

In learning about the genres of epic and myth, you will focus on the following:

- understanding characteristics of epics and myths

- identifying and exploring literary elements significant to the genres
- analyzing the effect that these literary elements have upon the reader

Genre Focus: Epic and Myth

What is unique about epics and myths?

Why do we read stories from the distant past? Why should we care about heroes and villains long dead? About cities and palaces that were destroyed centuries before our time? The noted psychologist and psychiatrist Carl Jung thought he knew the

answer. He thought that in order for us to understand the people we are today, we have to learn about those who came before us. One way to do that, Jung believed, was to read the myths and epics of long ago.

Epic

The Epic

An **epic** is a long narrative poem about a serious subject. Its action centers on the **epic hero**, whose primary goal is usually to save his nation or its people during a time of crisis. The purpose of an epic poem is threefold: to entertain, to teach, and to inspire with examples of how people can succeed against great odds.

Epic Tales and Their Gods In epics, gods may take part in the action or at least take an interest in what happens, sometimes intervening to affect the course of events.

Structure The way an author organizes images, ideas, words, and lines is called **structure**. Like many epics, the *Odyssey* begins with an **invocation**, a request to a muse to provide inspiration. In Greek mythology, the **muses** are nine goddesses who preside over the arts and sciences and inspire those who show talent in these areas.



Epics often include descriptions of huge battles or wars.

Yet all the gods had pitied Lord Odysseus,
all but Poseidon, raging cold and rough
against the brave king till he came ashore
at last on his own land.

—Homer, from the *Odyssey*

Sing in me, Muse, and through me tell the story
of that man skilled in all ways of contending,
the wanderer, harried for years on end,
after he plundered the stronghold
on the proud height of Troy.

—Homer, from the *Odyssey*

Myth and the Archetype

Myth

A **myth** is a traditional story of anonymous origin. Many myths are about the creation of earth; others are about love, adventure, trickery, or revenge. In many myths, human action is controlled or guided by gods, goddesses, and other supernatural beings.

Archetype

An **archetype** is a thing, person, or pattern of circumstances that appears repeatedly in literature. Most ancient myths, folktales, fables, ballads, and legends contain archetypal characters, such as the evil villain, the lovesick suitor, and the fool. They also may contain archetypal themes, such as the hidden treasure or the rite of passage.

Symbol

A **symbol** is an object, person, place, or event that has a literal meaning and a figurative meaning. For example, a heart is often used as a symbol of love, while a book might be used as a symbol of knowledge. Some symbols have more than one figurative meaning, and their meanings may change or evolve through a literary work.

For a time she kept his birth secret from her father, but it became increasingly difficult to do so in the narrow limits of that bronze house and finally one day the little boy—his name was Perseus—was discovered by his grandfather. “Your child!” Acrisius cried in great anger. “Who is his father?” But when Danaë answered proudly, “Zeus,” he would not believe her.

—Edith Hamilton, from “Perseus”

When the gods first saw the Fenris Wolf, he was so young that they thought they could tame him. They took him to Asgard, therefore, and brave Tyr undertook to feed and train him. Presently, however, the black monster grew so enormous that his open jaws would stretch from heaven to earth, showing teeth as large as the trunks of oak trees and as sharply pointed as knives.

—Olivia Coolidge, from “The Fenris Wolf”

I thought, as I wiped my eyes on the corner
of my apron:
Penelope did this too.
And more than once: you can't keep
weaving all day
And undoing it all through the night . . .

—Edna St. Vincent Milay, from “An Ancient Gesture”

Literary Analysis Model

How do literary elements help us enjoy epics and myths?

The *Ramayana*, which was written by a man named Maharishi Valmiki, is a Hindu epic of 24,000 verses divided into seven chapters, or books. It tells the story of Prince Rama of Ayodhya (an ancient city

of India), his wife, Sita, and his close companion and brother, Lakshmana. The *Ramayana* is thought to contain the teachings of ancient Hindu sages.

APPLYING Literary Elements

Symbol

Here, as in many myths and epics, the bow is a symbol of war and vengeance. This bow belonged to Shiva, a Hindu god also known as the “Destroyer.”

The Wedding from the *Ramayana*

translated by R. K. Narayan

King Janaka had in his possession an enormous bow which at one time belonged to Shiva, who had abandoned it and left it in the custody of an early ancestor of Janaka’s, and it had remained an heirloom. Sita, as a baby girl, was a gift of Mother Earth to Janaka, being found in a furrow when a field was ploughed. Janaka adopted the child, tended her, and she grew up into a beauty, so much so that several princes who considered themselves eligible thronged Janaka’s palace and contended for Sita’s hand. Unable to favor anyone in particular, and in order to ward them off, King Janaka made it a condition that whoever could lift, bend, and string Shiva’s bow would be considered fit to become Sita’s husband. When her suitors took a look at the bow, they realized that it was a hopeless and unacceptable condition. They left in a rage, and later returned with their armies, prepared to win Sita by force. But Janaka resisted their aggression, and ultimately the suitors withdrew. As time passed Janaka became anxious whether he would ever see his daughter married and settled—since the condition once made could not be withdrawn. No one on earth seemed worthy of approaching Shiva’s bow. Janaka sighed. “I tremble when I think of Sita’s future, and question my own judgment in linking her fate with this mighty, divine heirloom in our house.”

“Do not despair,” said Viswamithra soothingly. “How do you know it was not a divine inspiration that gave you the thought?”

“In all the worlds, is there anyone who can tackle this bow, the very sight of which in Shiva’s hand made erring gods and godlings tremble and collapse—until Shiva put it away and renounced its use?”

“With your permission, may we see it?”

Janaka said, “I’ll have it brought here. It has lain in its shed too long. . . . Who knows, moving it out may change all our fates.” He called on his attendants to fetch the bow. . . .

The bow was placed in a carriage on eight pairs of wheels and arrived drawn by a vast number of men. During its passage from its shed through the streets, a crowd followed it. It was so huge that no one could comprehend it at one glance. “Is this a bow or that mountain called Meru, which churned the Ocean of Milk in ancient times?” people marveled. “What

Style

Most epics are written in a grand or elevated style. Language is formal, and descriptions can be extensive.



The marriage of Rama and his brothers from the Sangri Ramayana, ca. 1760–65. Pahari School. National Museum, New Delhi, Delhi, India.

target is there to receive the arrow shot out of this bow, even if someone lifts and strings it!" wondered some. "If Janaka meant seriously to find a son-in-law, he should have waived this condition. How unwise of him!"

Rama looked at his master. Viswamithra nodded as if to say, "Try it." As Rama approached the bow with slow dignity, the onlookers held their breath and watched. Some prayed silently for him. Some commented, "How cruel! This supposed sage is not ashamed to put the delicate, marvelous youth to this harsh trial!" "The King is perverse and cruel to place this godlike youth in this predicament. . . . If he was serious about it, he should have just placed Sita's hand in his instead of demanding all this acrobatic feat. . . ." "The King's aim is to keep Sita with him forever—this is one way of never facing separation!"

While they were speculating thus, Rama approached the bow. Some of the onlookers, unable to bear the suspense, closed their eyes and prayed for his success, saying, "If he fails to bring the ends of this bow together, what is to happen to the maiden?" What they missed, because they had shut their eyes, was to note how swiftly Rama picked up the bow, tugged the string taut, and brought the tips together. They were startled when they heard a deafening report, caused by the cracking of the bow at its arch, which could not stand the pressure of Rama's grip.

The atmosphere was suddenly relaxed. The gods showered down flowers and blessings, clouds parted and precipitated rains, the oceans tossed up in the air all the rare treasures from their depths. The sages cried, "Janaka's tribulations and trials are ended." Music filled the air.

Archetype

The handsome suitor forced to earn the trust and admiration of the bride's father is a thematic archetype.

Epic

Gods, goddesses, and other supernatural beings are important characters in most myths and epics.

Reading Check

Interpreting Why does Janaka worry that his daughter, Sita, will never be married?

Writers on Reading

What do writers say about epics and myths?

Homer's Naturalness

What has made Homer for three thousand years the greatest poet in the world is his naturalness. We love each other as in Homer. We hate each other as in Homer. We are perpetually being interfered with as in Homer by chance and fate and necessity, by invisible influences for good and by invisible influences for evil.

—John Cowper Powys, from *Homer and the Aether*

Homer's Authenticity

Few men can be sailors, soldiers, and naturalists. Yet this Homer was neither land-lubber nor stay-at-home nor ninny. He wrote for audiences to whom adventures were daily life and the sea their universal neighbor. So he dared not err.

—T. E. Shaw ("Lawrence of Arabia"), from *The Odyssey of Homer*

Homer's Style

The best-known piece of lore about Homer is that he was blind, and it does not really matter whether this was literally so or was a story that developed as a metaphor for an eye that turned inward. The main thing is that his sense of the world was the work of his imagination. What the rest of us take for granted as daylight reality was for the poet the basis of a new envisaging. "We must shut our eyes," said the Irish poet Patrick Kavanagh, "to see our way to heaven," but since Homer's eyes were closed already, what he had to envisage were the ways of earth, and this accounts for the unique fullness with which ordinary things and routine activities are endowed in his poetry. The famous directness of his style is a natural consequence of his inner lucidity, his need for images of immediate phenomenal presence, of an almost cinematic speed and focus.

—Seamus Heaney, from the Introduction to the *Odyssey*

Odysseus's Realism

There is no one else remotely like Odysseus in the Homeric poems, no one else so mature, worldly, intellectually curious, or as we now might say, so realistic. . . . No hero ever has been so little doom-eager as Homer's Odysseus. Self-controlled, pragmatic, he is the paradigm of the will-to-live, and teaches us survival through cunning and endurance.

—Harold Bloom, from *Odysseus/Ulysses*



Homer, Joos van Ghent, mid-15th century. Painting. Galleria Nazionale delle Marche, Urbino, Italy.

LiteratureOnline InterActive Reading Practice
Visit www.glencoe.com to practice these strategies for reading the epic.



(above) *A Reading from Homer*, Lawrence Alma-Tadema, 1885.
Oil on canvas. Philadelphia Museum of Art, Philadelphia, Pennsylvania.

(right) *Muse Reading a Scroll*, Klugmann painter, late 5th century B.C.
Red figure vase, Louvre, Paris, France.

Odysseus's Cunning

That Odysseus is a hoaxer is already known before the *Odyssey*. Wasn't it he who thought up the great swindle of the wooden horse? And at the beginning of the *Odyssey* the first recollections of his character are two flashbacks to the Trojan War . . . two tales of trickery.

—Italo Calvino, from *The Uses of Literature*

Odysseus's Humanity

Organization, coolness, tact, cunning. These qualities are all to be found in Odysseus, and to them we can add various endearing imperfections of character. . . . When Helen is carried off to Troy he tries to evade his obligations by pretending to be mad. Still, once launched on the expedition he proves wise and cunning in counsel and prudently brave in war. He is more likeable than Achilles and Ajax and Aeneas; he is more human. . . .

—Anthony Burgess, from *Odysseus/Ulysses*



Reading Check

Responding From your own reading experiences, which passage do you identify with most closely? Explain.

Wrap-Up

Guide to Reading Epics and Myths

- Epics and myths give us insight into human nature.
- Most epics and myths explore a range of human emotions, including anger, love, jealousy, rage, and vengeance.
- Epics and myths are timeless because they have the characteristics of a good story. They are imaginative, interesting, inspiring, and completely authentic.

Elements of Epics and Myths

- An **epic** is a long narrative poem written about a serious subject.
- A **myth** is a traditional story of anonymous origin that deals with gods, goddesses, heroes, and supernatural events.
- The **epic hero** is the central character in an epic. He is driven by his desire to save his country or its people during a time of crisis.
- An **archetype** is a thing, person, or pattern of circumstances that appears repeatedly in literature.

Activities

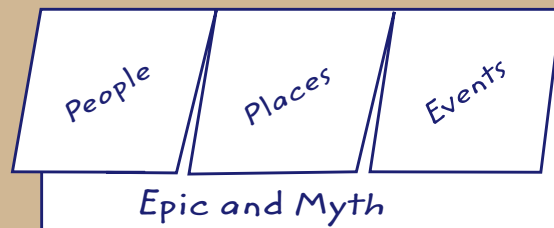


Use what you have learned about reading epics and myths to complete one of these activities.

- 1. Visual Literacy** Develop a story frame or sequence organizer that explores the major events in a myth or epic you have read.
- 2. Speaking/Listening** With a partner, invent a conversation between two characters mentioned in the Unit Introduction. Write your dialogue, rehearse it, and then present it to the class.
- 3. Writing** Create a bulleted list that details the characteristics of a myth and another that details the characteristics of an epic. Use your lists to write a brief compare-and-contrast essay about the two genres.



TAB BOOK



Try using this study organizer to take notes on the people, places, and events you read about in this unit.

OBJECTIVES

- Understand the characteristics of epics and myths including plot.
- Write and perform dialogue between archetypal characters.
- Compare and contrast the characteristics of epics and myths.

Journeys



Captain Desse of Bordeaux saves the crew of the Dutch ship "Columbus", ca. 19th century.
J. A. Theodore Gudin. Musée des Beaux-Arts, Bordeaux, France.

BIG IDEA

Journeys have long been important in literature and in history. Travelers encounter new cultures, new sights, new experiences, and sometimes grave dangers. The literature in Part 1 includes the epic tale of a legendary hero of ancient Greece, Odysseus. As you read the epic, ask yourself: What actions or traits make a person heroic?

Hero

What qualities make a hero?

In this passage from Margaret Atwood's *The Penelopiad*, Odysseus's wife, Penelope, tells how she learned of her husband's exploits while he was away at war. Minstrels sang ballads that passed history

They always sang the noblest versions in my presence—the ones in which Odysseus was clever, brave, and resourceful, and battling supernatural monsters, and beloved of goddesses. The only reason he hadn't come back home was that a god—the sea-god Poseidon, according to some—was against him, because a Cyclops crippled by Odysseus was his son.

Heroes

The hero is the main character in a literary work. His or her admirable character or noble actions arouse the admiration of the reader. While epic heroes are traditionally male, women can also be heroes. At one time, female heroes were called heroines, but today *hero* is used for both men and women who exhibit admirable qualities. Heroes appear not just in epic literature, but also in other genres of literature and in film as well. Modern heroes include comic book superheroes such as Superman.

At that he woke up with a horrible start, and found that part of his dream was true. A crack had opened at the back of the cave, and was already a wide passage. He was just in time to see the last of the ponies' tails disappearing into it. Of course he gave a very loud yell, as loud a yell as a hobbit can give, which is surprising for their size.

—J. R. R. Tolkien, from *The Hobbit*

from one man to the next and one town to the next, tailoring their performance to each audience. Penelope hears only the tales that make her husband seem heroic. Does this make him a hero to her?



King Arthur, 1903. Charles Ernest Butler.
Oil on canvas, 123.2 x 73.7 cm. Private Collection.

The Tragic Hero

As you learned in Unit 4, a tragic hero is a person of great ability who often comes to grief because of a fault within his or her character. This fault, the tragic flaw, is often a characteristic that has helped him or her achieve success: pride, ambition, jealousy, self-doubt, or anger. Sometimes the human weakness that defeats the hero is an excess of virtue, such as the love of honor or the pursuit of duty.

The Epic Hero

An epic is a long narrative poem that recounts the actions, adventures, and travels of a heroic figure, called the epic hero. The epic hero—whose typical goal is to save his nation or its people—embarks on a journey over the expanse of continents or even the entire universe. Along the way, natural and supernatural beings test the hero's bravery, wits, and battle skills.

Characteristics of Most Myths

- Written in the style of a long poem
- Language is formal, lofty
- Mood is serious
- Protagonist undergoes many adventures
- Gods and monsters intervene in action
- Poet uses extended similes, called epic similes
- Poem begins in the middle of the action (*in medias res*)

The traditional epic hero is a strong, courageous, noble, and confident man with a thirst for glory. Most epic heroes, Odysseus included, are known for their intelligence, quick thinking, and tremendous self-confidence.

I am Laertes' son, Odysseus.
Men hold me
formidable for guile in peace and war:
this fame has gone abroad to the sky's rim.

—Homer, from the *Odyssey*

As a result of their keen intelligence, most epic heroes are articulate speakers and can win over an audience with ease. They are deeply admired for their ability to use both brains and brawn to defeat an enemy or to deal with any other challenge that arises.

Odysseus in one motion strung the bow.
Then slid his right hand down the cord and
plucked it,
so the taut gut vibrating hummed and sang
a swallow's note.

—Homer, from the *Odyssey*

Gods and Monsters Epics often feature gods and monsters that hold power over the human world. Monsters like Typhon with its one hundred heads kill without mercy and wreak general havoc. Gods have the power to create and destroy, and they use that power at will. Often it is the task of the epic hero to subdue a monster or appease the gods. Perseus does this, as does Odysseus.

I happened to glance aft at ship and oarsmen and
caught sight of their arms and legs, dangling high
over head. Voices came down to me in anguish,
calling my name for the last time. . . . [Scylla] ate
them as they shrieked there, in her den.

—Homer, from the *Odyssey*

Quickwrite

Describing Monsters If you could create an epic monster, would it have seventy eyes, wings made of fire, or a voice so beautiful it could lure humans to their deaths? Write a description of your monster and what it could do. Then ask a partner to read your description and draw a picture of your monster.

OBJECTIVES

- Recognize recurring character types in literature.
- Recognize and determine the importance of a character's essential qualities.
- Compare works that express a universal theme.



Homer and the Epic

“We will have Demodocus to sing to us; for there is no bard like him whatever he may choose to sing about.”

—Homer, the *Odyssey*

LIKE THE FICTIONAL BARD DEMODOCUS IN the *Odyssey*, ancient Greek oral poets composed narratives and chanted them to musical accompaniment. The greatest of these Greek oral poets was Homer. Little is certain about him—even his name. We know that his works include two of the earliest surviving epic poems—the *Iliad* and the *Odyssey*. The precise dates are unknown, but most experts believe that Homer composed his epics around 750 B.C.

The Art of the Bard

How did an oral poet such as Homer compose his poems? In some ways, he was like a jazz musician who starts with a well-known tune and plays different variations on it every time he performs. Just as a musician plays to a steady rhythm, so Homer had a steady rhythm in his words. The Greek singers recited their poems so that long syllables and short syllables alternated in a regular pattern.

Composing poetry in front of an audience without hesitating or “drawing a blank” may sound like an impossible task, but the fact that Homer performed to a rhythm simplified the job. It meant that certain phrases worked better than others because they would fit rhythmically into a line of poetry. So Homer used them again and again. When describing people or things, he often used verbal “formulas.” For example, he

repeatedly refers to the goddess Athena as “gray-eyed Athena,” and mentions dawn’s “fingertips of rose.” Homer would also recycle longer passages of description. These passages often concerned routine actions, such as a character’s way of entering a room, putting on his armor, going to bed, or saying good-bye to his host.

This use of repetition helped Homer and pleased his audience. The poet did not have to memorize or make up every word. Most of his story was a little different each time it was told, but the repeated phrases remained like handles for the poet to grip. Homer’s audience looked forward to these repetitions, as listeners look forward to the repeated chorus of a song.



A book illustration depicts Homer reciting one of his epic poems.

Epic Poetry

Homer’s most famous compositions, the *Iliad* and the *Odyssey*, have been read for centuries as **epic poems**. Since Homer’s time, epic poetry has been considered a genre, or type of literature,

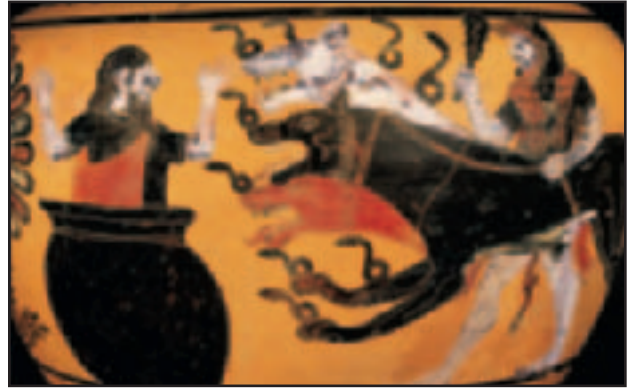
just as nonfiction, fiction, and drama are genres. The epic poem has the following characteristics:

- It is a long narrative poem.
- The speaker is a narrator who tells a story.
- The setting is expansive. It may be a sea, a region, the world, or a universe.
- There is a main character, who is a hero or is capable of being heroic.
- The action includes extraordinary or superhuman deeds. Typically, the epic hero has a goal and has embarked upon a long journey. In this journey, he struggles with natural and supernatural obstacles and antagonists—gods, monsters, and humans—which test his bravery, wits, and physical prowess.
- Gods or supernatural beings take a part, or an interest, in the action.
- The purpose of an epic poem is not only to entertain, but to teach and inspire the listener or reader with examples of how people can strive and succeed against great odds.

Epic Narration

An epic poem is narrated in predictable ways:

- In an invocation, the poet-narrator begins by stating the tale's subject and asking for poetic inspiration from a guiding spirit.
- The narrator begins telling the tale in the "middle of things," describing what is happening after certain important events have already occurred.



Hercules fighting Cerberus, the monstrous three-headed dog that guards the entrance to Hades. 530–525 B.C. Terra-cotta. Louvre Museum, Paris.

- The narrative includes speeches by principal characters—including gods and antagonists of the epic hero—which reveal their personalities.
- The narrative's tone and style are formal rather than conversational.
- The use of figurative language makes the narrative vivid and exciting for listeners and readers.

The epic you are about to read, the *Odyssey*, is a celebration of the human spirit and of ordinary life. It is for this timeless appeal to our common humanity that the *Odyssey* is still read and enjoyed nearly three thousand years after its creation.

 **Literary History** For more about Homer and the epic, go to www.glencoe.com.

RESPONDING AND THINKING CRITICALLY

1. Why do you think the works of Homer are still enjoyed today?
2. How does the composition method of ancient Greek oral poets resemble that of a jazz musician?
3. What different purposes did Homer's epics serve for the ancient Greeks?

OBJECTIVES

- Understand the characteristics of the epic poem.
- Connect to the historical context of literature.

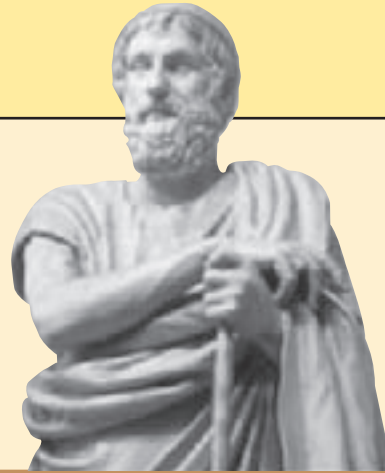
from the *Odyssey*

MEET HOMER

Homer is one of the great mysteries of literature. His poems are among the most famous in the world, but it is unlikely that he ever “wrote” a word. His name is as well known as Shakespeare’s, but no one has found any convincing evidence to indicate who he was or exactly when and where he lived. Legend has it that he was a blind man who lived on the rocky Greek island of Chios, but legends are impossible to prove. Although Homer was one of the greatest poets of the ancient world, he composed his works orally and recited or sang them aloud. Like most people in his day, Homer could probably neither read nor write.

The Few Facts What we do know for certain is that Homer’s works include two of the earliest surviving epic poems, the *Iliad* and the *Odyssey*. Although the precise dates are uncertain, most experts believe that Homer composed and recited his poems over 2,700 years ago, sometime before the year 700 B.C. This was the period when speakers of Greek were emerging from illiteracy—developing an alphabet and learning the benefits of recording things on a kind of paper called papyrus. However, in those days people were still accustomed to hearing, rather than reading, their literature. Homer’s great poems were written down only long after his death.

Homer’s poetic tales describe famous people and events from history as well as from legends, myths, and folktales—characters and events that people had been describing for centuries. The *Iliad* and the *Odyssey*, which are set during and after the siege of Troy, include all of these ingredients. To this mix of fact and fiction, Homer added his insights into human experience, his imaginative plots, and his expert storytelling style.



“Where shall a man find sweetness to surpass his own home and his parents?”

—Homer, from the *Odyssey*

Action and Adventure Homer’s audience was especially fascinated by tales of the Mycenaean era of 500 years earlier. People said the huge stones of ruined Mycenaean walls had been toppled by a race of giants known as the Cyclopes. People thought palaces had been grander and cities larger in those days, that men had been braver, women more alluring, and monsters more terrifying. Homer and his fellow poets brought this ancient world to life.

Homer’s repertoire probably included hundreds of tales by the time he was a mature artist. Audiences would call for certain ones—the “action-adventure” stories of the day—again and again: the legend of Theseus, Jason and the Golden Fleece, the twelve labors of Hercules, and the many love affairs of Zeus. Homer’s audiences believed the stories were true. To appreciate Homer’s gift, modern readers must suspend their disbelief.

Homer lived sometime before the year 700 B.C.

 **Author Search** For more about Homer, go to www.glencoe.com.

Connecting to the Poem

Like people today, the ancient Greeks enjoyed a good horror story. Before you read, think about the following questions:

- What is it about horror stories that people find fascinating?
- Why do people love hearing about the exploits of a hero?

Building Background

The *Odyssey* describes the wanderings of the Greek general Odysseus on his return from the city of Troy in what is now northwest Turkey to his home island of Ithaca (ith' ə kə), off the west coast of Greece. The events take place shortly before the year 1200 B.C. The events in another one of Homer's epic poems, the *Iliad*, take place during the Trojan War, which was well known to Homer's audience. This great siege, which the poet claimed lasted ten years, ended with the destruction of the city of Troy by a huge Greek army. The mastermind behind the army's success was a Greek general known for his bravery, but even more for his cunning: Odysseus, hero of the *Odyssey*.

Setting Purposes for Reading

Big Idea Journeys

As you read Part 1, notice how Homer crafts Odysseus's journey home as a great adventure with many thrilling stops along the way.

Literary Element Epic and Epic Hero

An **epic** is a long narrative poem that traces the adventures of a larger-than-life hero, called an **epic hero**. Epics intertwine myths, legends, and history, reflecting the values of the societies in which they originate. As you read, look for elements of poetry, fiction, and drama.

- See Literary Terms Handbook, p. R1

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

OBJECTIVES

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

- understanding the epic and the epic hero
- analyzing figurative language

Reading Strategy Analyzing Figurative Language

Figurative language is language or expressions that are not literally true but reveal some truth beyond the literal level. Figurative language is especially common in poetry. Like most poets, Homer intensifies his images and descriptions by using metaphors, similes, personification, and other figures of speech. An **epic simile** (also called a Homeric simile) extends a comparison with elaborate descriptive details that can fill several lines of verse.

Reading Tip: Taking Notes Use a chart to record striking figures of speech in Part 1.

Figure of Speech	Analysis
lines 82–83 “but he seemed rather a shaggy mountain reared in solitude”	metaphor capturing the size, roughness, and antisocial behavior of the Cyclops

Vocabulary

plunder (plun' dər) *v.* to take (property) by force, especially in warfare; p. 963 *The victorious army plundered the defenseless city.*

valor (val' əɹ) *n.* great courage, especially in battle; p. 963 *The medal was awarded to the soldier for valor in combat.*

guile (gīl) *n.* slyness; craftiness; skillful deception; p. 965 *The con man relied on quick thinking and guile to fool his clients.*

ponderous (pən' dər əs) *adj.* having great weight or bulk; heavy; p. 970 *The workers tried to lift the ponderous stone with their hands but finally had to use a pulley.*

Vocabulary Tip: Synonyms Synonyms are words that have the same, or almost the same, meaning. For example, “furious” is a synonym for “angry.”

Odyssey *from the*

Homer

Translated by Robert Fitzgerald





PRINCIPAL CHARACTERS IN THE ODYSSEY

HUMANS

- AGAMEMNON (ag' ə mem' non): king and leader of Greek forces during the Trojan war
- ALCINOUS (al sin' ō əs): king of the Phaeacians and person to whom Odysseus relates his story
- AMPHINOMUS (am fin' ə məs): one of Penelope's suitors
- ANTINOUS (an tin' ō əs): rudest of Penelope's suitors
- EUMAEUS (yoo mē' əs): Odysseus's loyal swineherd
- EURYCLEIA (yoo ri klē' ə): Odysseus's faithful old nurse
- EURYLOCHUS (yoo ril' ə kəs): one of Odysseus's crew
- EURYMACHUS (yoo rim' ə kəs): one of Penelope's suitors
- EURYNOME (yoo rin' ə mē): Penelope's housekeeper
- LAERTES (lā ur' tēz): Odysseus's father
- MARON (mār' on): priest of Apollo who gives Odysseus a gift of powerful wine
- ODYSSEUS (ō dis' ē əs): king of Ithaca and hero of the Trojan war
- PENELOPE (pə nel' ə pē): Odysseus's wife
- PERIMEDES (per' i mē' dēz): one of Odysseus's crew
- TELEMACHUS (tə lem' ə kəs): Odysseus and Penelope's son
- TIRESIAS (tī rē' sē əs): blind prophet from the underworld
-

GODS AND IMMORTALS

- APOLLO (ə pol' ō): god of sunlight, music, poetry, medicine, law, and the tending of flocks and herds
- ATHENA (ə thē' nə): daughter of Zeus and goddess of wisdom, skills, and warfare who helps her chosen heroes
- CALYPSO (kə lip' sō): immortal sea nymph who holds Odysseus captive for many years
- CHARYBDIS (kə rib' dis): dangerous whirlpool personified as a female monster
- CIRCE (sur' sē): enchantress who lives on the island of Aeaea
- CYCLOPES (sī klō' pēz): race of one-eyed giants; an individual member of the race is a Cyclops (sī' klops)
- HELIOS (hē' lē os'): god of the sun; another name for Apollo
- LOTUS (lō' təs) EATERS: inhabitants of a land visited by Odysseus and his crew
- POLYPHEMUS (pol' i fē' məs): a Cyclops and son of Poseidon
- POSEIDON (pə sīd' ən): god of the sea and earthquakes
- SCYLLA (sil' ə): six-headed female sea monster
- SIRENS (sī' rənɪz): sea nymphs who sing songs that lure men to their death
- ZEUS (zōōs): king of the gods

Part I

An Invocation

Poets in Homer's day believed that the gods inspired their storytelling and singing. According to custom, Homer begins his performance with an invocation, calling upon the Muse, the goddess of epic poetry, for help and inspiration. The invocation serves a second purpose: to capture the audience's attention with highlights of heroic adventures that the poet will later describe in detail.

Sing in me, Muse, and through me tell the story
of that man skilled in all ways of contending,²
the wanderer, harried³ for years on end,
after he **plundered** the stronghold
5 on the proud height of Troy.

He saw the townlands
and learned the minds of many distant men,
and weathered⁸ many bitter nights and days
in his deep heart at sea, while he fought only
10 to save his life, to bring his shipmates home.
But not by will nor **valor** could he save them,
for their own recklessness destroyed them all—
children and fools, they killed and feasted on
the cattle of Lord Helios,¹⁴ the Sun,
15 and he who moves all day through heaven
took from their eyes the dawn of their return.

Of these adventures, Muse, daughter of Zeus,¹⁷
tell us in our time, lift the great song again.
Begin when all the rest who left behind them
20 headlong death in battle or at sea
had long ago returned, while he alone still hungered
for home and wife. Her ladyship Calypso²²
clung to him in her sea-hollowed caves—
a nymph,²⁴ immortal²⁴ and most beautiful,
25 who craved him for her own.

And when long years and seasons
wheeling brought around that point of time

2 **contending**: fighting or dealing with difficulty.

3 **harried**: constantly tormented or troubled.

8 **weathered**: got through safely; survived.

14 **Helios** (hē' lē os'): the god of the sun.

17 **Zeus** (zōōs): The most powerful of the gods, Zeus is the father of countless major and minor gods.

22 **Calypso** (kə lip' sō)

24 **nymph**: a young, beautiful spirit, or minor goddess, representing the divine power of a place or of something in nature, such as a tree, cave, or body of water. **immortal**: living forever; eternal.

Literary Element **Epic and Epic Hero** How does the reader quickly learn that the story about to unfold recounts the deeds of an epic hero?

Reading Strategy **Analyzing Figurative Language** Why might the poet have used the verb wheeling to describe the passing of years and seasons?

Vocabulary

plunder (plun' dər) *v.* to take (property) by force, especially in warfare

valor (val' ər) *n.* great courage, especially in battle

ordained° for him to make his passage homeward,
trials and dangers, even so, attended him
30 even in Ithaca, near those he loved.
Yet all the gods had pitied Lord Odysseus,
all but Poseidon, raging cold and rough°
against the brave king° till he came ashore
at last on his own land.

New Coasts and Poseidon's Son

The gods are worried. Nearly ten years have passed since the end of the war against Troy, but one of the greatest Greek generals has not yet returned home. Odysseus has encountered a series of disasters on his voyage and is now the prisoner of a nymph named Calypso. He has also angered Poseidon, who has prevented him from returning to his wife, Penelope (pə nel' ə pē), and his son, Telemachus (tə lem' ə kəs), on the island of Ithaca. But Poseidon is visiting Africa, and the other gods agree to act behind his back.

The poet now tells of Odysseus, who is miserable after seven years on his island prison. Calypso loves her handsome captive and will not let him go, but she is forced to reconsider her position when she receives a strongly worded order from Mount Olympus. Giving in, Calypso helps Odysseus make a raft, and he thankfully departs. But he does not have smooth sailing. Poseidon, returning from Africa, spots his old enemy at sea and shipwrecks him in an instant with a fierce storm.

Zeus's daughter Athena intervenes. She casts Odysseus, naked and near death, ashore on the island of Phaeacia (fē ā' shə). There a beautiful princess discovers him and takes him home to the palace of her father, King Alcinous (əl sin' ō əs). The Phaeacians treat Odysseus as a noble guest and urge him to reveal his identity. At last he relents and uncertainly begins to tell his gripping story.

Calliope, Muse of epic poetry.
Marble. Ludovisi collection.



28 **ordained:** set or determined by an authority—in this case, fate, or the gods.

31–33 **Odysseus** (ō dis' ē əs) . . . **the brave king:** Odysseus is the king of Ithaca.

32 **Poseidon** (pə sīd' ən), **raging cold and rough:** Poseidon, brother of Zeus, governs the oceans as well as earthquakes. In the next section, you will find clues to his anger at Odysseus.

“What shall I

say first? What shall I keep until the end?
The gods have tried° me in a thousand ways.
But first my name: let that be known to you,
5 and if I pull away from pitiless death,
friendship will bind us, though my land lies far.
I am Laertes’ son, Odysseus.

Men hold° me

formidable° for **guile** in peace and war:
10 this fame has gone abroad to the sky’s rim.
My home is on the peaked sea-mark of Ithaca
under Mount Neion’s° wind-blown robe of leaves,
in sight of other islands—Dulichium,°
Same,° wooded Zacynthus°—Ithaca
15 being most lofty in that coastal sea,
and northwest, while the rest lie east and south.
A rocky isle, but good for a boy’s training;
I shall not see on earth a place more dear,
though I have been detained long by Calypso,
20 loveliest among goddesses, who held me
in her smooth caves, to be her heart’s delight,
as Circe of Aeaea, the enchantress,°
desired me, and detained me in her hall.
But in my heart I never gave consent.
25 Where shall a man find sweetness to surpass
his own home and his parents? In far lands
he shall not, though he find a house of gold.
What of my sailing, then, from Troy?

What of those years

30 of rough adventure, weathered under Zeus?”°

Odysseus relates his first adventure. He and his fleet of twelve ships attacked and plundered the coastal settlement of the Cicones (si kō’ nēz). The raid was a success, but the overconfident men became drunk and mutinous (unresponsive to Odysseus’s orders to retreat). The Cicones’s army surprised Odysseus and his men at dawn, and drove them back to sea with heavy losses.

“I might have made it safely home, that time,
but as I came round Malea° the current
took me out to sea, and from the north
a fresh gale drove me on, past Cythera.°
35 Nine days I drifted on the teeming sea
before dangerous high winds. Upon the tenth

3 **tried**: tested.

8 **hold**: regard; consider.

9 **formidable**: causing fear, dread, awe, or admiration as a result of size, strength, power, or some other impressive quality.

12 **Neion** (nē’ on)

13 **Dulichium** (dōō lik’ ē əm)

14 **Same** (sā’ mē). **Zacynthus** (zə sin’ thəs)

22 **Circe** (sur’ sē) . . . **the enchantress**: Circe is a goddess capable of enchanting, or working magic upon, men. **Aeaea** (ē ē’ ə) is her island.

30 **weathered under Zeus**: Odysseus uses words craftily. Here, he appears to give respectful credit to Zeus for getting him safely through danger; but he also is making a pun on the word *weathered*. Zeus governs the heavens and the weather, and is well known for sending people storms, lightning, and thunder when he is displeased.

32 **Malea** (mə lē’ ə)

34 **Cythera** (sith’ ə rə)

Big Idea **Journeys** How has Odysseus proved to his audience that he is determined to achieve his journey’s end?

Vocabulary

guile (gīl) n. slyness; craftiness; skillful deception

we came to the coastline of the Lotus Eaters,
who live upon that flower. We landed there
to take on water. All ships' companies
40 mustered^o alongside for the mid-day meal.
Then I sent out two picked men and a runner
to learn what race of men that land sustained.^o
They fell in, soon enough, with Lotus Eaters,
who showed no will to do us harm, only
45 offering the sweet Lotus to our friends—
but those who ate this honeyed plant, the Lotus,
never cared to report, nor to return:
they longed to stay forever, browsing on
that native bloom, forgetful of their homeland.
50 I drove them, all three wailing, to the ships,

40 **mustered:** gathered together.

42 **sustained:** kept alive; supported.



*The Ship of Odysseus with Oars
and a Furled Sail, 1930–1933.*
Francois-Louis Schmied.
Stapleton Collection.

55 tied them down under their rowing benches,
and called the rest: 'All hands aboard;
come, clear the beach and no one taste
the Lotus, or you lose your hope of home.'

55 Filing in to their places by the rowlocks
my oarsmen dipped their long oars in the surf,
and we moved out again on our sea faring.

In the next land we found were Cyclopes,^o
giants, louts,^o without a law to bless them.

60 In ignorance leaving the fruitage of the earth in mystery
to the immortal gods, they neither plow
nor sow by hand, nor till the ground, though grain—
wild wheat and barley—grows untended, and
wine-grapes, in clusters, ripen in heaven's rain.

65 Cyclopes have no muster and no meeting,
no consultation or old tribal ways,
but each one dwells in his own mountain cave
dealing out rough justice to wife and child,
indifferent to what the others do."

Just offshore from the land of the Cyclopes is a deserted island with a fine natural harbor. Odysseus and his men spend two comfortable nights there. On the second day, overcome by curiosity, Odysseus sails with one ship and a crew to the mainland. He wants to see just what sort of creatures these Cyclopes are.

70 "As we rowed on, and nearer to the mainland,
at one end of the bay, we saw a cavern
yawning above the water, screened with laurel,^o
and many rams and goats about the place
inside a sheepfold^o—made from slabs of stone
75 earthfast between tall trunks of pine and rugged
towering oak trees.

A prodigious^o man
slept in this cave alone, and took his flocks
to graze afield—remote from all companions,
80 knowing none but savage ways, a brute
so huge, he seemed no man at all of those
who eat good wheaten bread; but he seemed rather
a shaggy mountain reared in solitude.
We beached there, and I told the crew
85 to stand by and keep watch over the ship;
as for myself I took my twelve best fighters
and went ahead. I had a goatskin full

58 **Cyclopes** (sī klō' pēz): a race of one-eyed giants.

59 **louts**: stupid beings.

72 **screened with laurel**: partly hidden behind laurel trees.

74 **sheepfold**: an enclosure, or pen, for holding sheep.

77 **prodigious**: huge; enormous.

Literary Element **Epic and Epic Hero** What traits does Odysseus reveal in this episode that set him apart from his men?

Big Idea **Journeys** Why is Odysseus making this expedition? What does this side trip suggest about epic journeys?

of that sweet liquor that Euanthes' son,
 Maron, had given me. He kept Apollo's
 90 holy grove at Ismarus;^o for kindness
 we showed him there, and showed his wife and child,
 he gave me seven shining golden talents^o
 perfectly formed, a solid silver winebowl,
 and then this liquor—twelve two-handled jars
 95 of brandy, pure and fiery. Not a slave
 in Maron's household knew this drink; only
 he, his wife and the storeroom mistress knew;
 and they would put one cupful—ruby-colored,
 honey-smooth—in twenty more of water,
 100 but still the sweet scent hovered like a fume
 over the winebowl. No man turned away
 when cups of this came round.

A wineskin full

I brought along, and victuals^o in a bag,
 105 for in my bones I knew some towering brute
 would be upon us soon—all outward power,
 a wild man, ignorant of civility.^o
 We climbed, then, briskly to the cave. But Cyclops^o
 had gone afield, to pasture his fat sheep,
 110 so we looked round at everything inside:
 a drying rack that sagged with cheeses, pens
 crowded with lambs and kids, each in its class:
 firstlings apart from middlings, and the 'dewdrops,'
 or newborn lambkins, penned apart from both.^o
 115 And vessels full of whey^o were brimming there—
 bowls of earthenware and pails for milking.
 My men came pressing round me, pleading:

'Why not

take these cheeses, get them stowed, come back,
 120 throw open all the pens, and make a run for it?
 We'll drive the kids and lambs aboard. We say
 put out again on good salt water!'

Ah,

how sound^o that was! Yet I refused. I wished
 125 to see the caveman, what he had to offer—
 no pretty sight, it turned out, for my friends.
 We lit a fire, burnt an offering,^o
 and took some cheese to eat; then sat in silence
 around the embers, waiting. When he came
 130 he had a load of dry boughs on his shoulder
 to stoke his fire at suppertime. He dumped it

88–90 **Euanthes'** (yoo an' thēz) son, . . . **Ismarus** (iz mār' əs): In ancient Greece, worshippers of certain gods built shrines to them, surrounded by woods, or "groves," that were considered sacred sanctuaries. Priests oversaw the planting and tending of the groves. **Maron** (mār' on) is a priest of **Apollo** (ə pol' ō), an important god associated with music, medicine, law, and the tending of flocks and herds.
 92 **talents**: bars of gold used as money in ancient Greece.

104 **victuals** (vit' əls): food

107 **civility**: polite and courteous behavior.

108 **Cyclops** (sī' klops): Note the different spelling and pronunciation of this reference to a single one-eyed giant.

111–114 **pens . . . both**: The lambs are grouped by age.

115 **whey**: the watery part of milk that separates from the curd, or solid part, during the cheese-making process.

124 **sound**: sensible.

127 **burnt an offering**: The men burned some food as a gift to the gods in the hope of winning their support.

Literary Element **Epic and Epic Hero** *What is Odysseus admitting here? What do we learn about the traits of an epic hero from this decision?*

with a great crash into that hollow cave,
 and we all scattered fast to the far wall.
 Then over the broad cavern floor he ushered
 135 the ewes he meant to milk. He left his rams
 and he-goats in the yard outside, and swung
 high overhead a slab of solid rock
 to close the cave. Two dozen four-wheeled wagons,
 with heaving wagon teams, could not have stirred
 140 the tonnage of that rock from where he wedged it
 over the doorsill. Next he took his seat
 and milked his bleating ewes. A practiced job
 he made of it, giving each ewe her suckling;
 thickened his milk, then, into curds and whey,
 145 sieved out the curds to drip in withy baskets,^o
 and poured the whey to stand in bowls
 cooling until he drank it for his supper.
 When all these chores were done, he poked the fire,
 heaping on brushwood. In the glare he saw us.
 150 ‘Strangers,’ he said, ‘who are you? And where from?
 What brings you here by sea ways—a fair traffic?
 Or are you wandering rogues, who cast your lives
 like dice, and ravage other folk by sea?’^o
 We felt a pressure on our hearts, in dread
 155 of that deep rumble and that mighty man.
 But all the same I spoke up in reply:
 ‘We are from Troy, Achaeans,^o blown off course
 by shifting gales on the Great South Sea;
 homeward bound, but taking routes and ways
 160 uncommon; so the will of Zeus would have it.
 We served under Agamemnon, son of Atreus^o—
 the whole world knows what city
 he laid waste, what armies he destroyed.
 It was our luck to come here; here we stand,
 165 beholden for your help, or any gifts
 you give—as custom is to honor strangers.
 We would entreat you, great Sir, have a care
 for the gods’ courtesy; Zeus will avenge
 the unoffending guest.’^o
 170 He answered this
 from his brute chest, unmoved:
 ‘You are a ninny,^o

144–145 **thickened . . . baskets:** The milk is curdled (**thickened**) by adding fig juice, and the whey is drained off through wicker (**withy**) baskets.

151–153 **What brings . . . by sea:** What brings you here from the sea—honest trade? Or are you wandering scoundrels who carelessly risk your lives and steal from others?

157 **Achaeans** (ə kē’ əns): Greeks.

161 **Agamemnon** (ag’ ə mem’ non), **son of Atreus** (ā’ trē əs): king of Argos, in southern Greece, who led the war against Troy.

167–169 **We would . . . guest:** Odysseus earnestly asks or begs (**entreat**) for the Cyclops’s hospitality and warns him that Zeus punishes anyone who mistreats a harmless guest.

172 **ninny:** fool.

Literary Element **Epic and Epic Hero** *Epics include a mixture of the everyday and the supernatural. How does the Cyclops embody both of these states?*

Big Idea **Journeys** *What is Odysseus suggesting about misfortunes that occur on a journey?*

or else you come from the other end of nowhere,
telling me, mind the gods! We Cyclopes
175 care not a whistle for your thundering Zeus
or all the gods in bliss; we have more force by far.
I would not let you go for fear of Zeus—
you or your friends—unless I had a whim to.
Tell me, where was it, now, you left your ship—
180 around the point, or down the shore, I wonder?’
He thought he’d find out, but I saw through this,
and answered with a ready lie:

‘My ship?

Poseidon Lord, who sets the earth a-tremble,
185 broke it up on the rocks at your land’s end.
A wind from seaward served him, drove us there.
We are survivors, these good men and I.’
Neither reply nor pity came from him,
but in one stride he clutched at my companions
190 and caught two in his hands like squirming puppies
to beat their brains out, spattering the floor.
Then he dismembered them and made his meal,
gaping and crunching like a mountain lion—
everything: innards, flesh, and marrow bones.
195 We cried aloud, lifting our hands to Zeus,
powerless, looking on at this, appalled;^o
but Cyclops went on filling up his belly
with manflesh and great gulps of whey,
then lay down like a mast among his sheep.
200 My heart beat high now at the chance of action,
and drawing the sharp sword from my hip I went
along his flank to stab him where the midriff
holds the liver. I had touched the spot
when sudden fear stayed me: if I killed him
205 we perished there as well, for we could never
move his **ponderous** doorway slab aside.
So we were left to groan and wait for morning.
When the young Dawn with fingertips of rose
lit up the world, the Cyclops built a fire

196 **appalled**: horrified; shocked;
terrified.

Literary Element **Epic and Epic Hero** *What character trait does Odysseus display here?*

Reading Strategy **Analyzing Figurative Language** *The poet uses two similes in this grisly description of the Cyclops’s dinner. What are they?*

Vocabulary

ponderous (pon’ dər əs) *adj.* having great weight or bulk; heavy

210 and milked his handsome ewes, all in due order,
 putting the sucklings to the mothers. Then,
 his chores being all dispatched,^o he caught
 another brace^o of men to make his breakfast,
 and whisked away his great door slab
 215 to let his sheep go through—but he, behind,
 reset the stone as one would cap a quiver.^o
 There was a din of whistling as the Cyclops
 rounded his flock to higher ground, then stillness.
 And now I pondered how to hurt him worst,
 220 if but Athena^o granted what I prayed for.
 Here are the means I thought would serve my turn:
 a club, or staff, lay there along the fold—
 an olive tree, felled green and left to season
 for Cyclops’s hand. And it was like a mast
 225 a lugger of twenty oars, broad in the beam—
 a deep-sea-going craft—might carry:^o
 so long, so big around, it seemed. Now I
 chopped out a six foot section of this pole
 and set it down before my men, who scraped it;
 230 and when they had it smooth, I hewed^o again
 to make a stake with pointed end. I held this
 in the fire’s heart and turned it, toughening it,
 then hid it, well back in the cavern, under
 one of the dung piles in profusion there.
 235 Now came the time to toss for it: who ventured
 along with me? whose hand could bear to thrust
 and grind that spike in Cyclops’s eye, when mild
 sleep had mastered him? As luck would have it,
 the men I would have chosen won the toss—
 240 four strong men, and I made five as captain.
 At evening came the shepherd with his flock,
 his woolly flock. The rams as well, this time,
 entered the cave: by some sheep-herding whim—
 or a god’s bidding—none were left outside.
 245 He hefted his great boulder into place
 and sat him down to milk the bleating ewes
 in proper order, put the lambs to suck,
 and swiftly ran through all his evening chores.
 Then he caught two more men and feasted on them.
 250 My moment was at hand, and I went forward
 holding an ivy bowl of my dark drink,^o
 looking up, saying:

‘Cyclops, try some wine.
 Here’s liquor to wash down your scraps of men.

212 **dispatched**: finished.

213 **brace**: pair.

216 **cap a quiver**: put the cap on a case for holding arrows.

220 **Athena**: Odysseus prays for the support of Athena, his patron goddess who guides and protects him. Among other things, Athena is a warrior goddess who directly helps her chosen heroes.

221–226 **Here are . . . carry**: Odysseus spies the trunk of an olive tree, which the Cyclops cut down (**felled**) when the wood was green and left to dry (**season**) before carving it into a club or staff. Odysseus compares its size to that of a mast on a seafaring ship (**lugger**) that is wide in the middle (**broad in the beam**).

230 **hewed**: chopped or hacked.

251 **dark drink**: This is the liquor Odysseus described in lines 94–102.

Big Idea Journeys What hint is Odysseus dropping here about the future of his journey?

255 Taste it, and see the kind of drink we carried
under our planks. I meant it for an offering
if you would help us home. But you are mad,
unbearable, a bloody monster! After this,
will any other traveler come to see you?’

260 He seized and drained the bowl, and it went down
so fiery and smooth he called for more:
‘Give me another, thank you kindly. Tell me,
how are you called? I’ll make a gift will please you.
Even Cyclopes know the wine-grapes grow
265 out of grassland and loam in heaven’s rain,
but here’s a bit of nectar and ambrosia!’^o

Three bowls I brought him, and he poured them down.
I saw the fuddle and flush^o cover over him,
then I sang out in cordial tones:

270 you ask my honorable name? Remember
the gift you promised me, and I shall tell you.
My name is Nohbdy: mother, father, and friends,
everyone calls me Nohbdy.’

275 And he said:
‘Nohbdy’s my meat, then, after I eat his friends.
Others come first. There’s a noble gift, now.’

Even as he spoke, he reeled and tumbled backward,
his great head lolling to one side; and sleep
280 took him like any creature. Drunk, hiccuping,
he dribbled streams of liquor and bits of men.

Now, by the gods, I drove my big hand spike
deep in the embers, charring it again,
and cheered my men along with battle talk
285 to keep their courage up: no quitting now.
The pike of olive,^o green though it had been,
reddened and glowed as if about to catch.
I drew it from the coals and my four fellows
gave me a hand, lugging it near the Cyclops
290 as more than natural force nerved them; straight
forward they sprinted, lifted it, and rammed it
deep in his crater eye, and I leaned on it
turning it as a shipwright turns a drill
in planking, having men below to swing

266 **nectar and ambrosia:** the foods of the gods, causing immortality. The Cyclops suggests that any wine is a gift from heaven, but this one is like the gods’ own drink.

268 **fuddle and flush:** the confused mental state and reddish complexion caused by drinking alcohol.

286 **pike of olive:** the sharpened stake made from the olive tree.

Literary Element **Epic and Epic Hero** *What do you think Odysseus has in mind? What does it confirm about his character?*

Reading Strategy **Analyzing Figurative Language** *To what action does Homer compare the blinding of the Cyclops? Why might he have chosen this comparison?*



Ulysses and Polyphemos, 1560. Alessandro Allori. Fresco. Collection of Banca Toscana (Palazzo Salviati), Florence, Italy.

295 the two-handled strap that spins it in the groove.
 So with our brand^o we bored that great eye socket
 while blood ran out around the red hot bar.
 Eyelid and lash were seared; the pierced ball
 hissed broiling, and the roots popped.

300 In a smithy
 one sees a white-hot axehead or an adze^o
 plunged and wrung in a cold tub, screeching steam—
 the way they make soft iron hale^o and hard—:
 just so that eyeball hissed around the spike.

305 The Cyclops bellowed and the rock roared round him,
 and we fell back in fear. Clawing his face
 he tugged the bloody spike out of his eye,
 threw it away, and his wild hands went groping;
 then he set up a howl for Cyclopes
 310 who lived in caves on windy peaks nearby.
 Some heard him; and they came by divers^o ways
 to clump around outside and call:

‘What ails you,
 Polyphemus?^o Why do you cry so sore
 315 in the starry night? You will not let us sleep.

296 **brand**: the piece of burning hot wood.

301 **adze**: an axe-like tool with a curved blade.

303 **hale**: strong.

311 **divers**: several different; various.

314 **Polyphemus** (pol' i fē' mäs): the blinded Cyclops's name.



Odysseus. Jacob Jordaens (1593–1678). Oil on canvas, 61 × 97 cm. Pushkin Museum, Moscow.

Viewing the Art: Imagine that you are the man beneath the ram on the left. What is going through your mind? What might the Cyclops be thinking and feeling in this scene?

Sure no man’s driving off your flock? No man
has tricked you, ruined you?’

Out of the cave

the mammoth Polyphemus roared in answer:

320 ‘Nohbdy, Nohbdy’s tricked me, Nohbdy’s ruined me!’

To this rough shout they made a sage^o reply:

‘Ah well, if nobody has played you foul
there in your lonely bed, we are no use in pain
given by great Zeus. Let it be your father,

325 Poseidon Lord, to whom you pray.’

So saying

they trailed away. And I was filled with laughter
to see how like a charm the name deceived them.

330 Now Cyclops, wheezing as the pain came on him,
fumbled to wrench away the great doorstone
and squatted in the breach^o with arms thrown wide
for any silly beast or man who bolted^o—
hoping somehow I might be such a fool.

321 **sage:** wise.

331 **breach:** a gap or opening.

332 **bolted:** broke away.

Literary Element **Epic and Epic Hero** Why did Odysseus tell the Cyclops his name was Nohbdy? How well has Odysseus’s plan worked?

But I kept thinking how to win the game:
335 death sat there huge; how could we slip away?
I drew on all my wits, and ran through tactics,
reasoning as a man will for dear life,
until a trick came—and it pleased me well.
The Cyclops' rams were handsome, fat, with heavy
340 fleeces, a dark violet.

Three abreast

I tied them silently together, twining
cords of willow from the ogre's^o bed;
then slung a man under each middle one
345 to ride there safely, shielded left and right.
So three sheep could convey each man. I took
the woolliest ram, the choicest of the flock,
and hung myself under his kinky belly,
pulled up tight, with fingers twisted deep
350 in sheepskin ringlets for an iron grip.
So, breathing hard, we waited until morning.
When Dawn spread out her fingertips of rose
the rams began to stir, moving for pasture,
and peals of bleating echoed round the pens
355 where dams with udders full called for a milking.
Blinded, and sick with pain from his head wound,
the master stroked each ram, then let it pass,
but my men riding on the pectoral fleece^o
the giant's blind hands blundering never found.
360 Last of them all my ram, the leader, came,
weighted by wool and me with my meditations.
The Cyclops patted him, and then he said:
'Sweet cousin ram, why lag behind the rest
in the night cave? You never linger so,
365 but graze before them all, and go afar
to crop sweet grass, and take your stately way
leading along the streams, until at evening
you run to be the first one in the fold.
Why, now, so far behind? Can you be grieving
370 over your Master's eye? That carrion^o rogue
and his accurst companions burnt it out
when he had conquered all my wits with wine.
Nohbdy will not get out alive, I swear.
Oh, had you brain and voice to tell
375 where he may be now, dodging all my fury!
Bashed by this hand and bashed on this rock wall

343 ogre: monster; fearsome giant.

358 pectoral fleece: the wool on the rams' chests.

370 carrion: rotten, filthy.

Reading Strategy Analyzing Figurative Language *Why do you think the poet chose to personify death in this passage?*

his brains would strew the floor, and I should have rest from the outrage Nohbdy worked upon me.’

380 He sent us into the open, then. Close by,
I dropped and rolled clear of the ram’s belly,
going this way and that to untie the men.
With many glances back, we rounded up
his fat, stiff-legged sheep to take aboard,
and drove them down to where the good ship lay.
385 We saw, as we came near, our fellows’ faces
shining; then we saw them turn to grief
tallying those who had not fled from death.
I hushed them, jerking head and eyebrows up,
and in a low voice told them: ‘Load this herd;
390 move fast, and put the ship’s head toward the breakers.’^o
They all pitched in at loading, then embarked^o
and struck their oars into the sea. Far out,
as far off shore as shouted words would carry,
I sent a few back to the adversary:

395 ‘O Cyclops! Would you feast on my companions?
Puny, am I, in a Caveman’s hands?
How do you like the beating that we gave you,
you damned cannibal? Eater of guests
under your roof! Zeus and the gods have paid you!’

400 The blind thing in his doubled fury broke
a hilltop in his hands and heaved it after us.
Ahead of our black prow it struck and sank
whelmed in a spuming geyser, a giant wave
that washed the ship stern foremost back to shore.

405 I got the longest boathook out and stood
fending us off, with furious nods to all
to put their backs into a racing stroke—
row, row, or perish. So the long oars bent
kicking the foam sternward, making head
410 until we drew away, and twice as far.^o
Now when I cupped my hands I heard the crew
in low voices protesting:

‘Godsake, Captain!

Why bait the beast again? Let him alone!’

415 ‘That tidal wave he made on the first throw
all but beached us.’

‘All but stove us in!’

‘Give him our bearing with your trumpeting,
he’ll get the range and lob a boulder.’^o

Literary Element **Epic and Epic Hero** *What emotions does the Cyclops express in this passage? Contrast his character with that of Odysseus.*

Literary Element **Epic and Epic Hero** *Why does Odysseus behave in this way?*

390 put . . . breakers: turn the ship around, toward the open sea.
391 embarked: got on board.



Odysseus and Polyphemus, 1910. After L. du Bois-Reymond. Color print. Collection of Karl Becker, *Sagen des klassischen Altertums*, Berlin (Verlag Jugendhort).

402–410 **Ahead . . . twice as far:** The sinking hilltop creates a wave at the ship’s front end (**prow**) that washes the boat backwards (**stern foremost**) to the shore.
415–419 **That tidal . . . boulder:** The men complain, reasonably enough, that Polyphemus nearly smashed the ship (**All but stove us in**) and that Odysseus’s shouting will give away their position (**bearing**).

420

He'll smash our timbers and our heads together!
I would not heed them in my glorying spirit,
but let my anger flare and yelled:

'Aye

425

if ever mortal man inquire
how you were put to shame and blinded, **tell him**
Odysseus, raider of cities, took your eye:
Laertes' son, whose home's on Ithaca!

'Cyclops,

At this he gave a mighty sob and rumbled:

430

'Now comes the weird^o upon me, spoken of old.
A wizard, grand and wondrous, lived here—Telemus,^o
a son of Eurymus;^o great length of days
he had in wizardry among the Cyclopes,
and these things he foretold for time to come:

430 **the weird:** the strange fate.431 **Telemus** (tel' ə məs)432 **Eurymus** (yoo ri' məs)

435

my great eye lost, and at Odysseus' hands.
Always I had in mind some giant, armed
in giant force, would come against me here.
But this, but you—small, pitiful and twiggy—
you put me down with wine, you blinded me.

440

Come back, Odysseus, and I'll treat you well,
praying the god of earthquake^o to befriend you—
his son I am, for he by his avowal
fathered me, and, if he will, he may
heal me of this black wound—he and no other

441 **god of earthquake:** Poseidon

445

of all the happy gods or mortal men.'

Few words I shouted in reply to him:

'If I could take your life I would and take
your time away, and hurl you down to hell!
The god of earthquake could not heal you there!'

450

At this he stretched his hands out in his darkness
toward the sky of stars, and prayed Poseidon:

'O hear me, lord, blue girdler of the islands,
if I am thine indeed, and thou art father:
grant that Odysseus, raider of cities, never
see his home: Laertes' son, I mean,
who kept his hall on Ithaca. Should destiny
intend that he shall see his roof again
among his family in his father land,
far be that day, and dark the years between.

460

Let him lose all companions, and return
under strange sail to bitter days at home.'^o


452–461 **O hear . . . home:** In ancient cultures, curses were neither made nor taken lightly. Homer's audience would have believed in their power. In his curse upon Odysseus, Polyphemus begs Poseidon to make his enemy suffer, using every detail he knows about Odysseus to make sure the god's punishment will be directed toward the right person.

Literary Element **Epic and Epic Hero** *How would you characterize Odysseus's judgement?*

In these words he prayed, and the god heard him.

Now he laid hands upon a bigger stone
and wheeled around, titanic for the cast,^o
465 to let it fly in the black-prowed vessel's track.
But it fell short, just aft^o the steering oar,
and whelming seas rose giant above the stone
to bear us onward toward the island.^o

470 as we ran in we saw the squadron waiting,
the trim^o ships drawn up side by side, and all
our troubled friends who waited, looking seaward.
We beached her, grinding keel in the soft sand,
and waded in, ourselves, on the sandy beach.
475 Then we unloaded all the Cyclops's flock
to make division, share and share alike,
only my fighters voted that my ram,
the prize of all, should go to me. I slew him
by the seaside and burnt his long thighbones
480 to Zeus beyond the stormcloud, Cronus's^o son,
who rules the world. But Zeus disdained^o my offering;
destruction for my ships he had in store
and death for those who sailed them, my companions.
Now all day long until the sun went down
485 we made our feast on mutton and sweet wine,
till after sunset in the gathering dark
we went to sleep above the wash of ripples.

When the young Dawn with fingertips of rose
touched the world, I roused the men, gave orders
490 to man the ships, cast off the mooring lines;
and filing in to sit beside the rowlocks
oarsmen in line dipped oars in the gray sea.
So we moved out, sad in the vast offing,^o
having our precious lives, but not our friends." 

There

464 **titanic for the cast**: drawing upon his great size and strength in preparation for the throw.

466 **aft**: behind.

468 **the island**: the deserted island where the other eleven ships and their crews have remained while Odysseus and his handpicked men explored the Cyclops's mainland.

471 **trim**: in good condition and ready to sail.

480 **Cronus** (krō' nās): Heaven and Earth, the first gods, had been dethroned by their son Cronus, who was in turn overthrown by his son Zeus.

481 **disdained**: rejected.

493 **vast offing**: the visible expanse of open sea.

Big Idea **Journeys** *What does this passage suggest about Odysseus's return journey to Ithaca?*

Reading Strategy **Analyzing Figurative Language** *Where have you encountered this figure of speech before? Why might the poet have repeated it?*

RESPONDING AND THINKING CRITICALLY

Respond

1. How did you respond to Part 1? Explain.

Recall and Interpret

2. (a)What happens to the men who go ashore in the land of the Lotus Eaters? (b)Why might Odysseus be so opposed to the eating of lotus?
3. (a)Summarize what happens inside the Cyclops’s cave. (b)What personality traits does Odysseus reveal in leading his men to safety?
4. (a)Describe an instance of Odysseus acting against the advice of his men. (b)In your opinion, why does Odysseus decide not to listen to them?

Analyze and Evaluate

5. (a)Explain why Odysseus might have commented on the Cyclopes’s way of life before describing his

adventures in their land. (b)Were you influenced by his description? Why or why not?

6. (a)How does the Cyclops’s treatment of Odysseus’s men differ from his treatment of his animals? (b)Do you feel any sympathy for the Cyclops? Why or why not?
7. (a)Find supporting evidence for the following statement: “There are two distinct sides to Odysseus’s personality.” (b)How do you think his crew regards him, given these aspects of his personality?

Connect

8. **Big Idea Journeys** The Invocation reveals what happens to Odysseus and his men. How did knowing the outcome affect your reading of Part 1?

LITERARY ANALYSIS

Literary Element Epic and Epic Hero

An **epic** is no ordinary adventure story. It is big in every way—in length, in action, and in setting. Even its purpose is large. Epics were not intended simply to entertain their listeners but to inspire and instruct them as well. The **epic hero** is also larger than life, but he or she has recognizable human characteristics—including human faults.

1. What is extraordinary about Odysseus? What is ordinary about him? Give an example of each quality.
2. How could the *Odyssey* serve to entertain, to inspire, and to teach? Explain.

Literature Groups

With your group, discuss Odysseus’s actions as a leader: When does he make mistakes, and when does he act wisely? Together, make a list of “good moves” and “bad moves” that might have had a better result. Compare your list with those of other groups.

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

READING AND VOCABULARY

Reading Strategy Analyzing Figurative Language

An epic simile extends a comparison with elaborate descriptive details that can fill several lines of verse.

1. The scene describing the blinding of the Cyclops contains two epic similes. Identify the lines of each simile and tell what is being compared.
2. In your opinion, why might Homer have used more than one epic simile to describe this event?

Vocabulary Practice

Practice with Synonyms For each vocabulary word, choose the synonym.

- | | | |
|--------------|----------------|---------------|
| 1. plunder | a. seize | b. donate |
| 2. valor | a. bravery | b. strength |
| 3. guile | a. foolishness | b. craftiness |
| 4. ponderous | a. light | b. heavy |

BEFORE YOU READ *Odyssey, Part 2*

LITERATURE PREVIEW

Connecting to the Poem

Have you ever heard the expression “between a rock and a hard place?” It means whichever choice you make is going to be difficult or risky. Before you read Part 2, think about the following questions:

- When have you had to choose between two equally unpleasant alternatives?
- How did you make your decision, and how did it work out?

Building Background

To the ancient Greeks, the gods were a common yet important part of everyday life. Some were associated with abstract ideas, such as wisdom, while others presided over particular activities, such as warfare. All Greek deities had magical powers and were immortal, but they also possessed various human foibles and failings. The gods often held grudges and behaved vengefully toward humans or toward other gods. The Greeks frequently attributed disaster or good fortune to the influence of the gods.

Setting Purposes for Reading

Big Idea Journeys

As you read, think about the stages of Odysseus’s journey. What tests must he pass as he makes his way home?

Literary Element Conflict

Conflict is the central struggle between two opposing forces in a story. External conflict exists when a character struggles against some outside force, such as another person, nature, society, or fate. An internal conflict takes place within the mind of a character. Look for conflict as you read Part 2 of the *Odyssey*.

- See Literary Terms Handbook, p. R1

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

READING PREVIEW

Reading Strategy Identifying Sequence

The *Odyssey* is a series of vivid adventures that happen so rapidly that identifying the **sequence** of the events, or understanding their correct order, can become confusing. Stopping to summarize the story periodically—using words such as *then*, *next*, *later*, and *finally*—is one way to identify sequence.

Reading Tip: Taking Notes Use a graphic organizer to keep a visual record of the sequence of events.

SEQUENCE OF EVENTS

Odysseus and men leave Circe’s island.

Odysseus is lashed to mast. Only he can hear Sirens.

Ship sails between Scylla and Charybdis. Six men are lost.

Vocabulary

shun (shun) *v.* to keep away from; avoid; p. 982 *Do not shun people for their ideas.*

ardor (är’ dər) *n.* passion; intensity of emotion; enthusiasm; p. 983 *Jon’s ardor for video games waned as he grew interested in skiing.*

tumult (tōō’ mält) *n.* commotion; uproar; p. 983 *The escaped horse caused a scene of tumult on the crowded city street.*

shroud (shroud) *v.* to cover, as with a veil or burial cloth; conceal; p. 988 *The contents of the will were shrouded in secrecy.*

Vocabulary Tip: Context Clues Often you can unlock the meaning of unfamiliar words by examining context clues, the phrases and sentences surrounding them.

OBJECTIVES

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

- analyzing conflict

- identifying sequence of events
- writing an analytical essay

Part 2

Sea Perils and Defeat

Odysseus and his men traveled to the floating islands of Aeolus (ē' ə ləs), god of the winds, who then gave Odysseus a bag containing all of the unfavorable winds. With only the good west wind behind them, Odysseus and his crew made rapid progress. Odysseus fell asleep when Ithaca was in sight, but his men, believing that Odysseus was not sharing valuable treasures with them, opened the bag. Instantly, the winds rushed out, blowing them back to Aeolus, who refused to help them a second time.

After several days back at sea, they reached the land of the Laestrygonians, monstrous cannibals. Only Odysseus's ship and crew escaped destruction.

Next stop: a thickly forested island. When Odysseus sent half of his remaining men to explore the interior, only a single breathless survivor returned. He told Odysseus that the goddess Circe had lured the rest of the men to her house with food and wine and then turned them into pigs. Odysseus rescued them, forcing Circe to restore his men to their original forms with a magical herb provided by the messenger god Hermes.

Before Circe allowed Odysseus to leave a year later, he had to journey to the land of the dead. There he learned from the blind prophet, Tiresias, that he would eventually return home, but that he must not injure the cattle of the sun god Helios. Upon Odysseus's return from the land of the dead, Circe repeated this warning and described the dangers that Odysseus would encounter. First, he'd meet the sirens, who lure sailors to their deaths with a beautiful song; then, the many-headed Scylla, who lurks in a cave on a high cliff above a ship-devouring whirlpool named Charybdis. She instructed him to steer toward Scylla and not try to fight back.

Odysseus continues telling his host about his adventures.

*"As Circe spoke, Dawn mounted her golden throne,
and on the first rays Circe left me, taking
her way like a great goddess up the island.*

*I made straight for the ship, roused up the men
5 to get aboard and cast off at the stern.*

*They scrambled to their places by the rowlocks
and all in line dipped oars in the gray sea.*

*But soon an off-shore breeze blew to our liking—
a canvas-bellying breeze, a lusty shipmate*

*10 sent by the singing nymph with sunbright hair.^o
So we made fast the braces,^o and we rested,
letting the wind and steersman work the ship.*

8–10 **But soon . . . hair:** The goddess Calypso has sent the breeze.

11 **made fast the braces:** tied down the ropes used to maneuver the sails.

Big Idea **Journeys** Assess how Odysseus's men must be feeling at the beginning of this journey. Why might Odysseus feel differently?



Ulysses and the Sirens, 1891. John William Waterhouse. Oil on canvas, 100 × 201.7. Collection of National Gallery of Victoria, Melbourne, Australia.

but they bent steady to the oars. Then Perimedes^o
 got to his feet, he and Eurylochus,^o
 55 and passed more line about, to hold me still.
 So all rowed on, until the Sirens
 dropped under the sea rim,^o and their singing
 dwindled^o away.

My faithful company

60 rested on their oars now, peeling off
 the wax that I had laid thick on their ears;
 then set me free.

But scarcely had that island

faded in blue air than I saw smoke
 65 and white water, with sound of waves in **tumult**—
 a sound the men heard, and it terrified them.
 Oars flew from their hands; the blades went knocking
 wild alongside till the ship lost way,
 with no oarblades to drive her through the water.

70 Well, I walked up and down from bow to stern,
 trying to put heart into them, standing over

53 Perimedes (per' i mē' dēz)

54 Eurylochus (yoo ril' ə kəs)

57 sea rim: horizon.

58 dwindled: gradually lessened;
 diminished.

Literary Element **Conflict** *Why are the men disobeying Odysseus? What would happen if they obeyed him?*

Vocabulary

tumult (tōō' mält) n. commotion; uproar

every oarsman, saying gently,

‘Friends,

have we never been in danger before this?

75 More fearsome, is it now, than when the Cyclops
penned us in his cave? What power he had!
Did I not keep my nerve, and use my wits
to find a way out for us?

Now I say

80 by hook or crook this peril^o too shall be
something that we remember.

Heads up, lads!

We must obey the orders as I give them.

Get the oarshafts in your hands, and lay back
85 hard on your benches; hit these breaking seas.
Zeus help us pull away before we founder.
You at the tiller, listen, and take in
all that I say—the rudders are your duty;
keep her out of the combers and the smoke;
90 steer for that headland; watch the drift, or we
fetch up in the smother, and you drown us.’

That was all, and it brought them round to action.

But as I sent them on toward Scylla,^o I
told them nothing, as they could do nothing.

95 They would have dropped their oars again, in panic,
to roll for cover under the decking. Circe’s
bidding against arms had slipped my mind,
so I tied on my cuirass^o and took up
two heavy spears, then made my way along
100 to the foredeck—thinking to see her first from there,
the monster of the gray rock, harboring
torment for my friends. I strained my eyes
upon that cliffside veiled in cloud, but nowhere
could I catch sight of her.

105 And all this time,

in travail,^o sobbing, gaining on the current,
we rowed into the strait—Scylla to port
and on our starboard beam Charybdis, dire
gorge of the salt sea tide. By heaven! when she
110 vomited, all the sea was like a cauldron
seething over intense fire, when the mixture
suddenly heaves and rises.

The shot spume

soared to the landside heights, and fell like rain.^o

115 But when she swallowed the sea water down
we saw the funnel of the maelstrom,^o heard

80 **peril**: danger; risk; something that may cause injury or destruction.

93 **Scylla** (sil’ ə): an immortal monster with twelve tentacled arms, six heads, and three rows of teeth in each of her six mouths.

98 **cuirass**: armor.

106 **travail**: exhausting, painful labor.

107–114 **we rowed . . . rain**: The ship enters a narrow channel (**strait**) between Scylla on the left and **Charybdis** (kə rib’ dis) on the right. Rising and falling with the surge of tidal currents, the whirlpool sucks water down her dreadful throat (**dire gorge**), then spews it into the air as a geyser.

116 **maelstrom**: violent whirlpool.

Literary Element **Conflict** *What potential conflict is Odysseus trying to avoid here? Do you think he is being wise?*



Scylla Devours Odysseus' Companions, undated. Peter Connolly. Watercolor.

the rock bellowing all around, and dark
sand raged on the bottom far below.
My men all blanched^o against the gloom, our eyes
120 were fixed upon that yawning mouth in fear
of being devoured.

Then Scylla made her strike,
whisking six of my best men from the ship.
I happened to glance aft at ship and oarsmen
125 and caught sight of their arms and legs, dangling
high overhead. Voices came down to me
in anguish, calling my name for the last time.
A man surfcasting on a point of rock
for bass or mackerel, whipping his long rod

119 **blanched**: turned pale.

Literary Element **Conflict** *The men are in conflict with both Scylla and Charybdis. Why are the two a particularly dangerous combination?*

130 to drop the sinker and the bait far out,
will hook a fish and rip it from the surface
to dangle wriggling through the air:

so these

were borne aloft in spasms^o toward the cliff.

135 She ate them as they shrieked there, in her den,
in the dire grapple,^o reaching still for me—
and deathly pity ran me through
at that sight—far the worst I ever suffered,
questing^o the passes of the strange sea.

140 We rowed on.

The Rocks were now behind; Charybdis, too,
and Scylla dropped astern.

Then we were coasting

the noble island of the god, where grazed
145 those cattle with wide brows, and bounteous flocks
of Helios,^o lord of noon, who rides high heaven.

From the black ship, far still at sea, I heard
the lowing of the cattle winding home
and sheep bleating; and heard, too, in my heart
150 the words of blind Tiresias of Thebes
and Circe of Aeaea: both forbade me
the island of the world's delight, the Sun.
So I spoke out in gloom to my companions:

‘Shipmates, grieving and weary though you are,
155 listen: I had forewarning from Tiresias
and Circe, too; both told me I must shun
this island of the Sun, the world's delight.
Nothing but fatal trouble shall we find here.
Pull away, then, and put the land astern.’

160 That strained them to the breaking point, and, cursing,
Eurylochus cried out in bitterness:

‘Are you flesh and blood, Odysseus, to endure
more than a man can? Do you never tire?
God, look at you, iron is what you're made of.

165 Here we all are, half dead with weariness,
falling asleep over the oars, and you
say “No landing”—no firm island earth
where we could make a quiet supper. No:
pull out to sea, you say, with night upon us—
170 just as before, but wandering now, and lost.
Sudden storms can rise at night and swamp
ships without a trace.

134 **borne aloft in spasms**: carried high while struggling furiously.

136 **dire grapple**: desperate struggle.

139 **questing**: seeking; searching or pursuing in order to find something or achieve a goal.

146 **Helios**: the Greek god of the sun. Odysseus's ship is nearing the island where Helios lives.

Reading Strategy **Identifying Sequence** *How can you tell that Odysseus's ship has successfully navigated Scylla and Charybdis?*



The Companions of Ulysses Slaying the Cattle of the Sun God Helios, 16th century. Pellegrino Tibaldi. Fresco. Palazzo Poggi, Bologna, Italy.

Viewing the Art: What does the facial expression and body language of the man in the lower left corner of the painting suggest to you? Consider the warning Odysseus has given his crew.

Where is your shelter
 if some stiff gale blows up from south or west—
 175 the winds that break up shipping every time
 when seamen flout^o the lord gods' will? I say
 do as the hour demands and go ashore
 before black night comes down.

176 flout: defy; ignore; scoff at.

We'll make our supper
 180 alongside, and at dawn put out to sea.'
 Now when the rest said 'Aye' to this, I saw
 the power of destiny devising ill.
 Sharply I answered, without hesitation:
 'Eurylochus, they are with you to a man.
 185 I am alone, outmatched.

Let this whole company
 swear me a great oath: Any herd of cattle
 or flock of sheep here found shall go unharmed;
 no one shall slaughter out of wantonness^o
 190 ram or heifer; all shall be content

189 wantonness: recklessness or lack of restraint.

Big Idea **Journeys** What does this passage suggest about sea journeys in Homer's time?

with what the goddess Circe put aboard.’

They fell at once to swearing as I ordered,
and when the round of oaths had ceased, we found
a halfmoon bay to beach and moor the ship in,
195 with a fresh spring nearby. All hands ashore
went about skillfully getting up a meal.

Then, after thirst and hunger, those besiegers,
were turned away, they mourned for their companions
plucked from the ship by Scylla and devoured,
200 and sleep came soft upon them as they mourned.

In the small hours of the third watch, when stars
that shone out in the first dusk of evening
had gone down to their setting, a giant wind
blew from heaven, and clouds driven by Zeus
205 **shrouded** land and sea in a night of storm;
so, just as Dawn with fingertips of rose
touched the windy world, we dragged our ship
to cover in a grotto, a sea cave
where nymphs had chairs of rock and sanded floors.
210 I mustered all the crew and said:

‘Old shipmates,
our stores are in the ship’s hold, food and drink;
the cattle here are not for our provision,
or we pay dearly for it.

215 Fierce the god is
who cherishes these heifers and these sheep:
Helios; and no man avoids his eye.’

To this my fighters nodded. Yes. But now
we had a month of onshore gales, blowing
220 day in, day out—south winds, or south by east.
As long as bread and good red wine remained
to keep the men up, and appease their craving,
they would not touch the cattle. But in the end,
when all the barley in the ship was gone,
225 hunger drove them to scour the wild shore
with angling hooks, for fishes and sea fowl,
whatever fell into their hands; and lean days
wore their bellies thin.

The storms continued.
230 So one day I withdrew to the interior

Reading Strategy **Identifying Sequence** *What do the men do before mourning their dead companions?*

Vocabulary

shroud (shroud) *v.* to cover, as with a veil or burial cloth; conceal

to pray the gods in solitude, for hope
that one might show me some way of salvation.

Slipping away, I struck across the island
to a sheltered spot, out of the driving gale.

235 I washed my hands there, and made supplication
to the gods who own Olympus, all the gods—
but they, for answer, only closed my eyes
under slow drops of sleep.

Now on the shore Eurylochus

240 made his insidious^o plea:

‘Comrades,’ he said,

‘You’ve gone through everything; listen to what I say.

All deaths are hateful to us, mortal wretches,
but famine is the most pitiful, the worst

245 end that a man can come to.

Will you fight it?

Come, we’ll cut out the noblest of these cattle
for sacrifice to the gods who own the sky;
and once at home, in the old country of Ithaca,

250 if ever that day comes—

we’ll build a costly temple and adorn^o it
with every beauty for the Lord of Noon.

But if he flares up over his heifers lost,
wishing our ship destroyed, and if the gods

255 make cause with him, why, then I say: Better
open your lungs to a big sea once for all
than waste to skin and bones on a lonely island!’

Thus Eurylochus; and they murmured ‘Aye!’
trooping away at once to round up heifers.

260 Now, that day tranquil cattle with broad brows
were grazing near, and soon the men drew up
around their chosen beasts in ceremony.

They plucked the leaves that shone on a tall oak—
having no barley meal—to strew the victims,^o

265 performed the prayers and ritual, knifed the kine^o
and flayed^o each carcass, cutting thighbones free
to wrap in double folds of fat. These offerings,
with strips of meat, were laid upon the fire.

Then, as they had no wine, they made libation^o

240 **insidious**: slyly treacherous or
deceitful; scheming.

251 **adorn**: to decorate; add beauty,
honor, or distinction.

263–264 **They . . . victims**: Usually, in
preparing a burnt offering, fruit or grain
was spread over and around the animal’s
carcass.

265 **kine**: cattle.

266 **flayed**: stripped off the skin of.

269 **libation**: a ritual pouring of wine or
another liquid as part of an offering.

Reading Strategy **Identifying Sequence** *What sequence of events is described in
lines 218–232?*

Literary Element **Conflict** *With whom, or what, are Eurylochus and the other men in
conflict?*

Big Idea **Journeys** *Why would Eurylochus rather drown than starve?*

270 with clear spring water, broiling the entrails^o first;
 and when the bones were burnt and tripes^o shared,
 they spitted^o the carved meat.

Just then my slumber

left me in a rush, my eyes opened,
 and I went down the seaward path. No sooner

275 had I caught sight of our black hull, than savory
 odors of burnt fat eddied^o around me;
 grief took hold of me, and I cried aloud:
 ‘O Father Zeus and gods in bliss forever,
 you made me sleep away this day of mischief!

280 O cruel drowsing, in the evil hour!
 Here they sat, and a great work they contrived.’^o

Lampetia^o in her long gown meanwhile
 had borne swift word to the Overlord of Noon:
 ‘They have killed your kine.’

285 And the Lord Helios
 burst into angry speech amid the immortals:
 ‘O Father Zeus and gods in bliss forever,
 punish Odysseus’ men! So overweening,^o
 now they have killed my peaceful kine, my joy

290 at morning when I climbed the sky of stars,
 and evening, when I bore westward from heaven.
 Restitution or penalty they shall pay—
 and pay in full—or I go down forever
 to light the dead men in the underworld.’^o

295 Then Zeus who drives the stormcloud made reply:
 ‘Peace, Helios: shine on among the gods,
 shine over mortals in the fields of grain.
 Let me throw down one white-hot bolt, and make
 splinters of their ship in the winedark sea.’^o

300 —Calypso later told me of this exchange,
 as she declared that Hermes^o had told her.
 Well, when I reached the sea cave and the ship,
 I faced each man, and had it out;^o but where
 could any remedy be found? There was none.

305 The silken beeves^o of Helios were dead.
 The gods, moreover, made queer signs appear:
 cowhides began to crawl, and beef, both raw
 and roasted, lowed like kine upon the spits.

Now six full days my gallant crew could feast

310 upon the prime beef they had marked for slaughter
 from Helios’ herd; and Zeus, the son of Cronus,
 added one fine morning.

270–271 **entrails, tripes:** internal organs.

272 **spitted:** threaded pieces onto a spit, or rod, for roasting over a fire.

276 **eddied:** swirled.

281 **contrived:** schemed; plotted.

282 **Lampetia** (lam pē’ shə): a guardian of the island and animals. Her father is Helios; her mother is a human woman.

288 **overweening:** arrogant; self-important; not humble enough.

292–294 **Restitution . . . underworld:** Helios threatens to abandon the sky and shine, instead, on the land of the dead if the gods do not punish Odysseus’s men.

296–299 **Peace . . . winedark sea:** Zeus coolly silences Helios, offering to set matters straight with a single thunderbolt.

301 **Hermes** (hur’ mēz): the messenger god.

303 **I faced each man, and had it out:** Odysseus confronts each crewman.

305 **beeves:** cattle.

Literary Element **Conflict** *Why has Zeus entered the conflict?*

All the gales

had ceased, blown out, and with an offshore breeze
 315 we launched again stepping° the mast and sail,
 to make for the open sea. Astern of us
 the island coastline faded, and no land
 showed anywhere, but only sea and heaven,
 when Zeus Cronion° piled a thunderhead
 320 above the ship, while gloom spread on the ocean.
 We held our course, but briefly. Then the squall
 struck whining from the west, with gale force, breaking
 both forestays,° and the mast came toppling aft
 along the ship's length, so the running rigging°
 325 showered into the bilge.°

On the afterdeck

the mast had hit the steersman a slant blow
 bashing the skull in, knocking him overside,
 as the brave soul fled the body, like a diver.
 330 With crack on crack of thunder, Zeus let fly
 a bolt against the ship, a direct hit,
 so that she bucked, in reeking fumes of sulphur,
 and all the men were flung into the sea.
 They came up 'round the wreck, bobbing awhile
 335 like petrels° on the waves.

No more seafaring

homeward for these, no sweet day of return;
 the god had turned his face from them.

I clambered

340 fore and aft my hulk until a comber
 split her, keel from ribs, and the big timber
 floated free; the mast, too, broke away.
 A backstay floated dangling from it, stout
 rawhide rope, and I used this for lashing
 345 mast and keel together. These I straddled,
 riding the frightful storm.°

Nor had I yet

seen the worst of it: for now the west wind
 dropped, and a southeast gale came on—one more
 350 twist of the knife—taking me north again,
 straight for Charybdis. All that night I drifted,
 and in the sunrise, sure enough, I lay
 off Scylla mountain and Charybdis deep.
 There, as the whirlpool drank the tide, a billow°
 355 tossed me, and I sprang for the great fig tree,
 catching on like a bat under a bough.
 Nowhere had I to stand, no way of climbing,
 the root and bole° being far below, and far
 above my head the branches and their leaves,

315 **stepping**: fixing into position.

319 **Cronion**: a name that identifies Zeus as Cronus's son.

323 **forestays**: the ropes that support the main mast.

324 **running rigging**: the ropes that support all masts and sails.

325 **bilge**: the lowest interior part of a ship.

335 **petrels**: sea birds.

339–346 **I clambered . . . storm**: Before the ship is broken in two by a long breaking wave (**comber**), Odysseus scrambles from front to back (**fore and aft**); afterwards, he grabs a mast rope (**backstay**) and pieces together a crude raft.

354 **billow**: a great, swelling wave.

358 **bole**: trunk.

360 massed, overshadowing Charybdis pool.
But I clung grimly, thinking my mast and keel
would come back to the surface when she spouted.
And ah! how long, with what desire, I waited!
till, at the twilight hour, when one who hears

365 and judges pleas in the marketplace all day
between contentious men, goes home to supper,
the long poles at last reared from the sea.

Now I let go with hands and feet, plunging
straight into the foam beside the timbers,
370 pulled astride, and rowed hard with my hands
to pass by Scylla. Never could I have passed her
had not the Father of gods and men, this time,
kept me from her eyes. Once through the strait,
nine days I drifted in the open sea

375 before I made shore, buoyed up by the gods,
upon Ogygia^o Isle. The dangerous nymph
Calypso lives and sings there, in her beauty,
and she received me, loved me.

But why tell

380 the same tale that I told last night in hall
to you and to your lady? Those adventures
made a long evening, and I do not hold
with^o tiresome repetition of a story.” 🐉

376 Ogygia (ō gjj' yə)

382–383 hold with: approve of; have
patience for.

Reading Strategy Identifying Sequence *Odysseus has been telling his story to the Phaeacians. When did this narrative begin?*



Scylla. 5th century B.C. Melos, Greece. Terra-cotta relief. British Museum, London.

RESPONDING AND THINKING CRITICALLY

Respond

- At the end of Part 2, is Odysseus very lucky, very unlucky, or a combination of both? Explain.

Recall and Interpret

- (a)How does Odysseus protect his men from the song of the Sirens? (b)How do his men protect him?
- (a)What are Scylla and Charybdis? (b)Why does Odysseus not tell his men about Scylla?
- (a)Why do Odysseus and his men stay longer than planned on the island of Helios, and what are the consequences of this delay? (b)Why does Eurylochus prove to be a more persuasive leader in this episode than Odysseus?

Analyze and Evaluate

- (a)Describe the relationship Odysseus has with his men. (b)What, if anything, might Odysseus have done to improve this relationship?
- (a)What character traits do the events in Part 2 expose in Odysseus and his men? (b)Do you find these traits believable? Why or why not?
- (a)In your opinion, is Zeus or Odysseus responsible for Odysseus's survival (b)What is your opinion of Zeus's character?

Connect

- Big Idea Journeys** Which circumstances of Odysseus's journey so far might happen on real-life journeys? Explain.

LITERARY ANALYSIS

Literary Element Conflict

As in most adventure stories, external **conflict** takes center stage in the *Odyssey*. Look a little closer, however, and you will also see evidence of internal conflict, the struggle that occurs within a person's mind.

- (a)Identify three examples of external conflict in Part 2. (b)What did these conflicts reveal about the characters involved in them?
- (a)What is an example of an internal conflict in Part 2? (b)What did this internal conflict suggest about life or about human nature?

Writing About Literature

Analyze Description A description is a detailed portrayal of a person, place, thing, or event. Descriptive details help readers see, hear, smell, taste, or feel the subject of the description. Review Odysseus's encounters with the Sirens, Scylla and Charybdis, Helios's cattle, and Zeus's wrath. List the details that are most important in each episode. Then write a paragraph explaining how the descriptive details in the episode make the action more vivid or exciting.

READING AND VOCABULARY

Reading Strategy Identifying Sequence

Writers often use signal words and phrases to show the order of events. Examples are *then*, *next*, *at the same time*, *immediately*, *a few months later*, and *finally*.

- List four different sequence signal words or phrases used in Part 2. What did they help signal?
- Summarize the events on Helios's island. Use a different signal word for each event.

Vocabulary Practice

Practice with Context Clues For each boldfaced vocabulary word, select the best definition.

- We had to **shroud** our plans in secrecy.
 - form
 - cover
 - revise
- The patriots felt **ardor** for their cause.
 - enthusiasm
 - repulsion
 - concern
- Shun** the outdoors during an ice storm.
 - visit
 - examine
 - avoid
- The school yard is full of **tumult** during recess.
 - silence
 - uproar
 - cooperation

LITERATURE PREVIEW

Connecting to the Poem

Meeting someone you love after a long absence is often surprising and not always easy. Before you read Part 3 of the *Odyssey*, think about the following questions:

- How have you changed over the last five years?
- Recall an occasion when you met someone after a long absence. What did you notice? What surprised you?

Building Background

Strangers were important figures in Greek culture during Homer’s time. In a society divided into tiny kingdoms that were often at war, a stranger was a potential threat. On the other hand, kindness to strangers could lead to a valuable alliances. And what if a stranger was a god, wandering the earth in disguise? Strangers expected—and generally received—hospitality.

Think back to Part 1, when Odysseus wondered what gift the Cyclops would give him when he arrived unannounced. His expectation was that he and his men would be entertained, not imprisoned and eaten. As you read Part 3, notice how the arrival of a stranger plays a major role in the developing drama.

Setting Purposes for Reading

Big Idea Journeys

At the beginning of Part 3, Odysseus arrives on the shores of Ithaca after an absence of twenty years. Read to find out if his troubles are over.

Literary Element Characterization

Characterization refers to the methods a writer uses to reveal the personality of a character. In direct characterization, explicit statements are made about a character. In indirect characterization, the writer reveals a character’s personality through his or her words, thoughts, and actions and through what other characters think and say about that individual.

- See Literary Terms Handbook, p. R1

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

OBJECTIVES

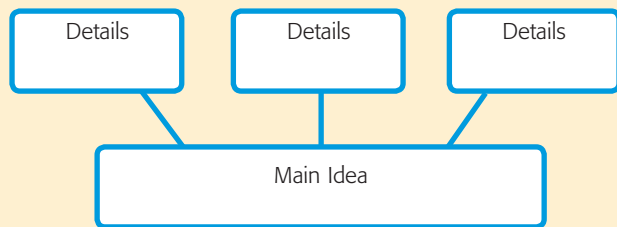
- In studying this selection, you will focus on the following:
- analyzing characterization

READING PREVIEW

Reading Strategy Determining Main Idea and Supporting Details

Epic poems, like the *Odyssey*, are so rich with descriptive language that it is sometimes hard to distinguish the **main idea** from the **supporting details**. As you read, ask yourself: What is the point of this scene? Then ask yourself: How is Homer making his point? The answer to the first question will provide the main idea; the second question relates to the details.

Reading Tip: Taking Notes Use an organizer to record main ideas and supporting details as you read.



Vocabulary

cover (kou' əɾ) *v.* to crouch or shrink back, as in fear or shame; p. 995 *The mouse covered in the corner as the cat moved toward it.*

impudence (im' pyə dəns) *n.* speech or behavior that is aggressively forward or rude; p. 999 *We were amazed at our guests' impudence in requesting special privileges.*

guise (gīz) *n.* outward appearance; false appearance; p. 1000 *He worked for his own interests under the guise of compassion toward others.*

renowned (ri nound') *adj.* famous; widely known; p. 1002 *Many people attended the talk by the renowned scientist.*

Vocabulary Tip: Analogies Analogies are comparisons based on the relationships between ideas.

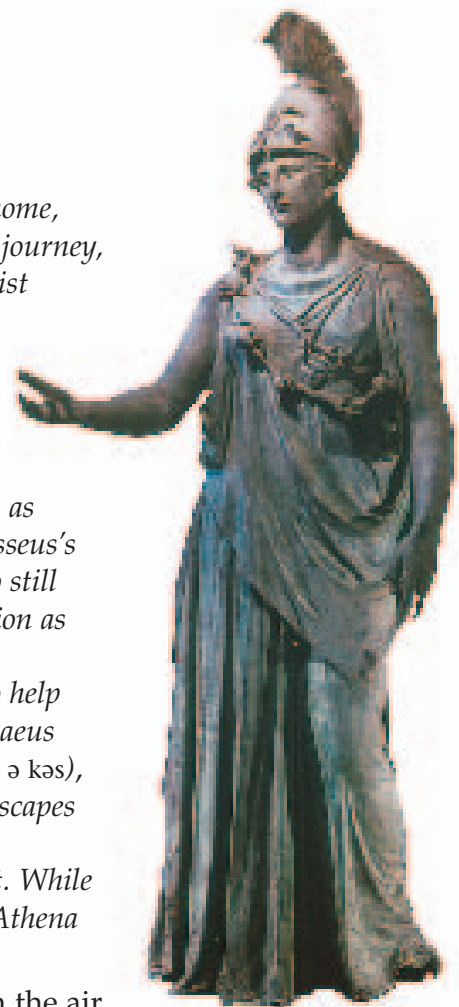
- determining main idea and supporting details

Part 3

The kindly Phaeacians load Odysseus with gifts and take him home, leaving him fast asleep on the shores of Ithaca. On their return journey, Poseidon turns their ship into a lump of stone for daring to assist Odysseus.

Odysseus is disoriented after twenty years away from home, but the goddess Athena meets him and tells him what happened: during his long absence, a number of young men from Ithaca and neighboring islands have moved into Odysseus's great house. Thinking Odysseus is dead, the suitors, as they are called, eat his food, drink his wine, and insist that Odysseus's wife Penelope choose one of them as her husband. Penelope, who still loves Odysseus and prays for his safe return, has put off a decision as long as she can, but the situation has become very tense.

Athena disguises Odysseus as an old beggar and promises to help him. She tells him to seek shelter with a swineherd named Eumaeus (yoo mē' əs). Meanwhile, Odysseus's son, Telemachus (tə lem' ə kəs), who had set out on a journey to discover the fate of his father, escapes an ambush planned by the suitors and secretly lands on Ithaca. Following Athena's instructions, he also goes to Eumaeus's hut. While the loyal swineherd is informing Penelope of her son's return, Athena appears to the disguised Odysseus.



From the air

- she walked, taking the form of a tall woman, handsome and clever at her craft, and stood beyond the gate in plain sight of Odysseus, unseen, though, by Telemachus, unguessed, for not to everyone will gods appear.^o Odysseus noticed her; so did the dogs, who **covered** whimpering away from her. She only nodded, signing to him with her brows, a sign he recognized. Crossing the yard, he passed out through the gate in the stockade to face the goddess. There she said to him:
- "Son of Laertes and the gods of old, Odysseus, master of land ways and sea ways,
- 15 dissemble^o to your son no longer now.

Statue of Athena, 340–330 BC
Bronze. National Archaeological
Museum, Athens.

1–6 From . . . **appear**: Athena's "craft" includes the ability to disguise herself or others and to make herself visible or invisible. She has already made Odysseus appear to be an old beggar. Now she makes herself visible to Odysseus and, at the same time, invisible to his son Telemachus.

15 **dissemble**: pretend.

Big Idea **Journeys** What has happened to Odysseus since he left Helios's island? What is happening now?

Vocabulary

cover (kou' ər) v. to crouch or shrink back, as in fear or shame

“This is not princely, to be swept
away by wonder at your father’s presence.
No other Odysseus will ever come,
for he and I are one, the same; his bitter
60 fortune and his wanderings are mine.
Twenty years gone, and I am back again
on my own island.

As for my change of skin,
that is a charm Athena, Hope of Soldiers,^o
65 uses as she will; she has the knack
to make me seem a beggar man sometimes
and sometimes young, with finer clothes about me.
It is no hard thing for the gods of heaven
to glorify a man or bring him low.”^o
70 When he had spoken, down he sat.

Then, throwing
his arms around this marvel of a father
Telemachus began to weep. Salt tears
rose from the wells of longing in both men,
75 and cries burst from both as keen and fluttering
as those of the great taloned hawk,
whose nestlings farmers take before they fly.
So helplessly they cried, pouring out tears,
and might have gone on weeping so till sundown,
80 had not Telemachus said:

“Dear father! Tell me
what kind of vessel put you here ashore
on Ithaca? Your sailors, who were they?
I doubt you made it, walking on the sea!”

85 Then said Odysseus, who had borne the barren sea:^o

“Only plain truth shall I tell you, child.
Great seafarers, the Phaeacians, gave me passage
as they give other wanderers. By night
over the open ocean, while I slept,
90 they brought me in their cutter,^o set me down
on Ithaca, with gifts of bronze and gold
and stores of woven things. By the gods’ will
these lie all hidden in a cave. I came
to this wild place, directed by Athena,
95 so that we might lay plans to kill our enemies.
Count up the suitors for me, let me know

64 **Hope of Soldiers:** When she chooses to be, Athena is a fierce battle-goddess, defending Greece—and favored Greeks—from outside enemies.

68–69 **It is . . . low:** It is not difficult for the gods to make a man appear great or humble.

85 **borne the barren sea:** endured the hardships of the sea.

90 **cutter:** a single-masted sailboat.

Literary Element **Characterization** *Why did Telemachus not believe his father at first? What are your impressions of Telemachus?*

Reading Strategy **Determining Main Idea and Supporting Details** *Why does Homer include these details?*



Odysseus, title page of “Homer: The Odyssey,” 1830–33. Francois-Louis Schmied. Color lithograph. Private collection.

what men at arms are there, how many men.
I must put all my mind to it, to see
if we two by ourselves can take them on
100 or if we should look round for help.”

The next morning Telemachus returns home and tells Penelope about his travels but not about his father's homecoming. Odysseus, disguised again as a beggar, also returns to his own house. No one recognizes him except his faithful old dog, which lifts up its head, wags its tail, and dies. In the great hall, Telemachus permits the “beggar” to ask for food. The suitors give him bread and meat, as is the custom, but one of their leaders, a man named Antinous (an tin'ō əs), is particularly insulting. He refuses to offer any food, and while Odysseus is talking, he angrily interrupts.

But here Antinous broke in, shouting:

“God!

Big Idea Journeys *In what sense is Odysseus's journey far from over?*

What evil wind blew in this pest?

Get over,

5 stand in the passage! Nudge my table, will you?
Egyptian whips are sweet
to what you'll come to here, you nosing rat,
making your pitch to everyone!
These men have bread to throw away on you
10 because it is not theirs. Who cares? Who spares
another's food, when he has more than plenty?"
With guile Odysseus drew away,^o then said:
"A pity that you have more looks than heart.
You'd grudge a pinch of salt from your own larder
15 to your own handy man. You sit here, fat
on others' meat, and cannot bring yourself
to rummage out a crust of bread for me!"
Then anger made Antinous' heart beat hard,
and, glowering^o under his brows, he answered:

12 **With guile . . . away:** Odysseus is slyly provoking Antinous.

20 "Now!
You think you'll shuffle off and get away
after that **impudence?** Oh, no you don't!"
The stool he let fly hit the man's right shoulder
on the packed muscle under the shoulder blade—
25 like solid rock, for all the effect one saw.
Odysseus only shook his head, containing
thoughts of bloody work,^o as he walked on,
then sat, and dropped his loaded bag again
upon the door sill. Facing the whole crowd
30 he said, and eyed them all:

19 **glowering:** scowling; looking at angrily.

"One word only,

my lords, and suitors of the famous queen.
One thing I have to say.
There is no pain, no burden for the heart
35 when blows come to a man, and he defending
his own cattle—his own cows and lambs.
Here it was otherwise. Antinous
hit me for being driven on by hunger—
how many bitter seas men cross for hunger!
40 If beggars interest the gods, if there are Furies

26–27 **containing thoughts of bloody work:** keeping murderous thoughts under control. Odysseus imagines killing Antinous, but holds his temper.

Literary Element **Characterization** *What have you learned about Antinous so far?*

Vocabulary

impudence (im'pyə dəns) n. speech or behavior that is aggressively forward or rude

pent in the dark to avenge a poor man's wrong, then may Antinous meet his death before his wedding day!"^o

Then said Eupheithes'° son, Antinous:

"Enough.

45 Eat and be quiet where you are, or shamle elsewhere, unless you want these lads to stop your mouth pulling you by the heels, or hands and feet, over the whole floor, till your back is peeled!"

But now the rest were mortified,^o and someone spoke from the crowd of young bucks to rebuke^o him:

"A poor show, that—hitting this famished tramp—bad business, if he happened to be a god. You know they go in foreign **guise**, the gods do, looking like strangers, turning up
55 in towns and settlements to keep an eye on manners, good or bad."

But at this notion

Antinous only shrugged.

Telemachus,

60 after the blow his father bore, sat still without a tear, though his heart felt the blow. Slowly he shook his head from side to side, containing murderous thoughts.

Penelope

65 on the higher level of her room had heard the blow, and knew who gave it. Now she murmured: "Would god you could be hit yourself, Antinous—hit by Apollo's bowshot!"^o

And Eurynome^o

70 her housekeeper, put in:

"He and no other?

If all we pray for came to pass, not one would live till dawn!"

Her gentle mistress said:

75 "Oh, Nan, they are a bad lot; they intend ruin for all of us; but Antinous appears a blacker-hearted hound than any.

34–42 **There is . . . wedding day:**

A man is not really hurt, the beggar says, when he is injured defending his property; but when he is attacked for being hungry, that's another matter. Odysseus's curse upon Antinous calls upon the **Furies**—three female spirits who punish wrongdoers—to bring about his death.

43 **Eupheithes** (yoo pē' thēz)

49 **mortified:** deeply embarrassed, shamed, or humiliated.

50 **rebuke:** to scold sharply; criticize.

68 **Apollo's bowshot:** Among other things, Apollo is the archer god and the god of truth. His sacred silver bow can kill literally with an arrow, and figuratively with the truth.

69 **Eurynome** (yoo rin' ə mē)

Reading Strategy **Determining Main Idea and Supporting Details** *What is Odysseus's main point about Antinous's behavior?*

Literary Element **Characterization** *From what you have read so far, how would you describe Penelope?*

Vocabulary

guise (gīz) n. outward appearance; false appearance



Odysseus Reunited with Penelope.
Terra-cotta relief. Louvre Museum,
Paris.

Here is a poor man come, a wanderer,
driven by want to beg his bread, and everyone
80 in hall gave bits, to cram his bag—only
Antinous threw a stool, and banged his shoulder!”

So she described it, sitting in her chamber
among her maids—while her true lord was eating.
Then she called in the forester and said:

85 “Go to that man on my behalf, Eumaeus,^o
and send him here, so I can greet and question him.
Abroad in the great world, he may have heard
rumors about Odysseus—may have known him!”

85 Eumaeus (yoo mē' əs)

Lively action continues in the great hall, where another beggar attempts to bully Odysseus. Antinous mockingly arranges a boxing match between the two, which Odysseus wins. Telemachus orders the disorderly crowd to leave for the evening. Surprised by his authority, the suitors obey, giving Odysseus and Telemachus time to remove all weapons from the hall as part of their preparation for battle. Then Odysseus goes to meet his wife for the first time in nearly twenty years.

Carefully Penelope began:

90 “Friend, let me ask you first of all:
who are you, where do you come from, of what nation
and parents were you born?”

And he replied:

95 “My lady, never a man in the wide world
should have a fault to find with you. Your name
has gone out under heaven like the sweet
honor of some god-fearing king, who rules
in equity^o over the strong: his black lands bear
100 both wheat and barley, fruit trees laden bright,
new lambs at lambing time—and the deep sea
gives great hauls of fish by his good strategy,
so that his folk fare well.

O my dear lady,

105 this being so, let it suffice^o to ask me
of other matters—not my blood, my homeland.
Do not enforce me to recall my pain.
My heart is sore; but I must not be found
sitting in tears here, in another’s house:
it is not well forever to be grieving.
110 One of the maids might say—or you might think—
I had got maudlin^o over cups of wine.”
And Penelope replied:

“Stranger, my looks,

115 my face, my carriage,^o were soon lost or faded
when the Achaeans crossed the sea to Troy,
Odysseus my lord among the rest.
If he returned, if he were here to care for me,
I might be happily **renowned!**
But grief instead heaven sent me—years of pain.
120 Sons of the noblest families on the islands,
Dulichium, Same, wooded Zacynthus,
with native Ithacans, are here to court me,
against my wish; and they consume this house.
Can I give proper heed to guest or suppliant^o
125 or herald^o on the realm’s affairs?

How could I?

wasted with longing for Odysseus, while here
they press for marriage.

Ruses^o served my turn

130 to draw the time out—first a close-grained web
I had the happy thought to set up weaving
on my big loom in hall. I said, that day:
‘Young men—my suitors, now my lord is dead,
let me finish my weaving before I marry,
135 or else my thread will have been spun in vain.

98 **equity**: fairness and justice.

104 **suffice**: be enough.

111 **maudlin**: excessively and foolishly emotional.

114 **carriage**: manner of moving or holding the head and body.

124 **suppliant** (sup’ lē ant): one who humbly begs or requests something.

125 **herald**: court messenger.

129 **Ruses**: tricks; schemes.

Reading Strategy Determining Main Idea and Supporting Details *Why is this a particularly difficult interview for Odysseus?*

Vocabulary

renowned (ri nound’) *adj.* famous; widely known



Scenes From the Odyssey, ca. 1509. Bernardino Pintoricchio. National Gallery Collection, London, U.K.

It is a shroud I weave for Lord Laertes^o
 when cold Death comes to lay him on his bier.^o
 The country wives would hold me in dishonor
 if he, with all his fortune, lay unshrouded.'

140 I reached their hearts that way, and they agreed.
 So every day I wove on the great loom,
 but every night by torchlight I unwove it;
 and so for three years I deceived the Achaeans.
 But when the seasons brought a fourth year on,
 145 as long months waned,^o and the long days were spent,
 through impudent folly in the slinking maids
 they caught me—clamored up to me at night;^o
 I had no choice then but to finish it.

136 **It is . . . Laertes:** Penelope has claimed to be weaving a burial cloth (**shroud**) for Odysseus's father.
 137 **bier:** a platform on which a corpse or coffin is placed before burial.

145 **waned:** drew to an end.

146–147 **through . . . night:** After outwitting the suitors for more than three years, Penelope is finally betrayed by some of her own sneaky (**slinking**) maids, who crept into her room at night and caught her in the act of undoing her weaving.

Literary Element **Characterization** *What characteristic do Odysseus and Penelope share?*

And now, as matters stand at last,
150 I have no strength left to evade a marriage,
cannot find any further way; my parents
urge it upon me, and my son
will not stand by while they eat up his property.
He comprehends it, being a man full grown,
155 able to oversee the kind of house
Zeus would endow^o with honor.

156 **endow**: provide or equip.

Resigned to ending the suitors' reign over her home, Penelope cries herself to sleep that night, dreaming of the husband she believes is lost forever. The next day the suitors return to the hall, more unruly than ever. Penelope appears, carrying the huge bow that belongs to Odysseus. Her maids follow, bearing twelve iron ax heads. Penelope has a proposition for the suitors.

“My lords, hear me:
suitors indeed, you commandeered^o this house
to feast and drink in, day and night, my husband
being long gone, long out of mind. You found
5 no justification^o for yourselves—none
except your lust to marry me. Stand up, then:
we now declare a contest for that prize.
Here is my lord Odysseus' hunting bow.
Bend and string it if you can. Who sends an arrow
10 through iron axe-helve sockets, twelve in line?^o
I join my life with his, and leave this place, my home,
my rich and beautiful bridal house, forever
to be remembered, though I dream it only.”

2 **commandeered**: seized by force or threats.

5 **justification**: a reason for an action that shows it to be just, right, or reasonable.

9–10 **Bend . . . line**: The challenge has two parts: First, a suitor must bend and string the heavy bow—a task requiring strength and skill. Second, he must shoot an arrow through the narrow holes of twelve ax-heads set in a row.

One by one the suitors try to string the bow, and all fail. Only Antinous delays his attempt. In the meantime, Odysseus steps outside with the swineherd Eumaeus and Philoetius (fi loi' tē əs), another faithful herdsman, and reveals his identity to them. Odysseus returns to the hall and asks to try his hand at stringing the bow. Antinous sneers at this idea, but Penelope and Telemachus both insist he proceed. Telemachus orders the women to leave, Philoetius locks the gates of the hall, and Eumaeus presents to Odysseus the great bow he has not held for twenty years.

And Odysseus took his time,
15 turning the bow, tapping it, every inch,
for borings that termites might have made
while the master of the weapon was abroad.
The suitors were now watching him, and some
jested among themselves:

14–25 **And Odysseus . . . old buzzard**: As Odysseus examines the old bow for termite holes (**borings**) that might have weakened the wood since he last used it, the suitors take the chance to make fun of the “beggar.”

Big Idea Journeys Why was this the perfect time for Odysseus to arrive home?

“Dealer in old bows!”

“Maybe he has one like it
at home!”

“Or has an itch to make one for himself.”

25 “See how he handles it, the sly old buzzard!”^o

And one disdainful suitor added this:

“May his fortune grow an inch for every inch he bends it!”

But the man skilled in all ways of contending,
satisfied by the great bow’s look and heft,^o

30 like a musician, like a harper, when
with quiet hand upon his instrument
he draws between his thumb and forefinger
a sweet new string upon a peg: so effortlessly
Odysseus in one motion strung the bow.

35 Then slid his right hand down the cord and plucked it,
so the taut gut^o vibrating hummed and sang
a swallow’s note.

In the hushed hall it smote^o the suitors
and all their faces changed. Then Zeus thundered
40 overhead, one loud crack for a sign.

And Odysseus laughed within him that the son
of crooked-minded Cronus had flung that omen^o down.^o

He picked one ready arrow from his table
where it lay bare: the rest were waiting still
45 in the quiver for the young men’s turn to come.^o

He nocked it,^o let it rest across the handgrip,
and drew the string and grooved butt of the arrow,
aiming from where he sat upon the stool.

Now flashed

50 arrow from twanging bow clean as a whistle
through every socket ring, and grazed^o not one,
to thud with heavy brazen head^o beyond.

Then quietly

Odysseus said:

55 “Telemachus, the stranger
you welcomed in your hall has not disgraced you.
I did not miss, neither did I take all day
stringing the bow. My hand and eye are sound,

29 **heft**: weight.

36 **taut gut**: tightly drawn bowstring
(made of animal “gut” or intestine).

38 **smote**: struck, as though from a hard
blow; affected suddenly with a powerful
and unexpected feeling, such as fear.

39–42 **Then Zeus . . . down**: Odysseus
recognizes the crack of thunder as a sign
that Zeus is on his side.

42 **omen**: a sign or event thought to
foretell good or bad fortune; forewarning.

44–45 **the rest . . . come**: The
remaining arrows will be used by the
contestants who follow Odysseus.

46 **nocked it**: fitted the nock, or notched
end, of the arrow into the string.

51 **grazed**: touched.

52 **brazen head**: brass arrowhead.

Reading Strategy **Determining Main Idea and Supporting Details** *How does the inclusion of this line among the taunts and jeers of the suitors relate to the main idea presented in this scene?*

Literary Element **Characterization** *To what is Homer comparing Odysseus in lines 28–34? What does these comparisons contribute to his characterization?*



Odysseus Competes with the Suitors (detail). 5th century BC, Greek. Attic red-figured skyphos. Staatliche Museum, Antikensammlung, Berlin, Germany.

Viewing the Art: What do you suppose Odysseus is thinking as he takes aim?

not so contemptible as the young men say.

60 The hour has come to cook their lordships' mutton^o—
supper by daylight. Other amusements later,
with song and harping that adorn a feast.”

He dropped his eyes and nodded, and the prince
Telemachus, true son of King Odysseus,

65 belted his sword on, clapped hand to his spear,
and with a clink and glitter of keen bronze
stood by his chair, in the forefront near his father. 🍷

60 **cook their lordships' mutton:**
literally, cook their sheep meat. But
Odysseus is using a phrase that
Telemachus can take metaphorically,
like the phrase *cook their goose*
("get even").

Big Idea **Journeys** Do you think that Odysseus's long journey is finally over? Why or why not?

RESPONDING AND THINKING CRITICALLY

Respond

1. Did any aspects of Odysseus’s behavior surprise you in Part 3? Explain, telling what you might have done if you were in his place.

Recall and Interpret

2. (a)What role does Athena play in reuniting Odysseus with his son, Telemachus? (b)Give two reasons why Telemachus might have trouble identifying his father at first.
3. (a)Why does Penelope summon the beggar? (b)How does Odysseus behave, and what does this say about his character?
4. (a)What is “the test of the bow”? (b)Why might Penelope have given it?

Analyze and Evaluate

5. (a)Compare the behavior of Odysseus and Telemachus during the recognition scene. (b)In your opinion, is this scene believable? Why or why not?
6. (a)What is Antinous like and how does he stand apart from the rest of the suitors? (b)Why do you think Homer develops Antinous’s character in this way?
7. (a)Which scene in this part did you consider the most interesting or effective? (b)What does the scene suggest about Greek culture and values? Explain.

Connect

8. **Big Idea Journeys** What do you think might happen next? Explain.

LITERARY ANALYSIS

Literary Element Characterization

Authors do not have to restrict themselves to one form of **characterization**. They may describe their characters directly, but also allow them to reveal their personalities through words and actions.

1. What method of characterization does Homer use to reveal Penelope’s personality? Support your ideas with examples.
2. For another character in Part 3, find an action, a line or two of dialogue, or another clue to that character’s personality. Explain what insight the detail gave you about the character.

Literature Groups

Odysseus is planning to make the suitors pay for their behavior—but do they all deserve the same fate? What do you predict will happen? What do you want to happen? Discuss these questions in your group. Then discuss the advantages and disadvantages of two opposite courses of action available to Odysseus and Telemachus. Call one “Let ‘em have it” and the other “Let’s be reasonable.” Vote on which course of action you prefer. Share your results with the class.

READING AND VOCABULARY

Reading Strategy Determining Main Idea and Supporting Details

The main idea of a piece of writing may be directly stated or implied.

1. Review Penelope’s speech in lines 141–151. Where does she express the main idea in this passage?
2. Examine the last five lines of Part 3. What idea does Homer indirectly state in this description of Telemachus?

Vocabulary Practice

Practice with Analogies Complete each analogy.

1. **guise : mask :: omen :**
a. prayer b. forewarning c. gift
2. **cower : fear :: cringe :**
a. happiness b. sadness c. embarrassment
3. **healthful : unwholesome :: renowned :**
a. unknown b. knowing c. unknowable
4. **impudence : politeness :: reluctance :**
a. cheerfulness b. eagerness c. intelligence

BEFORE YOU READ *The Odyssey* Part 4

LITERATURE PREVIEW

Connecting to the Poem

Home is a word rich in associations. Before you read Part 4, think about the following questions:

- What does *home* mean to you?
- What do you miss most when you are away from home?

Building Background

Although Homer probably composed the *Odyssey* between 750 and 700 B.C., the epic is set during the Mycenaean period, a much earlier time in Greek history. Archaeologists have discovered that from about 1600 B.C. to 1200 B.C., a remarkable civilization grew up around the city of Mycenae. This culture built massive palaces and forts. Skilled artisans created exquisitely decorated tools, including weapons and drinking vessels in bronze and silver. There was a form of writing.

But the Mycenaean culture came tumbling down swiftly and mysteriously. By about 1100 B.C., its palaces were in ruins, its artists scattered, and the secret of its writing lost. In Part 4, as in much of the *Odyssey*, Homer offers his audience glimpses of the government, social classes, customs, architecture, and values of Mycenaean culture, which he collected from the myths and legends that had been passed on orally from that time.

Setting Purposes for Reading

Big Idea Journeys

As you read Part 4, notice how Homer resolves questions about Odysseus's homecoming.

Literary Element Plot

The sequence of events in a narrative work is its **plot**. The point of greatest emotional intensity, interest, or suspense is the plot's climax. Try to identify this point in the plot as you read Part 4.

- See Literary Terms Handbook, p. R1



Interactive Literary Elements

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

OBJECTIVES

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

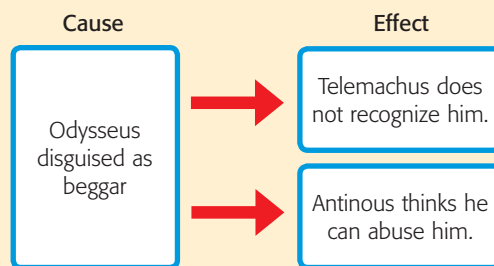
- identifying a plot's climax
- analyzing cause-and-effect relationships

READING PREVIEW

Reading Strategy Analyzing Cause-and-Effect Relationships

One event frequently causes another. For example, Odysseus offends Poseidon (cause) and spends much of the poem paying for his behavior (effect). Analyzing **cause-and-effect relationships** in a work of literature will help you better understand the work's plot.

Reading Tip: Taking Notes Use a graphic organizer to help you visualize cause-and-effect relationships.



Vocabulary

jostle (jos'əl) *v.* to bump, push, or shove roughly, as with elbows in a crowd; p. 1009
I was jostled in the crowd.

implacable (im plək'ə bəl) *adj.* impossible to satisfy or soothe; unyielding; p. 1011
The general was implacable and refused to admit defeat.

lavish (lav'ish) *v.* to give generously; provide in abundance; p. 1016
Ben's grandparents lavished gifts upon him when he graduated.

aloof (ə lōōf') *adj.* emotionally distant; uninvolved; disinterested; standoffish; p. 1016
Rather than interfere, I tried to remain aloof.

Vocabulary Tip: Word Origins It is not always obvious how the history of a word is tied to its present-day meaning. Use a dictionary to research the etymologies of everyday words.

- understanding the role of an epic's narrator
- writing an analytical essay

Part 4

Death in the Great Hall

Now shrugging off his rags the wildest fighter of the islands leapt and stood on the broad door sill, his own bow in his hand. He poured out at his feet a rain of arrows from the quiver and spoke to the crowd:

5 “So much for that. Your clean-cut game is over. Now watch me hit a target that no man has hit before, if I can make this shot. Help me, Apollo.”

He drew to his fist the cruel head of an arrow for Antinous just as the young man leaned to lift his beautiful drinking cup, embossed,^o two-handled, golden: the cup was in his fingers: the wine was even at his lips: and did he dream of death? How could he? In that revelry^o amid his throng of friends who would imagine a single foe—though a strong foe indeed—could dare to bring death’s pain on him and darkness on his eyes?

15 Odysseus’ arrow hit him under the chin and punched up to the feathers^o through his throat.

Backward and down he went, letting the winecup fall from his shocked hand. Like pipes his nostrils jetted crimson runnels,^o a river of mortal red,

20 and one last kick upset his table knocking the bread and meat to soak in dusty blood.

Now as they craned to see their champion where he lay the suitors **jostled** in uproar down the hall, everyone on his feet. Wildly they turned and scanned

25 the walls in the long room for arms; but not a shield, not a good ashen spear was there for a man to take and throw.^o All they could do was yell in outrage at Odysseus:

“Foul! to shoot at a man! That was your last shot!”

“Your own throat will be slit for this!”

30 “Our finest lad is down! You killed the best on Ithaca.”

“Buzzards will tear your eyes out!”

For they imagined as they wished—that it was a wild shot,

10 **embossed**: decorated with designs that are slightly raised from the surface.

12 **revelry**: noisy festivity; merrymaking.

16 **punched up to the feathers**: The arrow goes clear through the throat so that only the arrow’s feathers remain visible in front.

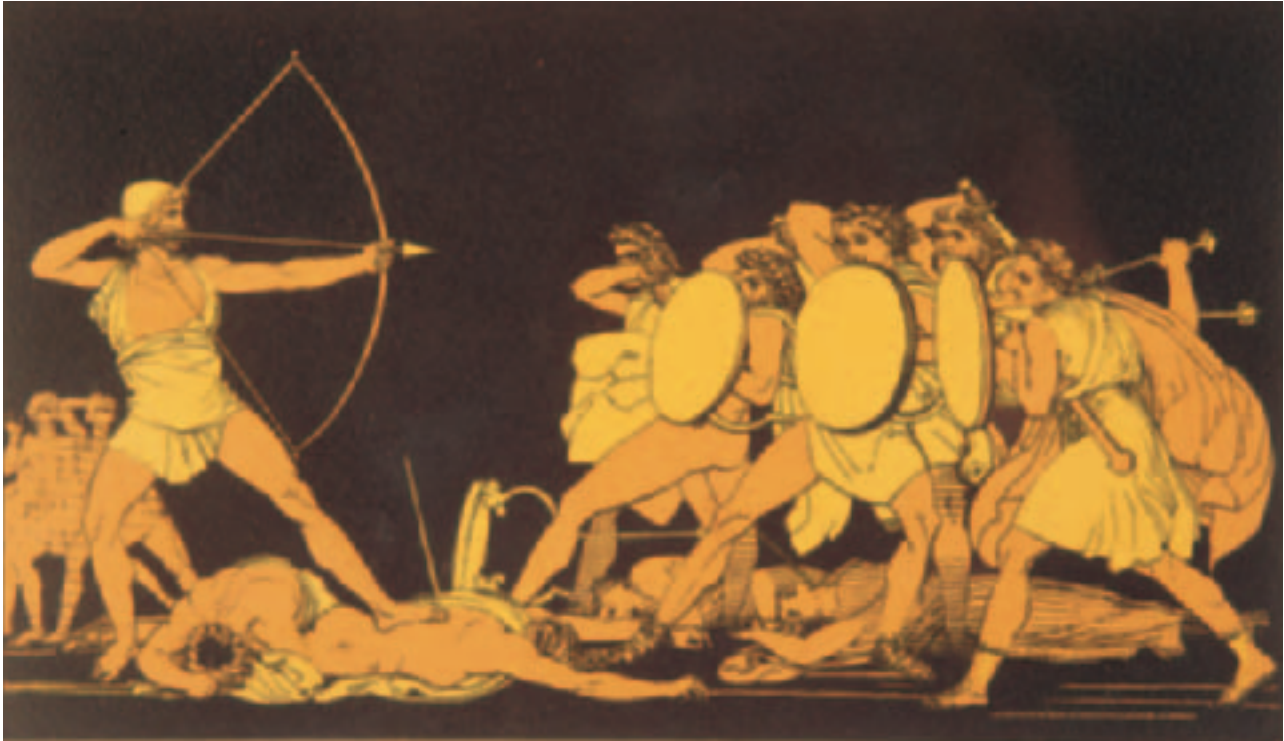
19 **runnels**: streams.

24–26 **Wildly . . . throw**: Odysseus and Telemachus had removed all weapons and armor from the room on the previous night.

Literary Element **Plot** How would you describe the level of suspense at this point in the story? Explain.

Vocabulary

jostle (jos’ əl) *v.* to bump, push, or shove roughly, as with elbows in a crowd



Odysseus Slaying the Suitors.

Viewing the Art: What does this image suggest to you about Odysseus's standing among other men?

an unintended killing—fools, not to comprehend
35 they were already in the grip of death.^o
But glaring under his brows Odysseus answered:
“You yellow dogs, you thought I’d never make it
home from the land of Troy. You took my house to plunder,
twisted my maids to serve your beds. You dared
40 bid for my wife while I was still alive.
Contempt was all you had for the gods who rule wide heaven,
contempt for what men say of you hereafter.
Your last hour has come. You die in blood.”

As they all took this in, sickly green fear
45 pulled at their entrails, and their eyes flickered
looking for some hatch or hideaway from death.
Eurymachus alone could speak. He said:
“If you are Odysseus of Ithaca come back,
all that you say these men have done is true.
50 Rash actions, many here, more in the countryside.
But here he lies, the man who caused them all.
Antinous was the ringleader, he whipped us on^o
to do these things. He cared less for a marriage

33–35 **For they . . . death:** The suitors still do not realize that their opponent is Odysseus, and that he has killed Antinous intentionally.

52 **whipped us on:** encouraged us; drove us.

Reading Strategy Analyzing Cause-and-Effect Relationships *What has caused Odysseus to decide to kill the suitors? Explain.*

than for the power Cronion^o has denied him
55 as king of Ithaca. For that
he tried to trap your son and would have killed him.
He is dead now and has his portion.^o Spare
your own people. As for ourselves, we'll make
restitution of wine and meat consumed,
60 and add, each one, a tithe^o of twenty oxen
with gifts of bronze and gold to warm your heart.
Meanwhile we cannot blame you for your anger.”
Odysseus glowered under his black brows
and said:

65 “Not for the whole treasure of your fathers,
all you enjoy, lands, flocks, or any gold
put up by others, would I hold my hand.
There will be killing till the score is paid.
You forced yourselves upon this house. Fight your way out,
70 or run for it, if you think you'll escape death.
I doubt one man of you skins by.”^o

They felt their knees fail, and their hearts—but heard
Eurymachus for the last time rallying them.

“Friends,” he said, “the man is **implacable**.
75 Now that he's got his hands on bow and quiver
he'll shoot from the big door stone there
until he kills us to the last man.

Fight, I say,

let's remember the joy of it. Swords out!
80 Hold up your tables to deflect^o his arrows.
After me, everyone: rush him where he stands.
If we can budge him from the door, if we can pass
into the town, we'll call out men to chase him.
This fellow with his bow will shoot no more.”

85 He drew his own sword as he spoke, a broadsword of fine
bronze,
honed like a razor on either edge. Then crying hoarse and loud
he hurled himself at Odysseus. But the kingly man let fly
an arrow at that instant, and the quivering feathered butt^o
sprang to the nipple of his breast as the barb^o stuck in his liver.

54 Cronion: Zeus.

57 his portion: what he deserved; what
fate had in store for him.

60 tithe (ti^h): payment; tax.

71 skins by: gets out alive.

80 deflect: to cause to go off course;
turn aside.

88 butt: end.

89 barb: arrowhead; point.

Reading Strategy Analyzing Cause-and-Effect Relationships *The suitors vastly outnumber Odysseus and Telemachus. Why are they so alarmed?*

Vocabulary

implacable (im plāk' ə bəl) *adj.* impossible to satisfy or soothe; unyielding

90 The bright broadsword clanged down. He lurched and fell
aside,
pitching across his table. His cup, his bread and meat,
were spilt and scattered far and wide, and his head slammed
on the ground.

Revulsion,^o anguish in his heart, with both feet kicking out,
he downed his chair, while the shrouding wave of mist^o closed
on his eyes.

95 Amphinomus^o now came running at Odysseus,
broadsword naked in his hand. He thought to make
the great soldier give way at the door.
But with a spear throw from behind Telemachus hit him
between the shoulders, and the lancehead drove
100 clear through his chest. He left his feet and fell
forward, thudding, forehead against the ground.
Telemachus swerved around him, leaving the long dark spear
planted in Amphinomus. If he paused to yank it out
someone might jump him from behind or cut him down with
a sword

105 at the moment he bent over. So he ran—ran from the tables
to his father’s side and halted, panting, saying:

“Father let me bring you a shield and spear,
a pair of spears, a helmet.

110 I can arm on the run myself; I’ll give
outfits to Eumaeus and this cowherd.
Better to have equipment.”

Said Odysseus:

“Run then, while I hold them off with arrows
as long as the arrows last. When all are gone
115 if I’m alone they can dislodge^o me.”

Quick

upon his father’s word Telemachus
ran to the room where spears and armor lay.

120 He caught up four light shields, four pairs of spears,
four helms of war high-plumed with flowing manes,^o
and ran back, loaded down, to his father’s side.

He was the first to pull a helmet on
and slide his bare arm in a buckler strap.^o

125 The servants armed themselves, and all three took their stand
beside the master of battle.^o

While he had arrows

93 **revulsion**: intense dislike, disgust, or horror.

94 **shrouding wave of mist**: death.

95 **Amphinomus** (am fin’ ə mäs)



115 **dislodge**: force back; kill.

120 **helms . . . manes**: war helmets decorated from front to back with a crest or ridge of long feathers resembling horses’ manes.

123 **slide . . . strap**: The Greeks’ small, round shield (**buckler**) had a strap in back through which the warrior slid his arm.

125 **master of battle**: Odysseus.

Literary Element **Plot** *Is tension rising or falling at this point? Explain.*

Big Idea **Journeys** *How is Telemachus responding to the challenges of the fight?*

he aimed and shot, and every shot brought down
one of his huddling enemies.

130 But when all barbs had flown from the bowman's fist,
he leaned his bow in the bright entry way
beside the door, and armed: a four-ply shield
hard on his shoulder, and a crested helm,
horsetailed, nodding stormy upon his head,
then took his tough and bronze-shod spears.

Odysseus and Telemachus, along with their two allies, cut down all the suitors. Athena also makes an appearance, rallying their spirits and ensuring that none of her favorites is injured. Finally the great hall is quiet.

135 In blood and dust
he saw that crowd all fallen, many and many slain.
Think of a catch that fishermen haul in to a halfmoon bay
in a fine-meshed net from the whitecaps of the sea:
how all are poured out on the sand, in throes for^o the salt sea,
140 twitching their cold lives away in Helios' fiery air:
so lay the suitors heaped on one another.

139 in throes for: in pain or struggle to return to.

The Trunk of the Olive Tree

Penelope's old nurse hurries upstairs to tell her mistress that Odysseus has returned and that all the suitors are dead. Penelope is amazed but refuses to admit that the stranger could be her husband. Instead, she believes that he must be a god.

The old nurse sighed:

“How queer, the way you talk!
Here he is, large as life, by his own fire,
and you deny he ever will get home!
5 Child, you always were mistrustful!
But there is one sure mark that I can tell you:
that scar left by the boar's tusk long ago.
I recognized it when I bathed his feet
and would have told you, but he stopped my mouth,
10 forbade me, in his craftiness.

Come down,

I stake my life on it, he's here!
Let me die in agony if I lie!”

Penelope said:

Literary Element Plot How does Odysseus perform as a fighter?

Reading Strategy Analyzing Cause-and-Effect Relationships What causes and effects did you notice in this scene?

15 “Nurse dear, though you have your wits about you,
still it is hard not to be taken in
by the immortals. Let us join my son, though,
and see the dead and that strange one who killed them.”
She turned then to descend the stair, her heart
20 in tumult. Had she better keep her distance
and question him, her husband? Should she run
up to him, take his hands, kiss him now?°
Crossing the door sill she sat down at once
in firelight, against the nearest wall,
25 across the room from the lord Odysseus.

There

leaning against a pillar, sat the man
and never lifted up his eyes, but only waited
for what his wife would say when she had seen him.
30 And she, for a long time, sat deathly still
in wonderment—for sometimes as she gazed
she found him—yes, clearly—like her husband,
but sometimes blood and rags were all she saw.°
Telemachus’s voice came to her ears:

19–22 **She turned . . . now:** Penelope’s thoughts reveal that she is not so uncertain of “that strange one” as she has let on.

35 “Mother,
cruel mother, do you feel nothing,
drawing yourself apart this way from Father?
Will you not sit with him and talk and question him?
What other woman could remain so cold?
40 Who shuns her lord, and he come back to her
from wars and wandering, after twenty years?
Your heart is hard as flint and never changes!”
Penelope answered:

33 **blood . . . saw:** Odysseus is again disguised as the old beggar.

“I am stunned, child.
45 I cannot speak to him. I cannot question him.
I cannot keep my eyes upon his face.
If really he is Odysseus, truly home,
beyond all doubt we two shall know each other
better than you or anyone. There are
50 secret signs we know, we two.”°

A smile

came now to the lips of the patient hero, Odysseus,
who turned to Telemachus and said:
“Peace: let your mother test me at her leisure.
55 Before long she will see and know me best.
These tatters, dirt—all that I’m caked with now—
make her look hard at me and doubt me still.
As to this massacre, we must see the end.
Whoever kills one citizen, you know,

50 **secret . . . two:** Eurynome has already said that she recognized Odysseus’s scar; but Penelope is thinking of signs that are a secret strictly between her and Odysseus.

60 and has no force of armed men at his back,
had better take himself abroad by night
and leave his kin. Well, we cut down the flower of Ithaca,
the mainstay of the town. Consider that.”

Telemachus replied respectfully:

65 “Dear
Father,
enough that you yourself study the danger,
foresighted in combat as you are,
they say you have no rival.

We three

stand
70 ready to follow you and fight. I say
for what our strength avails,^o we have the courage.”

And the great tactician,^o Odysseus, answered:

“Good.

Here is our best maneuver, as I see it:
75 bathe, you three,^o and put fresh clothing on,
order the women to adorn themselves,
and let our admirable harper choose a tune
for dancing, some lighthearted air, and strum it.
Anyone going by, or any neighbor,
80 will think it is a wedding feast he hears.
These deaths must not be cried about the town
till we can slip away to our own woods. We’ll see
what weapon, then, Zeus puts into our hands.”^o

They listened attentively, and did his bidding,
85 bathed and dressed afresh; and all the maids
adorned themselves. Then Phemius^o the harper
took his polished shell^o and plucked the strings,
moving the company to desire
for singing, for the sway and beat of dancing,
90 until they made the manor hall resound
with gaiety of men and grace of women.
Anyone passing on the road would say:

“Married at last, I see—the queen so many courted.
Sly, cattish wife! She would not keep—not she!—
95 the lord’s estate until he came.”



Youth Singing and Playing the Kithara, c. 490 B.C. Terra-cotta, height: 16 ³/₈ in. The Metropolitan Museum of Art, New York.

71 **avails**: is worth; helps.

72 **tactician**: one skilled in forming and carrying out (military) tactics or plans.

75 **you three**: Telemachus, Eumaeus, and Philoetius.

74–83 **Here . . . hands**: Odysseus’s plan is this: First, stall for time by making people think that Penelope’s wedding feast is in progress. Then escape to the woods, and trust in Zeus.

86 **Phemius** (fē’ mē əs)

87 **polished shell**: harp.

Reading Strategy Analyzing Cause-and-Effect Relationships *What does Odysseus fear will be the effect of his slaughter of the suitors?*

Literary Element Plot *How is Homer introducing rising tension?*

So travelers'

thoughts might run—but no one guessed the truth.
Greathearted Odysseus, home at last,
was being bathed now by Eurynome
100 and rubbed with golden oil, and clothed again
in a fresh tunic and a cloak. Athena
lent him beauty, head to foot. She made him
taller, and massive, too, with cringing hair
in curls like petals of wild hyacinth
105 but all red-golden. Think of gold infused
on silver by a craftsman, whose fine art
Hephaestus^o taught him, or Athena:^o one
whose work moves to delight: just so she **lavished**
beauty over Odysseus' head and shoulders.
110 He sat then in the same chair by the pillar,
facing his silent wife, and said:

"Strange woman,

the immortals of Olympus made you hard,
harder than any. Who else in the world
115 would keep **aloof** as you do from her husband
if he returned to her from years of trouble,
cast on his own land in the twentieth year?^o
Nurse, make up a bed for me to sleep on.
Her heart is iron in her breast."

120 Penelope
spoke to Odysseus now. She said:

"Strange man,

if man you are . . . This is no pride on my part
nor scorn for you—not even wonder, merely.
125 I know so well how you—how he—appeared
boarding the ship for Troy. But all the same . . .
Make up his bed for him, Eurycleia.^o
Place it outside the bedchamber my lord
built with his own hands. Pile the big bed
130 with fleeces, rugs, and sheets of purest linen."^o
With this she tried him to the breaking point,
and he turned on her in a flash raging:
"Woman, by heaven you've stung me now!
Who dared to move my bed?"

107 **Hephaestus** (hi fes' tās): the god of fire and metalworking. **Athena**: in addition to all her other roles, she was the goddess of arts and crafts.

112–117 **Strange . . . year**: Finally, after all his other battles have been won, Odysseus must win back his wife. Now he questions and criticizes her with uncharacteristic directness.

127 **Eurycleia** (yoo' ri klē' ə)

127–130 **Make up . . . linen**: Sounding sweetly hospitable, Penelope now tests the man who says he is her husband. She proposes that her maid move Odysseus's big bed out of the bedchamber and make it up.

Reading Strategy Analyzing Cause-and-Effect Relationships *What is Athena doing? Why?*

Vocabulary

lavish (lav' ish) *v.* to give generously; provide in abundance
aloof (ə lōf') *adj.* emotionally distant; uninvolved; disinterested; standoffish

135 No builder had the skill for that—unless
a god came down to turn the trick. No mortal
in his best days could budge it with a crowbar.
There is our pact and pledge, our secret sign,
built into that bed—my handiwork
140 and no one else's!

An old trunk of olive
grew like a pillar on the building plot,
and I laid out our bedroom round that tree,
lined up the stone walls, built the walls and roof,
145 gave it a doorway and smooth-fitting doors.
Then I lopped off the silvery leaves and branches,
hewed and shaped that stump from the roots up
into a bedpost, drilled it, let it serve
as model for the rest. I planed them all,
150 inlaid them all with silver, gold and ivory,
and stretched a bed between—a pliant web
of oxhide thongs dyed crimson.

There's our sign!
I know no more. Could someone else's hand
155 have sawn that trunk and dragged the frame away?"^o
Their secret! as she heard it told, her knees
grew tremulous^o and weak, her heart failed her.
With eyes brimming tears she ran to him,
throwing her arms around his neck, and kissed him,
160 murmuring:

"Do not rage at me, Odysseus!
No one ever matched your caution! Think
what difficulty the gods gave: they denied us
life together in our prime and flowering years,
165 kept us from crossing into age together.
Forgive me, don't be angry. I could not
welcome you with love on sight! I armed myself
long ago against the frauds of men,
impostors who might come—and all those many
170 whose underhanded ways bring evil on! . . .
But here and now, what sign could be so clear
as this of our own bed?
No other man has ever laid eyes on it—
only my own slave, Actoris,^o that my father
175 sent with me as a gift—she kept our door.
You make my stiff heart know that I am yours."

133–155 **Woman, . . . away:** The original bed could not be moved. One bedpost was a tree trunk rooted in the ground, a secret known only by Penelope, a servant, and Odysseus, who built the bed with his own hands. Furious and hurt, Odysseus thinks Penelope has allowed someone to saw the bed frame from the tree.

157 **tremulous:** characterized by trembling; shaky.

174 **Actoris** (ak tôr' is)

Literary Element **Plot** How does Odysseus respond to Penelope's suggestion that the maid move the bed outside the bedchamber?

Big Idea **Journeys** How has Penelope's tone shifted? Why?



Ulysses and Penelope Embracing.

Now from his breast into his eyes the ache
of longing mounted, and he wept at last,
his dear wife, clear and faithful, in his arms,
180 longed for
 as the sunwarmed earth is longed for by a swimmer
spent in rough water where his ship went down
under Poseidon's blows, gale winds and tons of sea.
Few men can keep alive through a big surf
185 to crawl, clotted with brine, on kindly beaches
in joy, in joy, knowing the abyss behind:^o
and so she too rejoiced, her gaze upon her husband,
her white arms round him pressed as though forever.

The next day, Odysseus is reunited with his father, Laertes, as news of the death of the suitors passes through town. Families go to Odysseus's manor to gather the bodies for burial. There, Antinous's father rallies the families to avenge the deaths of their sons and brothers. As battle begins, however, Athena appears and calls the island to peace. 🌹

181–186 a swimmer . . . behind:
Odysseus is compared to someone who swims to shore after a shipwreck. Coated with sea salt (clotted with brine), he rejoices that his wife is in his arms and his hellish experience (the abyss) is over.

RESPONDING AND THINKING CRITICALLY

Respond

1. What do you think of the way in which Odysseus deals with the suitors?

Recall and Interpret

2. (a)How does Eurymachus attempt to avert bloodshed? (b)How does Odysseus respond?
3. (a)How do the nurse and Telemachus try to convince Penelope that the stranger is Odysseus? (b)Why might Penelope be unclear about what to do?
4. (a)How is proving himself to his wife different from the other challenges Odysseus has faced? (b)What enables him to meet this challenge?

Analyze and Evaluate

5. (a)Compare Eurymachus's first speech to Odysseus with his second plea to the suitors. (b)Which do you think represents the "real" Eurymachus?
6. (a)What kind of person is Telemachus? (b)How does he compare with his father?
7. Do you believe that Odysseus's desire for revenge is a moral flaw? Explain.

Connect

8. **Big Idea Journeys** How have Odysseus's adventures shaped his character?

DAILY LIFE AND CULTURE

Ancient Greek Society and Family Roles

The geography of ancient Greece created isolation. The sea and the mountainous terrain hindered travel between city-states. The simple herding lifestyle and warlike character of the Achaeans (who comprise the characters of the *Odyssey*), as well as their local pride and jealousies, prevented permanent alliances between the independent city-states. Although the *Iliad* tells how Greeks from many city-states joined to fight a common foe, ancient Greece never became a united nation. Citizens felt loyalty only to their city or kingdom.

At the center of their societies were the households of the aristocratic families. These did not consist simply of a nobleman, his wife, and their offspring but also included members of the extended family, along with servants and slaves. All men, including the noblemen, were familiar with the physical tasks of daily life, including plowing and caring for animals. An important chieftain such as Odysseus, however, would have rarely spent time in such lowly occupations.

The wife in a great household had status, but women in ancient Greece were not equal to men. Marriages were arranged by men for political or social reasons. A woman had little say in the matter. A noblewoman might spend her days managing her household or working at crafts such as weaving or embroidery.

Discuss the following questions with your classmates.

1. Why might the geographical and political isolation of ancient Greece have made a journey like Odysseus's particularly difficult?
2. What evidence do you find in the *Odyssey* to confirm that women were not considered of equal status to men?



Literary Element Plot

In a story or epic narrative, the climax is the moment when the events of the **plot** reach an emotional high point and the action takes a new turn. Very often this is also the moment of greatest interest or excitement for the reader. In a long work such as the *Odyssey*, there may be more than one climax. Odysseus's encounter with Polyphemus, for example, is a self-contained tale within the epic—and the moment when Odysseus blinds the Cyclops is its climax.

1. What is the climax of "Death in the Great Hall"? What is the climax of "The Trunk of the Olive Tree"?
2. Which of these climaxes could be considered the climax of the epic as a whole? Explain your answer.

Review: Narrator

As you learned on pages 206–207, a **narrator** is the person who tells a story. An epic poem is narrated in predictable ways. For example, a poet-narrator may start out with an invocation that states the tale's subject and asks for inspiration from a guiding spirit. The narration may begin in the "middle of things," describing what is happening after certain important events have already occurred. The *Odyssey* has two principal narrators: Odysseus and the poet.

Partner Activity Meet with a classmate and go through the text to decide which events are narrated by Odysseus and which by the poet. Then designate one of you to be Odysseus and one to be the poet. Take turns narrating the sections assigned to you in your own words. Use note cards to help you recall details. Remember that if you are Odysseus, you should narrate your part of the story in the first person, using *I*. If you are the poet, use the third person.

Episode: the Sirens
Narrator: Odysseus

warned by Circe
sea goes calm
beeswax for ears
begs to be released
men tie him tighter

Reading Strategy Analyzing Cause-and-Effect Relationships

Writers often try to show their readers why things happen as they do. The ancient Greeks believed that gods caused many of life's mysteries: thunder, war, particular storms at sea. How a person behaved mattered too. Good and bad actions led to rewards and punishments. The *Odyssey* is full of examples of cause and effect. Decide whether each event listed below is a cause, an effect, or both. If the event is a cause, write down one effect, and vice versa. If it is both, include a cause and an effect.

1. Odysseus suffers a series of misfortunes at sea.
2. Odysseus's men kill the cattle of Helios.
3. Each night Penelope unravels the shroud she is weaving.
4. Antinous throws a stool at Odysseus.

Vocabulary Practice

Practice with Word Origins For each boldfaced word, use a dictionary to find the word's origin.

1. **jostle**
a. Middle English b. Greek c. other
2. **implacable**
a. German b. Latin c. Greek
3. **lavish**
a. German b. Latin c. French
4. **aloof**
a. German b. Latin c. other

Academic Vocabulary

Here are two words from the vocabulary list on page R86.

encounter (en koun'tər) *v.* to come across; meet
decade (dek'ād) *n.* a period of ten years

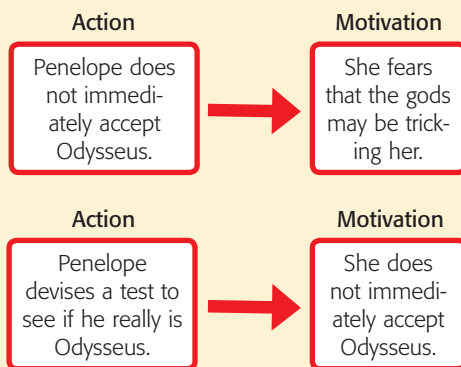
Practice and Apply

1. Where in the *Odyssey* do you **encounter** graphic descriptions of fighting?
2. For how many **decades** is Odysseus absent from Ithaca?

Writing About Literature

Analyze Character Reread the section in which Odysseus’s identity is revealed to Penelope. Why does Penelope not immediately accept her long-lost husband? What does her hesitation say about her character and about her twenty-year ordeal? In a few paragraphs, explain why Penelope acts the way she does. Explore how her reaction affects your own response to this part of the *Odyssey*.

Prepare for your essay with flow charts like the ones below. Use the flow charts to list Penelope’s actions and the motivations for those actions.



After you complete your draft, meet with a peer reviewer to evaluate each other’s work and to suggest revisions. Then proofread and edit your draft to correct errors in spelling, grammar, and punctuation.

Interdisciplinary Activity: Geography

Did Homer have real places in mind when he plotted Odysseus’s fantastic voyage? Over the centuries, many scholars have tried to show that Odysseus did follow an actual geographical route. Some theorists think he sailed as far away as Iceland. Others think he simply circled the island of Sicily. Many of Homer’s geographical descriptions are hazy, confusing, or even contradictory, making it difficult to pinpoint the route he describes with precision. Research some of the places that scholars have associated with Odysseus’s journey. Choose one of these sites and find out what it is like today. Create a travel brochure describing the place.

Homer’s Language and Style

Using Compound Adjectives What do the following phrases from the *Odyssey* have in common?

sea-hollowed caves

black-prowed vessel

canvas-bellying breeze

Each is a compound adjective made up of two words joined by a hyphen. Such compounds have the effect of shortening and simplifying a descriptive passage. They also allow a poet to change the sound and rhythm of a line to make it more effective.

Remember that Homer’s words were written down long ago. The translator, Robert Fitzgerald, has tried to capture the flavor and rhythm of Homer’s spoken language. For example, instead of “the sea was as dark as wine,” Fitzgerald’s Greek translation includes “the winedark sea”—the same meaning but with a more concentrated and direct effect. Instead of talking of “Cronus, who had a crooked mind,” he refers to “crooked-minded Cronus.” Note that a compound adjective often includes one word that is not normally an adjective at all. For example, *black-prowed* turns a noun (*prow*) into an adjective (*prowed*).

Activity Rewrite the following phrases so that they contain compound adjectives.

1. a jar with two handles
2. a ship with long oars
3. a bolt that is white with heat
4. a bow that is made well
5. a sheep with stiff legs

Revising Check

Compound Adjectives Compound adjectives can add to the liveliness of your own writing. With a partner, go through your character analysis of Penelope and note places where compound adjectives would make your writing more vivid. Revise your draft as needed.



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

Vocabulary Workshop

Word Origins

► Vocabulary Terms

A word's *etymology* is its origin. Etymologies can usually be found in brackets in a word's dictionary entry.

► Test-Taking Tip

Always apply your knowledge of word history when you encounter unfamiliar words while reading passages or when you have to choose a correct meaning on a multiple-choice test.

► Reading Handbook

For more about word origins, see Reading Handbook, pp. R20–R25.



eFlashcards For eFlashcards and other vocabulary activities, go to www.glencoe.com.

OBJECTIVES

- Trace the etymology of words from Greek and Roman mythology.
- Use research tools such as a dictionary.

Examining Words from Greek and Roman Myth

“Soon
as we came smartly within hailing distance,
the two Sirens, noting our fast ship
off their point, made ready, and they sang . . .”

—Homer, the *Odyssey*

Connecting to Literature In Homer's story, the Sirens are creatures who lure sailors off their course and onto dangerous rocks. They do this by singing. Today, we use the word *siren* to refer to a type of alarm. Although its meaning has changed, the word *siren*, like many words in the English language, originated in Greek myth. Many other words come to us from Roman myth.

This chart shows the Greek or Roman origin of five adjectives in the English language.

Word	Origin	Meaning Today
jovial	from Jove or Jupiter, the Roman god of light, the sky, and weather	good humored; jolly
martial	from Mars, the Roman god of war	warlike; relating to war
mercurial	from Mercury, the Roman god of business and travel, known for shrewdness	characterized by unpredictable and quickly changing moods
narcissistic	from Narcissus, the Greek youth who fell in love with his reflection	self-loving; egocentric
volcanic	from Vulcan, the Roman god of fire and metalworking	relating to or produced by a volcano

Exercise

1. Write one modern English word that comes from or is related to each of the following words from the *Odyssey*: *muse*, *Olympus*, *Chronus*. Use a dictionary if you need help.
2. Find the etymology for each of these words from Greek or Roman myth. Write the word's meaning and its origin.
 - a. atlas
 - b. cereal
 - c. mentor

Comparing Literature Across Genres

Connecting to the Reading Selections

Have you ever found a character or setting from a literary work particularly inspiring? C. P. Cavafy, Edna St. Vincent Millay, and Margaret Atwood use characters and settings from Homer's classic epic, the *Odyssey*, in their works. As you read, notice the different aspects of the *Odyssey* that have inspired these writers. Note as well how the authors give their own twist to this classic story.



Homer

Odyssey epic 958

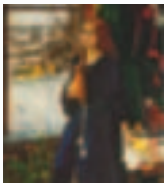
A hero's long journey home



C. P. Cavafy

Ithaca poem 1024

A symbolic journey through strange lands



Edna St. Vincent Millay

An Ancient Gesture poem 1026

A simple motion made powerful by its ancient tradition



Margaret Atwood

Waiting from The Penelopiad myth 1027

A long wait for a traveler's return

COMPARING THE **Big Idea** Journeys

Journeys are an important element in each of these works. Two of the selections present the journey from the viewpoint of the traveler, while the other two relate to the person awaiting the traveler's return.

COMPARING Theme

Although the writers of the following selections draw their subject matter from the same source, each work has its own theme. As you read, notice how each writer illustrates his or her understanding of life.

COMPARING Author's Meaning

As you read, consider the underlying meaning behind each author's references to the *Odyssey*. In the selections that follow, C. P. Cavafy, Edna St. Vincent Millay, and Margaret Atwood allude to the characters, places, and events in the *Odyssey*.

ITHACA

C. P. Cavafy

Translated by Rae Dalven



Ulysses Returns Chryseis to Her Father. Claude Lorrain. Collection of Louvre, Paris, France.

BEFORE YOU READ

Building Background

Constantine Cavafy (1863–1933) was a Greek poet who spent most of his life in the Egyptian city of Alexandria, where he was born. During his lifetime he published few poems and received little literary acclaim, but he is now regarded as the finest Greek poet of the twentieth century. In his writing, Cavafy reintroduced literary forms that had rarely been used since the time of the ancient Greeks. With its classical themes and subjects, much of Cavafy's poetry reflects his interest in ancient Greek and Roman culture.

The city in which Cavafy lived also plays an important role in his work. Cavafy was proud of the fact that Alexandria, built by Alexander the Great, was known for centuries as a city vital to trade and scholarship. European visitors to Alexandria reported that Cavafy had an extraordinary gift for bringing history to life in conversation, and they said that he would gossip about historical figures as if they were alive and living in contemporary Alexandria.

 **Author Search** For more about C. P. Cavafy, go to www.glencoe.com.

When you start on your journey to Ithaca,
then pray that the road is long,
full of adventure, full of knowledge.
Do not fear the Lestrygonians
5 and the Cyclopes and the angry Poseidon.
You will never meet such as these on your path,
if your thoughts remain lofty, if a fine
emotion touches your body and your spirit.
You will never meet the Lestrygonians,
10 the Cyclopes and the fierce Poseidon,
if you do not carry them within your soul,
if your soul does not raise them up before you.

Then pray that the road is long.
That the summer mornings are many,
15 that you will enter ports seen for the first time
with such pleasure, with such joy!
Stop at Phoenician markets,
and purchase fine merchandise,
mother-of-pearl and corals, amber and ebony,
20 and pleasurable perfumes of all kinds,
buy as many pleasurable perfumes as you can;
visit hosts of Egyptian cities,
to learn and learn from those who have knowledge.

Always keep Ithaca fixed in your mind.
25 To arrive there is your ultimate goal.
But do not hurry the voyage at all.
It is better to let it last for long years;
and even to anchor at the isle when you are old,
rich with all that you have gained on the way,
30 not expecting that Ithaca will offer you riches.

Ithaca has given you the beautiful voyage.
Without her you would never have taken the road.
But she has nothing more to give you.

And if you find her poor, Ithaca has not defrauded you.
35 With the great wisdom you have gained, with so much experience,
you must surely have understood by then what Ithacas mean.

Quickwrite

Cavafy uses many symbols in this poem. Symbols are objects, places, or experiences that represent something other than what they mean literally. Write a paragraph in which you discuss the symbols you find most important in the poem. What do you think they stand for? How do they contribute to the overall message of the poem?

BEFORE YOU READ

Building Background

Like Penelope in the *Odyssey*, Edna St. Vincent Millay held off many suitors, preferring her independence and writing career to marriage and domestic life. Through her poetry and her life, she came to represent the rebellious, independent, youthful spirit of the 1920s. At age thirty-one, however, she married a man

who supported her dedication to her writing and assumed all domestic responsibilities in order to give her time for her literary pursuits.

LiteratureOnline **Author Search** For more about Edna St. Vincent Millay, go to www.glencoe.com.



Edna St. Vincent Millay

I thought, as I wiped my eyes on the corner of my apron:
Penelope did this too.

And more than once: you can't keep weaving all day
And undoing it all through the night;

- 5 Your arms get tired, and the back of your neck gets tight;
And along towards morning, when you think it will never be light,
And your husband has been gone, and you don't know where, for years,
Suddenly you burst into tears;
There is simply nothing else to do.

- 10 And I thought, as I wiped my eyes on the corner of my apron:
This is an ancient gesture, authentic, antique,
In the very best tradition, classic, Greek;
Ulysses¹ did this too.

- But only as a gesture,—a gesture which implied
15 To the assembled throng that he was much too moved to speak.
He learned it from Penelope . . .
Penelope, who really cried.

1. Ulysses (ū lis' ēz) was the Roman name for the Greek hero Odysseus.

Quickwrite

Think of a gesture or other action that has special significance for you. Write a paragraph describing this gesture and its meanings and associations.

WAITING

from

The Penelopiad

Margaret Atwood



Penelope. Sir Frank Dicksee. Watercolor on paper. Private collection.

BEFORE YOU READ

Building Background

Poet and novelist Margaret Atwood says that spending a large part of her childhood in the Canadian wilderness aided her development as a writer. With “no theaters, movies, parades, or very functional radios,” she had plenty of time for meditation and reading. She produced her first award-winning book of poems, *The Circle Game*, while still in her twenties.

In *The Penelopiad*, Atwood tells the story of the *Odyssey* from Penelope’s point of view. Atwood writes,

“Homer’s *Odyssey* is not the only version of the story.” The tale of Odysseus, she explains, came out of Greek oral tradition, which means that the myth would have been told differently by different storytellers. She takes on the role of storyteller, and provides a new version of the tale.

 **Author Search** For more about Margaret Atwood, go to www.glencoe.com.

What can I tell you about the next ten years? Odysseus sailed away to Troy. I stayed in Ithaca. The sun rose, traveled across the sky, set. Only sometimes did I think of it as the flaming chariot of Helios.¹ The moon did the same, changing from phase to phase. Only sometimes did I think of it as the silver boat of Artemis.² Spring, summer, fall, and winter followed one another in their appointed rounds. Quite often the wind

1. *Helios* is the Greek god of the sun.

2. *Artemis* is the Greek goddess of the Moon.

blew. Telemachus grew from year to year, eating a lot of meat, indulged by all.

We had news of how the war with Troy was going: sometimes well, sometimes badly. Minstrels sang songs about the notable heroes—Achilles, Ajax, Agamemnon, Menelaus, Hector, Aeneas,³ and the rest. I didn’t care about them: I waited only for news of Odysseus. When would he come back and relieve my boredom? He too

3. These men were the heroes of Homer’s *Iliad*, his account of the battle of Troy.

appeared in the songs, and I relished those moments. There he was making an inspiring speech, there he was uniting the quarreling factions,⁴ there he was inventing an astonishing falsehood, there he was delivering sage advice, there he was disguising himself as a runaway slave and sneaking into Troy and speaking with Helen⁵ herself, who—the song proclaimed—had bathed him and anointed him with her very own hands.

I wasn't so fond of that part.

Finally, there he was, concocting the stratagem of the wooden horse filled with soldiers.⁶ And then—the news flashed from beacon to beacon—Troy had fallen. There were reports of a great slaughtering and looting in the city. The streets ran red with blood, the sky above the palace turned to fire; innocent boy children were thrown off a cliff, and the Trojan women were parceled out as plunder, King Priam's daughters among them. And then, finally, the hoped-for news arrived: the Greek ships had set sail for home.

And then, nothing.

Day after day I would climb up to the top floor of the palace and look out over the harbor. Day after day there was no sign. Sometimes there were ships, but never the ship I longed to see.

Rumors came, carried by other ships. Odysseus and his men had got drunk at their first port of call and the men had mutilated, said some; no, said others, they'd eaten a magic plant that had caused them to lose their memories, and Odysseus had saved them by having them tied up and carried onto the ships. Odysseus had been in a fight with a giant one-eyed Cyclops, said some;

4. A *faction* is a small group within a larger group.
 5. *Helen* refers to Helen of Troy, who was, according to myth, the most beautiful woman in Greece and the cause of the Trojan war.
 6. The *wooden horse* refers to Odysseus's successful plan to get inside the fortress at Troy by building a gigantic wooden horse and offering it as a gift of peace. The Trojans accepted the gift, not knowing that Greek soldiers were hiding inside it.

no, it was only a one-eyed tavern keeper, said another, and the fight was over non-payment of the bill. Some of the men had been eaten by cannibals, said some; no, it was just a brawl of the usual kind, said others, with ear-bitings and nosebleeds and stabbings and eviscerations.⁷ Odysseus was the guest of a goddess on an enchanted isle, said some; she'd turned his men into pigs—not a hard job in my view—but had turned them back into men because she'd fallen in love with him and was feeding him unheard-of delicacies prepared by her own immortal hands; no, said others, he was sponging off⁸ the woman.

Needless to say, the minstrels took up these themes and embroidered them considerably. They always sang the noblest versions in my presence—the ones in which Odysseus was clever, brave, and resourceful, and battling supernatural monsters, and beloved of goddesses. The only reason he hadn't come back home was that a god—the sea-god Poseidon, according to some—was against him, because a Cyclops crippled by Odysseus was his son. Or several gods were against him. Or the Fates. Or something. For surely—the minstrels implied, by way of praising me—only a strong divine power could keep my husband from rushing back as quickly as possible into my loving—and lovely—wifely arms.

The more thickly they laid it on, the more costly were the gifts they expected from me. I always complied. Even an obvious fabrication⁹ is some comfort when you have few others.

7. *Evisceration* means "the removal of internal organs."
 8. Here, *sponging off* means "living at the expense of."
 9. A *fabrication* is a lie or a made-up story.

Quickwrite

What impression do you have of Penelope's character after reading this selection? Write a paragraph addressing how Atwood's version of Penelope's point of view affects your impression of the events and characters in the *Odyssey*.

Wrap-Up: Comparing Literature Across Genres

- *Odyssey* by Homer
- *Ithaca* by C. P. Cavafy
- *An Ancient Gesture* by Edna St. Vincent Millay
- *Waiting from The Penelopiad* by Margaret Atwood

COMPARING THE **Big Idea** Journeys

Writing What role do journeys play in each of these selections? In what ways are the journeys similar? In what ways are they different? Create a chart to organize your ideas about the ways journeys are important to each of these selections. Then write a short essay comparing and contrasting the role of the Big Idea in the selections.

Selection	Who Is Traveling	Purpose of Journey	Speaker's Attitude
<i>Odyssey</i>	Odysseus	to return home	
<i>Ithaca</i>			
<i>An Ancient Gesture</i>			
<i>Waiting</i>			

COMPARING Theme

Partner Activity With a partner, discuss the themes of each of these selections. What attitudes about life and human nature do each of these works convey? How are these attitudes similar or different? In your discussion, address the following questions, referring to specific places in the texts to support your answers.

COMPARING Author's Meaning

Group Activity In a small group, discuss the author's overall meaning in each selection. Then work separately, each looking closely at the action or actions of one character in one of the selections. What do you think the author means to tell the reader by describing this action in the way he or she does? Meet with your group to share your ideas.



Julia at Start Point, Devon, 1992. O'Rourke, Robert. Oil on canvas, 17 × 21 in. London.

OBJECTIVES

- Compare works associated with Greek mythology.
- Compare and contrast thematic elements.
- Analyze author's meaning.

Media Link to the Odyssey

Preview the Article

In "Leaving It All Behind," journalist Susan Jakes tracks Mo Yunxiu, a seventeen-year-old girl from rural China who hopes to build a new life in the city of Shenzhen.

- 1. Read the deck, or the sentence in large type that appears next to the title. What do you predict the outcome of this article will be?
2. Scan the captions to the photographs. In your opinion, what do they say about the girl in the photographs?

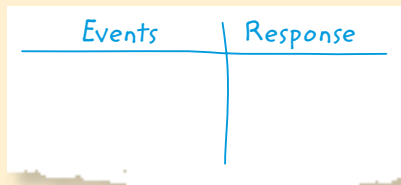
Set a Purpose for Reading

Read to discover the purpose and outcome of Mo Yunxiu's journey to Shenzhen.

Reading Strategy

Responding to Events

Responding to events involves telling what you like, dislike, or find interesting or surprising about the events in a selection. Reacting in a personal way to what you read helps you enjoy and remember the selection. As you read "Leaving It All Behind," take notes on the events that occur and how you respond to them. Use a graphic organizer like the one below.



OBJECTIVES

- Respond personally, analytically, and critically to events in a written text, providing examples of how a text influences lives and roles in society.
• Express and support assertions about responses to events in a text.
• Use a text to defend, clarify, and analyze responses and interpretations.



Leaving It All Behind

With \$100 in her pocket, a teenage girl bids farewell to life in rural China and heads to the big city in search of work.

By SUSAN JAKES

FOR THE FIRST 20 MINUTES OF HER NEW LIFE IN Shenzhen, Mo Yunxiu stood perfectly still. Behind her, sleeper coaches rolled, groaning into the city's crowded bus depot. Ahead stretched a tangle of freeways, already teeming at 10 a.m. on a Sunday. A plastic bag containing a package of sour plums, a water bottle, and the remains of a loaf of sliced bread—snacks left over from the overnight ride—hung from her left wrist. Her right hand gripped the handle of a small suitcase on wheels, and she leaned against it stiffly, as if for support.

The Promise of the City

Mo said nothing, but it was clear that she had a lot on her mind. She was 17 years old, and farther from her farm in Guangxi province than she'd ever been. She knew no one in Shenzhen, and had nowhere specific to go. This was a place she'd dreamed about. She had seen pictures of Shenzhen's high-tech factories on television, and she pictured herself working in one, wearing a smart uniform and making a good salary. But her dream had left out the scenes between the arrival of her bus and her arrival in paradise.

At last, for no discernible reason, Mo moved. She walked uncertainly, and very quietly asked a policeman for directions

to the nearest bus stop. There, she stood silently again for 20 minutes, looking at the buses come and go. Finally, she asked a stranger where to find a cheap place to stay. Within minutes Mo was back on a bus, pressing her face to the window, watching the sprawl of her new home slip by. Our arrival in Shenzhen had been fraught with anticipation: for Mo because she had so much riding on this journey; for me because I was writing about what would happen to her.

I'd told Chinese friends that I wanted to find a country girl lured from her home by the promise of the city. Mo had been introduced to me by her cousin, a tour guide in Yangshuo, a vacation spot on the Li River



NO PLACE LIKE HOME

Mo (in jeans and sneakers) spent one last day at the family farm before joining China's vast migrant workforce.

MARK LEONG/REDUX



MARK LEONG/REDUX

about 400 hundred miles from Shenzhen. When I met Mo, I thought she was all wrong. I wanted a typical migrant—whatever that meant—and Mo had tinted hair and stylish, bleach-stripped jeans. After a three-month stay with her cousin, she already seemed a bit worldly.

Mo had been one of the best students in her middle school, but high school cost \$500 a year—nearly seven times her farmer family's annual income. If she got a decent job in Shenzhen, she figured, she could save enough money in a year or two to attend a vocational school and learn a skill, like computer programming or English, which in turn could get her a better job. She wanted to build a new house for her parents and treat herself to "one of those tape recorders, the kind with the earphones that you can listen to in bed before you fall asleep." She believed Shenzhen had the power to

change her life.

I was impressed by Mo's determination—and by her courage. She had only \$100 when she boarded the bus in Yangshuo. It seemed to me an incredibly risky proposition, but when I'd pressed her to tell me how she would manage, she just shrugged her shoulders. She'd work it out when she got there. "Bu yaojin," Mo would often say: "It's not serious."

But now that she'd arrived in Shenzhen, it all felt very serious. I started to worry that the trip had been a mistake. Mark Leong, the photographer, and I had agreed to try our best to observe Mo without interfering in her

decisions; we'd agreed to intercede only if we thought she was putting herself in danger. Now we wondered if we'd been irresponsible to put so much faith in the dreams of a 17-year-old who'd never been more than three hours away from home.

Saying Good-bye

Two days before leaving Yangshuo for Shenzhen, Mo had returned to her parents' farm to say good-bye. Mo's father, Li Simin, had come to the village of Matou in 1972 to marry. His wife's family had lived in Matou, a village of about 50 households, for generations. Neither of Mo's parents had ever traveled outside Guangxi province. "Being a farmer is relatively difficult," Li told me, but he sounded modestly satisfied with what he'd achieved. The family ate the rice he grew, raised pigs, and grew oranges and pomelos for cash—about \$75 most years—and could now afford to eat meat a few times a month.

The mud-brick house was comfortably cool and airy. Its four rooms were clean and furnished with the barest of necessities. The only decorations were some calendars tacked to one wall, and a row of Mo's certificates of academic merit hung neatly on another. In the corner sat a television the family bought for about \$120 in 2000, its edges still cushioned in blocks of Styrofoam.

Li clearly had a soft spot for his only daughter. But he had no reservations about her decision to move to Shenzhen. "I couldn't leave," he explained, "I didn't have the right requirements. But now things are better. If kids want to go, they can just go." Besides, he added with a small laugh, Mo was stubborn. When

she was little she'd once refused to go to school for a whole year.

In the afternoon, Mo took a walk through the fields, showing off the rosebush and the two geraniums she had planted when she was a student. Ever since she could remember, Mo said, she had been told that she lived in one of the world's most beautiful places. Not having ever seen other places, she had been skeptical. But the grandeur of the landscape was unmistakable. The expanse of limestone hills and rice fields made me wonder if she would feel bereft when she left it behind.

Now it was time to leave. I expected an emotional farewell. Instead, Mo simply told her parents that she was leaving, tousled her young niece's hair, and walked toward the road without looking back.

The Job Search

The local Shenzhen bus dropped us off close to the center of downtown. The buildings were more than 20 stories high. When an alley plastered with signs for boardinghouses came into view, I heaved a sigh of relief. The neighborhood looked promising: crowded and poor, but not seedy. Mo's eyes were fixed on the ground. There were people all around, but Mo didn't ask anyone for advice. Once or twice I asked her where she was going: she said she didn't know. Eventually we wound up where we had begun. Mo slipped into the first boardinghouse we'd seen and emerged a few minutes later with her first smile of the day. She'd found a room. It was just big enough to hold a single bed, an electric fan, and a plastic basin for washing clothes. It looked safe. It cost \$3 a night.

After lunch, Mo started to look for work. We walked all afternoon



INTO THE URBAN JUNGLE
After arriving in Shenzhen, Mo wandered its streets seeking a cheap but safe place to live.

MARK LEONG/REDUX

along wide roads lined with skyscrapers. I recognized them as luxury apartments, and could tell that we wouldn't find factories in this neighborhood. But Mo couldn't discern this, and I reminded myself that people aren't born with an understanding of how cities work.

“People aren't born with an understanding of how cities work.”

Even here, though, Shenzhen revealed itself as a city thriving on migrant labor. At one intersection, we came across a bulletin board full of job announcements, mostly for hotel workers and security guards.

The salaries were high—up to \$200 per month—and most employers wanted applicants under the age of 30. While Mo studied the board, a couple of men walked up and offered unsolicited advice. “Don't believe these ads,” they told her. “They're fakes. They trick you into paying deposits, and then they disappear.”

That night, Mo washed one of her three sets of clothes and hung them in my room to dry—hers was too small. “Tomorrow,” she said, spreading a Shenzhen map on my bed, “we'll go to Longhua.” Earlier this year, a woman from her village had come home and said that she'd worked in a factory in this industrial, Shenzhen satellite town, but that was all Mo knew. “I think Longhua has a lot of

factories,” said Mo, “but I guess they don’t put them on the map.” She was wearing a nightgown with a teddy bear on it, and she looked exhausted and very young.

The next morning, Mo got on the wrong bus and found herself heading in the opposite direction from Longhua. She had wasted a 3-yuan fare, about 40¢. We crossed the street, paid another fare, and Mo spent the hour-long ride with her head in her hands, feeling carsick. At the Longhua stop, Mo squatted on the sidewalk for nearly half an hour. Behind her was a giant sign for the Star River Talent Market, an employment agency. For a long time she seemed not to see it.

The Star River office had a giant bulletin board cluttered with hand-painted and computer-printed job listings. Mo wrote down the address of a factory looking for “ordinary workers,” and we tried to find it. The search for the Meiyu Electric Works ate up the rest of the day. First we

walked, passing factory upon factory with signs on their doors advertising vacancies. Then we took a bus in the wrong direction. We reached Meiyu four hours later on motorcycle taxis. By the time we arrived, the job Mo wanted had been filled.

“I thought it would be smaller and the factories would be easier to find. It’s a bad place.”

—MO YUNXIU,
17-year-old migrant worker

Looking for the bus stop to get back to Shenzhen, Mo got lost again. Eventually, in desperation, she overcame her aversion to asking directions, and we boarded our last bus of the day. By then Mo had spent more than \$2 on bus fares. She hadn’t had lunch. “Longhua isn’t what I’d expected,” she said. “I thought it

would be smaller and the factories would be easier to find. It’s a bad place.” Tomorrow, she said, she would stay closer to her base. “There was a moment today,” she whispered, “when I didn’t think I’d find my way back.”

That night, I left Mo and went to find an Internet café. When I called the boardinghouse to say I was on my way back, Mo sounded giddy: “Can I tell you something? While you were out, I found a job.” The next morning, she bounced in her chair as she related the story. On the bus back from Longhua, she had spotted a restaurant with a “Help Wanted” sign in the window. Later, she retraced the route, found the restaurant, and waited an hour for the manager. He offered her a waitressing job on the spot. The salary was only 500 yuan, or \$60, a month, but the job came with free room and board. “I was so happy last night,” said Mo, “I thought I was going to die.”

Working Girl

I walked with her to the restaurant, which was on a bustling, tree-lined street. While Mo went inside to put down a 260-yuan (\$30) deposit for her uniform, I noticed that the restaurant was open 24 hours a day. There were grandparents playing with babies right outside, and the neighborhood seemed safe. A cab driver said the restaurant was known for 24-hour dim sum, a brunch or light meal.

Mo emerged a few hours later with a shiny tag stamped with her employee number—and an enormous smile. That afternoon, we shopped for necessities. Mo weighed each purchase heavily. She bought a ceramic mug for 3 yuan instead of a 5-yuan plastic mug with a cartoon character.

JOB SEARCH

Mo visited an employment agency, took a motorcycle taxi to a factory, and got lost on buses.



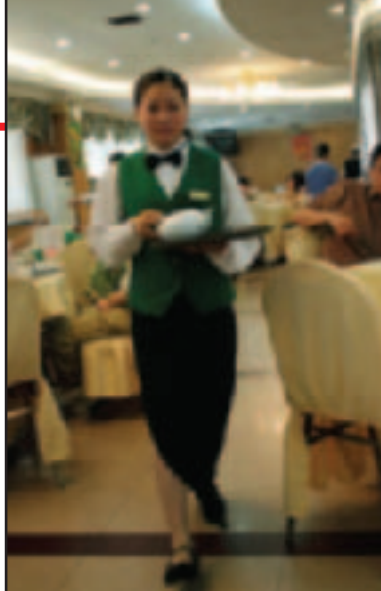
MARK LEONG/REDUX

Informational Text

After buying a towel to use as a blanket (22 yuan), she decided she could live without a pillow. A blue plastic bowl to wash her clothes cost 4 yuan—twice as much as it would have been at home, she said. Her one extravagance was a fork. It cost more than a pair of chopsticks, but for some reason she wanted it badly. Her bill for the day came to \$5—the most money Mo had ever spent.

After her first day at the restaurant, Mo and I parted ways. A week later, I returned to watch her on the job. She was working up to 11 hours a day, seven days a week. Her feet were sore from standing in the flimsy cloth shoes she had to wear with her uniform; her wrists ached from carrying heavy trays. The older waitresses didn't talk to her except to order her around. She was tired, but it wasn't serious, she said.

As the weeks wore on, her stamina grew but her enthusiasm dimmed. After a solid month of work, she still hadn't received a cent of her salary. She'd decided she wanted to work elsewhere, or just head back to Yangshuo. But, to prevent her leaving, her boss wouldn't pay her and refused to



LANDING ON HER FEET

After only two days of searching, Mo found a job—waitressing in a 24-hour dim-sum restaurant.

MARK LEONG/REDUX

had a new plan. Her boss—who still had yet to pay her salary—told her he wasn't letting her quit because she was a hard worker. Flattered, Mo reckoned she could take it a little longer until he found someone to replace her. With her usual optimism, she assured me the money would come eventually and that for now she was fine without it. As soon as she was paid, she'd decided, she would head home.

No Place Like Home

"I've figured it out," she told me exuberantly. "I'll go back to Yangshuo and work two jobs. At night I'll waitress at a café and practice speaking English with the customers, and during the day I'll try to find people to let me be their tour guide." The money, she admitted, might not be as good but at least she would be near her family. She could always return to Shenzhen if she changed her mind, knowing now that she could make it on her own. "Shenzhen was fine," she said, "but home will be better."

—Updated 2005, from
TIME Asia, July 26/August 2, 2004

refund the 260-yuan deposit she'd paid him for her uniform. She had no contract. She was trapped.

Just before the end of her second month, we met again. I was shocked at how different Mo looked. Her smile was just as broad, but the ruddiness in her cheeks had gone. She was so pale that her skin had an almost greenish cast. She was now on the night shift, walking the empty streets with a friend after she finished work at 2:30 a.m., then sleeping during the day. But she

RESPONDING AND THINKING CRITICALLY

Respond

1. How do you feel about the journalist Susan Jakes's decision to follow Mo and observe her life?

Recall and Interpret

2. (a) How did Mo get the job at the restaurant?
(b) What does this say about her character?
3. (a) Why did Mo get lost so often? (b) How might she have better prepared for her journey?
4. (a) What happened at Mo's job after two months?
(b) Why do you think she reacted the way she did?

Analyze and Evaluate

5. (a) What preconceptions did the writer have about migrant workers? (b) Do you think her preconceptions of migrants interfered with her portrayal of Mo? Why or why not?
6. What details does the writer use to illustrate Mo's youthful and energetic demeanor?

Connect

7. Jakes wrote that Mo "believed Shenzhen had the power to change her life." Based on the outcome of the article, what do you think Mo may have learned from her journey?

Over Hill and Under Hill from *The Hobbit*

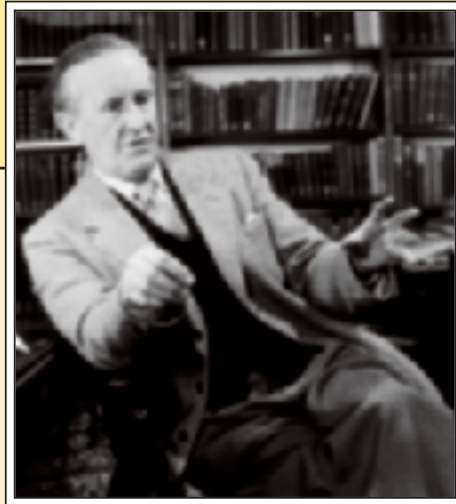
MEET J. R. R. TOLKIEN

The *Lord of the Rings* is probably the most well-known fantasy story ever written and undoubtedly the most important. Even before the award-winning movies were produced, the popular trilogy sold millions of copies. *The Lord of the Rings* trilogy, however, is a sequel to one of J. R. R. Tolkien's most successful works, *The Hobbit*. Indeed, *The Hobbit* is the starting place for the fantasy world that has been embraced by readers, viewers, and video gamers worldwide.

A Young Orphan Born in South Africa, Tolkien returned to his parents' birthplace, England, when he was three and a half years old. Tolkien was four when his father died. His mother died a few years later, and a Roman Catholic priest became Tolkien's guardian.

As a young student, Tolkien developed a passion for languages. He studied Latin and Greek, and taught himself Welsh, Old and Middle English, Old Norse, Gothic, and Finnish. Eventually, Tolkien became a professor of language and literature at Oxford University. His knowledge and love of languages would help to inspire all of his work. Drawing upon his familiarity with various Northern European and other ancient literatures, he invented entire languages and used them in his stories. In fact, he created a complete world of his own, with a distinctive history and a variety of civilizations.

A Hobbit Is Born The story of how *The Hobbit* was born is well known to Tolkien fans. One hot summer day while Tolkien was correcting papers at Oxford, his mind began to wander. Soon, he was scribbling in an examination book. He wrote: "In a hole in the ground there lived a hobbit." In Tolkien's imagination, the hobbit was a little creature, reminiscent of a rustic human being, but much smaller, and very fond of his or her comforts and meals.



"I always in writing start with a name. Give me a name and it produces a story, not the other way about normally."

—J. R. R. Tolkien

Fame and Fortune The name *hobbit* went on to inspire first, the imaginary creature, and later, the adventures. Tolkien developed his ideas about the hobbit into a book, which he published in 1937. At first it was popular among children, but Tolkien insisted that children were not the intended audience. Seventeen years later, he published the first volume of *The Lord of the Rings*. By the late 1960s, his fame was widespread. Tolkien fan clubs sprang up all over America and elsewhere.

Tolkien was also an important scholar and translator. But he acknowledged that he would be remembered most of all as the author of *The Lord of the Rings*.

J. R. R. Tolkien was born in 1892 and died in 1973.

LiteratureOnline Author Search For more about J. R. R. Tolkien, go to www.glencoe.com.

Connecting to the Story

You are about to enter a world inhabited by dwarves, wizards, goblins, and other fantastic creatures. Before you read this excerpt from *The Hobbit*, think about the following questions:

- Why do you think artists create fantastical, imaginary worlds?
- How do you deal with hardships and other obstacles?

Building Background

Bilbo Baggins is a hobbit: a small, human-like creature who lives in a hobbit hole. One day, Gandalf, a wise old wizard, asks Bilbo to join him and thirteen dwarves on a great adventure to reclaim the dwarves' treasure. Bilbo, an unlikely hero, does not want to leave his comfortable home, but he sets out with the group on a long journey that involves encounters with trolls, giants, goblins, elves, wargs, and even humans. In this excerpt, which occurs early in the novel, the group has just left Elrond, the leader of the elves at Rivendell. Elrond has given the group ponies and helpful advice.

Setting Purposes for Reading


Big Idea Journeys

As you read, think about how a journey can be an adventure into the unknown, as well as a kind of test.

Literary Element Motif

A **motif** is a significant word, phrase, image, idea, or other element repeated throughout a literary work and related to the theme. Common motifs in hero stories include good and evil, light and darkness, and awareness and deception. As you read the excerpt from *The Hobbit*, note how each character and place is described. Are any characters or places associated with light or darkness? Good or evil?

- See Literary Terms Handbook, p. R1

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

Reading Strategy Comparing and Contrasting Characters

When you **compare and contrast characters**, you look for similarities and differences in the way characters think, look, and act. You even look for similarities and differences in the way that characters are presented. For example, you can compare and contrast main characters that are described in great detail with minor characters that are described in only a few words.

Reading Tip: Making a Chart As you read, use a chart to record the names of main characters and minor characters.

Main Characters	Minor Characters
Gandalf	Elrond

Vocabulary

uncanny (un kan' ē) *adj.* not normal or natural; seemingly supernatural in origin; p. 1037 *Ruth could predict the outcome of every football game with uncanny precision.*

paraphernalia (par' ə fər nāl' yə) *n.* personal items or equipment; p. 1040 *Amanda laid out all her hiking and climbing paraphernalia before deciding what to pack for the expedition.*

ingenious (in jēn' yəs) *adj.* especially clever, inventive, or original; p. 1041 *His solution to their problem was ingenious.*

horde (hōrd) *n.* crowd, throng, or swarm; p. 1044 *The horde of angry Vikings swept through the English town, pillaging and destroying houses.*

Vocabulary Tip: Context Clues Context clues are words, phrases, and sentences that surround an unfamiliar word and hint at its meaning. Context clues can take many forms, including synonyms, antonyms, restatements, definitions, and examples.

OBJECTIVES

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

- identifying and analyzing motif
- comparing and contrasting characters

- recognizing an intrusive narrator
- writing an evaluative essay

Over Hill and Under Hill

from *The Hobbit*

J. R. R. Tolkien

There were many paths that led up into those mountains, and many passes over them. But most of the paths were cheats and deceptions and led nowhere or to bad ends; and most of the passes were infested by evil things and dreadful dangers. The dwarves and the hobbit, helped by the wise advice of Elrond and the knowledge and memory of Gandalf, took the right road to the right pass.

Long days after they had climbed out of the valley and left the Last Homely House¹ miles behind, they were still going up and up and up. It was a hard path and a dangerous path, a crooked way and a lonely and a long. Now they could look back over the lands they had left, laid out behind them far below. Far, far away in the West, where things were blue and

faint, Bilbo knew there lay his own country of safe and comfortable things, and his little hobbit-hole. He shivered. It was getting bitter cold up here, and the wind came shrill among the rocks. Boulders, too, at times came galloping down the mountain-sides, let loose by mid-day sun upon the snow, and passed among them (which was lucky), or over their heads (which was alarming). The nights were comfortless and chill, and they did not dare to sing or talk too loud, for the echoes were **uncanny**, and the silence seemed to dislike being broken—except by the noise of water and the wail of wind and the crack of stone.

“The summer is getting on down below,” thought Bilbo, “and haymaking is going on and picnics. They will be harvesting and

1. The *Last Homely House* is the name of Elrond's home in Rivendell.

Big Idea **Journeys** How would you describe this journey?

Vocabulary

uncanny (un kan' ē) *adj.* not normal or natural; seemingly supernatural in origin

blackberrying, before we even begin to go down the other side at this rate." And the others were thinking equally gloomy thoughts, although when they had said good-bye to Elrond in the high hope of a midsummer morning, they had spoken gaily of the passage of the mountains, and of riding swift across the lands beyond. They had thought of coming to the secret door in the Lonely Mountain,² perhaps that very next first moon of Autumn—"and perhaps it will be Durin's Day"³ they had said. Only Gandalf had shaken his head and said nothing. Dwarves had not passed that way for many years, but Gandalf had, and he knew how evil and danger had grown and thriven⁴ in the Wild, since the dragons had driven men from the lands, and the goblins had spread in secret after the battle of the Mines of Moria.⁵ Even the good plans of wise wizards like Gandalf and of good friends like Elrond go astray sometimes when you are off on dangerous adventures over the Edge of the Wild; and Gandalf was a wise enough wizard to know it.

He knew that something unexpected might happen, and he hardly dared to hope that they would pass without fearful adventure over those great tall mountains with lonely peaks and valleys where no king ruled. They did not. All was well, until one day they met a thunderstorm—more than a thunderstorm, a thunder-battle. You know how terrific a really big thunderstorm can be down in the land and in a river-valley; especially at times when two great thunderstorms meet and clash. More terrible still are thunder and lightning in the mountains at night, when storms come up from East and West and make war. The lightning splinters on the peaks, and rocks shiver,

2. *Lonely Mountain* is the dwarves' ultimate destination.

3. *Durin's Day* is the dwarf new year.

4. *Thriven* means "prospered" or "increased."

5. The battle at the *Mines of Moria* occurred before *The Hobbit* begins and involved the ancestors of Thorin, the dwarf who is leading the journey described here.

Reading Strategy Comparing and Contrasting

Characters How does Gandalf's knowledge of what lies ahead compare with Bilbo's and the dwarves' knowledge?

and great crashes split the air and go rolling and tumbling into every cave and hollow; and the darkness is filled with overwhelming noise and sudden light.

Bilbo had never seen or imagined anything of the kind. They were high up in a narrow place, with a dreadful fall into a dim valley at one side of them. There they were sheltering under a hanging rock for the night, and he lay beneath a blanket and shook from head to toe. When he peeped out in the lightning-flashes, he saw that across the valley the stone-giants were out, and were hurling rocks at one another for a game, and catching them, and tossing them down into the darkness where they smashed among the trees far below, or splintered into little bits with a bang. Then came a wind and a rain, and the wind whipped the rain and the hail about in every direction, so that an overhanging rock was no protection at all. Soon they were getting drenched and their ponies were standing with their heads down and their tails between their legs, and some of them were whinnying with fright. They could hear the giants guffawing⁶ and shouting all over the mountainsides.

"This won't do at all!" said Thorin, "If we don't get blown off, or drowned, or struck by lightning, we shall be picked up by some giant and kicked sky-high for a football."

"Well, if you know of anywhere better, take us there!" said Gandalf, who was feeling very grumpy, and was far from happy about the giants himself.

The end of their argument was that they sent Fili and Kili to look for a better shelter. They had very sharp eyes, and being the youngest of the dwarves by some fifty years they usually got these sort of jobs (when everybody could see that it was absolutely no use sending Bilbo). There is nothing like looking, if you want to find something (or so Thorin said to the young dwarves). You

6. *Guffawing* means "laughing loudly."

Literary Element **Motif** How does this description of the dark thunderstorm help illustrate the danger that surrounds Bilbo and his friends?



Mountain Landscape with Firtrees in the Torrent, after 1591. Joos de Momper. Oil on oak, 53 × 71.5 cm. Collection of Gemäldegalerie, Alte Meister, Dresden, Germany.

Viewing the Art: How does the journey pictured here compare with the journey Bilbo, Gandalf, and the dwarves are on?

certainly usually find something, if you look, but it is not always quite the something you were after. So it proved on this occasion.

Soon Fili and Kili came crawling back, holding on to the rocks in the wind. “We have found a dry cave,” they said, “not far round the next corner; and ponies and all could get inside.”

“Have you *thoroughly* explored it?” said the wizard, who knew that caves up in the mountains were seldom unoccupied.

“Yes, yes!” they said, though everybody knew they could not have been long about it; they had come back too quick. “It isn’t all that big, and it does not go far back.”

That, of course, is the dangerous part about caves: you don’t know how far they go back, sometimes, or where a passage behind may lead to, or what is waiting for

you inside. But now Fili and Kili’s news seemed good enough. So they all got up and prepared to move. The wind was howling and the thunder still growling, and they had a business getting themselves and their ponies along. Still it was not very far to go, and before long they came to a big rock standing out into the path. If you stepped behind, you found a low arch in the side of the mountain. There was just room to get the ponies through with a squeeze, when they had been unpacked and unsaddled. As they passed under the arch, it was good to hear the wind and the rain outside instead of all about them, and to feel safe from the giants

Reading Strategy Comparing and Contrasting

Characters Do either Fili or Kili exhibit character traits that set them apart from each other or the other dwarves? Explain.

and their rocks. But the wizard was taking no risks. He lit up his wand—as he did that day in Bilbo’s dining-room that seemed so long ago, if you remember—and by its light they explored the cave from end to end.

It seemed quite a fair size, but not too large and mysterious. It had a dry floor and some comfortable nooks.⁷ At one end there was room for the ponies; and there they stood (mighty glad of the change) steaming, and champing in their nosebags. Oin and Gloin wanted to light a fire at the door to dry their clothes, but Gandalf would not hear of it. So they spread out their wet things on the floor, and got dry ones out of their bundles; then they made their blankets comfortable, got out their pipes and blew smoke rings, which Gandalf turned into different colors and set dancing up by the roof to amuse them. They talked and talked, and forgot about the storm, and discussed what each would do with his share of the treasure (when they got it, which at the moment did not seem so impossible); and so they dropped off to sleep one by one. And that was the last time that they used the ponies, packages, baggages, tools, and **paraphernalia** that they had brought with them.

It turned out a good thing that night that they had brought little Bilbo with them, after all. For, somehow, he could not go to sleep for a long while; and when he did sleep, he had very nasty dreams. He dreamed that a crack in the wall at the back of the cave got bigger and bigger, and opened wider and wider, and he was very afraid but could not call out or do

anything but lie and look. Then he dreamed that the floor of the cave was giving way, and he was slipping—beginning to fall down, down, goodness knows where to.

At that he woke up with a horrible start, and found that part of his dream was true. A crack had opened at the back of the cave, and was already a wide passage. He was just in time to see the last of the ponies’ tails disappearing into it. Of course he gave a very loud yell, as loud a yell as a hobbit can give, which is surprising for their size.

Out jumped the goblins, big goblins, great ugly-looking goblins, lots of goblins, before you could say *rocks and blocks*. There were six to each dwarf, at least, and two even for Bilbo; and they were all grabbed and carried through the crack, before you could say *tinder and flint*. But not Gandalf. Bilbo’s yell had done that much good. It had wakened him up wide in a splintered second, and when goblins came to grab him, there was a terrific flash like lightning in the cave, a smell like gunpowder, and several of them fell dead.

The crack closed with a snap, and Bilbo and the dwarves were on the wrong side of it! Where was Gandalf? Of that neither they nor the goblins had any idea, and the goblins did not wait to find out. They seized Bilbo and the dwarves and hurried them along. It was deep, deep, dark, such as only goblins that have taken to living in the heart of the mountains can see through. The passages there were crossed and tangled in all directions, but the goblins knew their way, as well as you do to the nearest post-office; and the way went down and down, and it was most horribly stuffy. The goblins were very rough, and pinched unmercifully, and chuckled and laughed in their horrible stony voices; and Bilbo was more unhappy even than when the troll had picked

“When he did sleep, he had very nasty dreams . . .”

7. *Nooks* are small areas of a room.

Literary Element **Motif** *How is the cave lit? What is the connection between light and awareness in this passage?*

Vocabulary

paraphernalia (par’əfər’nāl’yə) n. personal items or equipment

Literary Element **Motif** *What image or motif is repeated here?*

him up by his toes. He wished again and again for his nice bright hobbit-hole. Not for the last time.

Now there came a glimmer of a red light before them. The goblins began to sing, or croak, keeping time with the flap of their flat feet on the stone, and shaking their prisoners as well.

*Clap! Snap! the black crack!
Grip, grab! Pinch, nab!
And down down to Goblin-town
You go, my lad!*

*Clash, crash! Crush, smash!
Hammer and tongs! Knocker and gongs!
Pound, pound, far underground!
Ho, ho! my lad!*

*Swish, smack! Whip crack!
Batter and beat! Yammer and bleat!⁸
Work, work! Nor dare to shirk,⁹
While Goblins quaff,¹⁰ and Goblins laugh,
Round and round far underground
Below, my lad!*

It sounded truly terrifying. The walls echoed to the *clap, snap!* and the *crush, smash!* and to the ugly laughter of their *ho, ho! my lad!* The general meaning of the song was only too plain; for now the goblins took out whips and whipped them with a *swish, smack!*, and set them running as fast as they could in front of them; and more than one of the dwarves were already yammering and bleating like anything, when they stumbled into a big cavern.

It was lit by a great red fire in the middle, and by torches along the walls, and it was full of goblins. They all laughed and stamped and clapped their hands, when the dwarves (with poor little Bilbo at the back

-
8. To *yammer* is to talk loudly on and on. To *bleat* is to cry out in complaint.
9. To *shirk* is to avoid responsibility for a task.
10. To *quaff* is to drink deeply.

Big Idea **Journeys** Gandalf chose Bilbo to join this journey. Based on what you have read here, do you think it was a good choice? Explain.

Literary Element **Motif** How does this light differ from Gandalf's light?

and nearest to the whips) came running in, while the goblin-drivers whooped and cracked their whips behind. The ponies were already there huddled in a corner; and there were all the baggages and packages lying broken open, and being rummaged by goblins, and smelt by goblins, and fingered by goblins, and quarreled over by goblins.

I am afraid that was the last they ever saw of those excellent little ponies, including a jolly sturdy little white fellow that Elrond had lent to Gandalf, since his horse was not suitable for the mountain-paths. For goblins eat horses and ponies and donkeys (and other much more dreadful things), and they are always hungry. Just now, however, the prisoners were thinking only of themselves. The goblins chained their hands behind their backs and linked them all together in a line, and dragged them to the far end of the cavern with little Bilbo tugging at the end of the row.

There in the shadows on a large flat stone sat a tremendous goblin with a huge head, and armed goblins were standing round him carrying the axes and the bent swords that they use. Now goblins are cruel, wicked, and bad-hearted. They make no beautiful things, but they make many clever ones. They can tunnel and mine as well as any but the most skilled dwarves, when they take the trouble, though they are usually untidy and dirty. Hammers, axes, swords, daggers, pickaxes, tongs, and also instruments of torture, they make very well, or get other people to make to their design, prisoners and slaves that have to work till they die for want of air and light. It is not unlikely that they invented some of the machines that have since troubled the world, especially the **ingenious** devices for killing large numbers of people at once, for wheels and engines and explosions always delighted them, and also not working with their own hands more than they could help; but in those days and those wild parts they had not advanced (as it is

Vocabulary

ingenious (in jĕn' yəs) *adj.* especially clever, inventive, or original

called) so far. They did not hate dwarves especially, no more than they hated everybody and everything, and particularly the orderly and prosperous; in some parts wicked dwarves had even made alliances with them. But they had a special grudge against Thorin's people, because of the war which you have heard mentioned, but which does not come into this tale; and anyway goblins don't care who they catch, as long as it is done smart and secret, and the prisoners are not able to defend themselves.

"Who are these miserable persons?" said the Great Goblin.

"Dwarves, and this!" said one of the drivers, pulling at Bilbo's chain so that he fell forward onto his knees. "We found them sheltering in our Front Porch."

"What do you mean by it?" said the Great Goblin turning to Thorin. "Up to no good, I'll warrant!¹¹ Spying on the private business of my people, I guess! Thieves, I shouldn't be surprised to learn! Murderers and friends of Elves, not unlikely! Come! What have you got to say?"

"Thorin the dwarf at your service!" he replied—it was merely a polite nothing. "Of the things which you suspect and imagine we had no idea at all. We sheltered from a storm in what seemed a convenient cave and unused; nothing was further from our thoughts than inconveniencing goblins in any way whatever." That was true enough!

"Um!" said the Great Goblin. "So you say! Might I ask what you were doing up in the mountains at all, and where you were coming from, and where you were going to? In fact I should like to know all about you. Not that it will do you much good, Thorin Oakenshield, I know too much about your folk already; but let's have the truth, or I will prepare something particularly uncomfortable for you!"

11. Here, *warrant* means "declare."

Literary Element **Motif** *In what ways are the goblins associated with darkness? How do the goblins represent deception and evil?*

"We were on a journey to visit our relatives, our nephews and nieces, and first, second, and third cousins, and the other descendants of our grandfathers, who live on the East side of these truly hospitable mountains," said Thorin, not quite knowing what to say all at once in a moment, when obviously the exact truth would not do at all.

"He is a liar, O truly tremendous one!" said one of the drivers. "Several of our people were struck by lightning in the cave, when we invited these creatures to come below; and they are as dead as stones. Also he has not explained this!" He held out the sword which Thorin had worn, the sword which came from the Trolls' lair.¹²

The Great Goblin gave a truly awful howl of rage when he looked at it, and all his soldiers gnashed their teeth, clashed their shields, and stamped. They knew the sword at once. It had killed hundreds of goblins in its time, when the fair elves of Gondolin hunted them in the hills or did battle before their walls. They had called it Orcrist, Goblin-cleaver, but the goblins called it simply Biter. They hated it and hated worse any one that carried it.

"Murderers and elf-friends!" the Great Goblin shouted. "Slash them! Beat them! Bite them! Gnash them! Take them away to dark holes full of snakes, and never let them see the light again!" He was in such a rage that he jumped off his seat and himself rushed at Thorin with his mouth open.

Just at that moment all the lights in the cavern went out, and the great fire went off poof! into a tower of blue glowing smoke, right up to the roof, that scattered piercing white sparks all among the goblins.

12. In an earlier chapter, hungry trolls capture the group, but Gandalf tricks the trolls, and they are turned to stone. Gandalf and Thorin take their magic swords.

Reading Strategy **Comparing and Contrasting**

Characters *How is Thorin presented differently from the other dwarves?*

Reading Strategy **Comparing and Contrasting**

Characters *How does the leader of the goblins compare with Gandalf?*



The Posillipo Cave at Naples. Hubert Robert. Oil on canvas. Collection of Musée Jeanne d'Abouville, La Fere, France.

The yells and yammering, croaking, jibbering and jabbering; howls, growls and curses; shrieking and skriking, that followed were beyond description. Several hundred wild cats and wolves being roasted slowly alive together would not have compared with it. The sparks were burning holes in the goblins, and the smoke that now fell from the roof made the air too thick for even their eyes to see through. Soon they were falling over one another and rolling in heaps on the floor, biting and kicking and fighting as if they had all gone mad.

Suddenly a sword flashed in its own light. Bilbo saw it go right through the Great Goblin as he stood dumbfounded in the middle of his rage. He fell dead, and the goblin soldiers fled before the sword shrieking into the darkness.

The sword went back into its sheath. "Follow me quick!" said a voice fierce and

quiet; and before Bilbo understood what had happened he was trotting along again, as fast as he could trot, at the end of the line, down more dark passages with the yells of the goblin-hall growing fainter behind him. A pale light was leading them on.

"Quicker, quicker!" said the voice. "The torches will soon be relit."

"Half a minute!" said Dori, who was at the back next to Bilbo, and a decent fellow. He made the hobbit scramble on his shoulders as best he could with his tied hands, and then off they all went at a run, with a clink-clink of chains, and many a stumble, since they had no hands to steady themselves with. Not for a long while did they stop, and by that time they must have been right down in the very mountain's heart.

Then Gandalf lit up his wand. Of course it was Gandalf; but just then they were too busy to ask

how he got there. He took out his sword again, and again it flashed in the dark by itself. It burned with a rage that made it gleam if goblins were about; now it was bright as blue flame for delight in the killing of the great lord of the cave. It made no trouble whatever of cutting through the goblin-chains and setting all the prisoners free as quickly as possible. This sword's name was Glamdring the Foe-hammer, if you remember.¹³ The goblins just called it Beater, and hated it worse than Biter if possible. Orcrist, too, had been saved; for Gandalf had brought it along as well, snatching it from one of the terrified

13. Elrond explains the history of *Glamdring* to Gandalf in a previous chapter.

Literary Element **Motif** How does this image relate to the group's dangerous position?

guards. Gandalf thought of most things; and though he could not do everything, he could do a great deal for friends in a tight corner.

“Are we all here?” said he, handing his sword back to Thorin with a bow. “Let me see: one—that’s Thorin; two, three, four, five, six, seven, eight, nine, ten, eleven; where are Fili and Kili? Here they are! twelve, thirteen—and here’s Mr. Baggins:¹⁴ fourteen! Well, well! it might be worse, and then again it might be a good deal better. No ponies, and no food, and no knowing quite where we are, and **hordes** of angry goblins just behind! On we go!”

On they went. Gandalf was quite right: they began to hear goblin noises and horrible cries far behind in the passages they had come through. That sent them on faster than ever, and as poor Bilbo could not possibly go half as fast—for dwarves can roll along at a tremendous pace, I can tell you, when they have to—they took it in turn to carry him on their backs.

Still goblins go faster than dwarves, and these goblins knew the way better (they had made the paths themselves), and were madly angry; so that do what they could the dwarves heard the cries and howls getting closer and closer. Soon they could hear even the flap of the goblin feet, many many feet which seemed only just round the last corner. The blink of red torches could be seen behind them in the tunnel they were following; and they were getting deadly tired.

“Why, O why did I ever leave my hobbit-hole!” said poor Mr. Baggins bumping up and down on Bombur’s back.

“Why, O why did I ever bring a wretched little hobbit on a treasure hunt!” said poor Bombur, who was fat, and staggered along with the sweat dripping down his nose in his heat and terror.

At this point Gandalf fell behind, and Thorin with him. They turned a sharp corner. “About turn!”¹⁵ he shouted. “Draw your sword Thorin!”

There was nothing else to be done; and the goblins did not like it. They came scurrying round the corner in full cry, and found Goblin-cleaver, and Foe-hammer shining cold and bright right in their astonished eyes. The ones in front dropped their torches and gave one yell before they were killed. The ones behind yelled still more, and leaped back knocking over those that were running after them. “Biter and Beater!” they shrieked; and soon they were all in confusion, and most of them were hustling back the way they had come.

It was quite a long while before any of them dared to turn that corner. By that time the dwarves had gone on again, a long, long way on into the dark tunnels of the goblins’ realm.¹⁶ When the goblins discovered that, they put out their torches and they slipped on soft shoes, and they chose out their very quickest runners with the sharpest ears and eyes. These ran forward, as swift as weasels in the dark, and with hardly any more noise than bats.

That is why neither Bilbo, nor the dwarves, nor even Gandalf heard them coming. Nor did they see them. But they were seen by the goblins that ran silently up behind, for Gandalf was letting his wand give out a faint light to help the dwarves as they went along.

Quite suddenly Dori, now at the back again carrying Bilbo, was grabbed from behind in the dark. He shouted and fell; and the hobbit rolled off his shoulders into the blackness, bumped his head on hard rock, and remembered nothing more. 🌸

14. *Mr. Baggins* is Bilbo.

Literary Element **Motif** How does Gandalf represent awareness?

Vocabulary

horde (hōrd) n. crowd, throng, or swarm

15. *About turn* is a command meaning “turn around 180 degrees” or “about face.”

16. Here, *realm* means “domain” or “own area.”

Big Idea **Journeys** The goblins know the ancient history surrounding *Biter and Beater*. What does this say about the struggle between good and evil?

RESPONDING AND THINKING CRITICALLY

Respond

1. What do you think is the most otherworldly or fantastical element of this story? Explain.

Recall and Interpret

2. (a) Who is traveling on this adventure? (b) Describe the setting of this story in your own words.
3. (a) How do the goblins capture the adventurers? (b) How does Tolkien characterize the goblins?
4. (a) What happens to the captured companions? (b) What happens to Bilbo at the end of the excerpt? (c) Based on what you read in this excerpt, what do you predict will happen next?

Analyze and Evaluate

5. Bilbo and his companions' journey is full of twists and turns. How is the plot of this excerpt full of ups and downs?
6. (a) What is Gandalf's role in this story? (b) How would you describe Gandalf? Cite examples to support your analysis.
7. Do you think Bilbo is a hero? Explain.

Connect

8. **Big Idea Journeys** How would you describe this journey? Jot down three words that you think characterize this adventure. Support each of your choices with an example from the text.

VISUAL LITERACY: Fine Art

Illustrating Bilbo

In his novels, Tolkien creates an entirely new world populated with bizarre and distinctive creatures. Generations of readers, filmmakers, and other artists have enjoyed visualizing and re-creating *The Hobbit*. In fact, the first artist to illustrate the world of *The Hobbit* was Tolkien himself, who did so for the 1937 British edition.

One of the many great visual delights and challenges for artists and illustrators has been capturing the appearance and personality of each of the many characters.

Group Activity Study the illustration of Bilbo on his pony by Mikhail Belomlinsky. Discuss the following questions with your classmates.

1. How well does this illustration reflect Bilbo's appearance as he is described in this excerpt from *The Hobbit*? How well does it capture Bilbo's personality? Cite details from the text and the illustration that support your opinion.

2. What does the artist bring to the illustration that is not mentioned in the story?



Literary Element Motif

Good and evil, light and darkness, and awareness and deception can all be viewed as two sides of the same idea. In *The Hobbit*, Tolkien uses these **motifs** to advance the plot, foreshadow events, create suspense, reveal character traits, and convey themes.

1. Explain how Tolkien uses one or more of these motifs to create suspense. Cite specific passages.
2. (a) Which characters are associated with goodness and awareness? (b) Which characters are associated with evil and deception? (c) How does Tolkien's use of light and dark imagery support your observations? Cite specific examples in your response.

Review: Narrator

As you learned on pages 206–207, the **narrator** is the person who tells a story. If the narrator is a character inside the story then the story is told from the first-person point of view. If the narrator is outside the story then the story is told from the third-person point of view. Sometimes a story is told by an **intrusive narrator**—a narrator who openly comments on and evaluates characters, decisions, and actions in a story.

Partner Activity Meet with a partner to study the following passage and determine whether the narrator is inside or outside the story.

“You certainly usually find something, if you look, but it is not always quite the something you were after. So it proved on this occasion.”

1. (a) In this passage, who is the narrator addressing? (b) Does the narrator take part in the action of the story?
2. (a) Is the story told from the first-person or third-person point of view? Explain. (b) Describe the narrator's role in telling the story.
3. Find two more examples in the story where the narrator intrudes, or comments upon the story itself.

Reading Strategy Comparing and Contrasting Characters

Stock characters are flat characters who embody stereotypes. Stock characters are familiar characters that reappear in literature, such as the “evil villain,” the “beautiful princess,” and the “hard-boiled detective.”

1. (a) Do you think the Great Goblin is a stock character? Explain. (b) Do you think Gandalf is a stock character? Explain. (c) Compare and contrast the Great Goblin and Gandalf.
2. (a) Do you think Bilbo is a stock character? Explain. (b) Compare and contrast Bilbo with the goblins.

Vocabulary Practice

Practice with Context Clues Read each of the following sentences and then decide which word is closest in meaning to the boldfaced word.

1. Fred's ability to predict the weather without instruments or data is **uncanny**.
a. familiar b. eerie c. crazy
2. That store sells tons of **paraphernalia** and other things for camera buffs.
a. items b. film c. education
3. The **ingenious** plan involved reusing old cans as conductors.
a. costly b. simple c. clever
4. The **horde** was made up of thousands of fans.
a. crowd b. team c. auditorium

Academic Vocabulary

Here are two words from the vocabulary list on page R86.

device (di vīs') *n.* piece of equipment or mechanism for a special purpose

detect (di tekt') *v.* to discover the presence, existence, or fact of

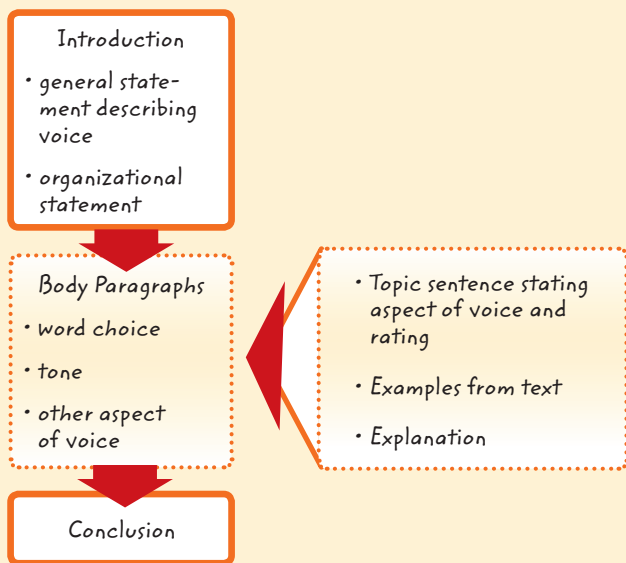
Practice and Apply

1. What **devices** have the goblins developed?
2. How does Bilbo **detect** the crack in the cave?

Writing About Literature

Respond to Voice How would you characterize the narrator’s voice in this excerpt from *The Hobbit*? Is it formal, knowing, enthusiastic, or something else? Write an essay in which you rate, on a scale of 1 to 10, Tolkien’s use of diction, tone, and one other element that contributes to voice, such as description or point of view.

Begin your essay with a general statement that describes the voice used in *The Hobbit*. Also, in your introduction, be sure to provide a statement that explains the three aspects of voice that you intend to discuss. This will help you to organize your essay. In separate paragraphs, rate each facet of the voice. Be sure to include one or more examples from the text in each body paragraph, and clearly explain your examples and rating. When you draft, follow a plan like this one:



After completing your draft, have a peer reviewer read it and suggest revisions. Then proofread and edit your work to correct errors in spelling, grammar, and punctuation.

Tolkien’s Language and Style

Using Gerunds One way that Tolkien brings the goblins and their world of darkness to life is by using gerunds—verb forms that end in *-ing* and that function as nouns in a sentence. While gerunds look like verbs and other verb forms called participles, they are always either subjects or objects. Tolkien uses gerunds to create suspense and a sense of continuing action. Note how each gerund functions as a noun in this sentence:

The yells and yammering, croaking, jibbering and jabbering; howls, growls and curses; shrieking and skriking, that followed were beyond description.

Tolkien is a very careful and crafty writer; the gerunds in this sentence allow you to hear the terrifying sounds the goblins make. His language is both descriptive and immediate. Notice how the gerund is a stronger, more active and interesting choice in these sentences:

Haymaking was going on in the valley below.

(instead of *They were making hay in the valley below.*)


“Fighting dragons is good exercise,” the hero glibly said.

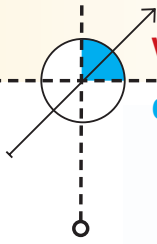
(instead of *“To fight dragons is good exercise,” the hero glibly said.*)

Activity Find three more examples of gerunds in this story. Be careful not to confuse them with other verb forms ending in *-ing*: remember, gerunds function as nouns (that is, subjects or objects) in a sentence. For each gerund you identify, think of a different noun or phrase that Tolkien might have used instead.

Revising Check

Gerunds Try adding gerunds to your evaluative essay about voice. Remember that many verbs drop the silent *e* before adding *-ing* (*skate, skating*) or double the final consonant (*swim, swimming*).

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



from *The Hobbit*

adapted by Charles Dixon and
illustrated by David Wenzel

Building Background

Graphic novels are longer versions of comic books and are more complex and literary in nature. Will Eisner, who wrote what is considered to be the first modern graphic novel in 1978, popularized the term “graphic novel.” In 1992 Art Spiegelman received the Pulitzer Prize for his graphic novel, *Maus: A Survivor’s Tale*. Other graphic novels that have achieved success include *Ghost World* by Daniel Clowes and *American Splendor* by Harvey Pekar; both have been adapted into films. In this graphic novel version of *The Hobbit*, Charles Dixon uses dialogue and David Wenzel illustrates the characters from the novel by J. R. R. Tolkien.

Set a Purpose for Reading

Read to discover the similarities and differences between the graphic novel version of *The Hobbit* and the original text.

Reading Strategy

Comparing and Contrasting Versions of a Story

When you **compare and contrast**, you identify the similarities and differences between two works of literature. Many elements of different works can be compared and contrasted, including theme, imagery,

use of language, characterization, and setting. As you read, take notes on the images in the graphic novel version of *The Hobbit* and how they are similar to or different from images evoked by the original text.

Images	Similarities	Differences
“There in the shadows on a large flat stone sat a tremendous goblin with a huge head, and armed goblins were standing round him carrying axes and the bent swords that they use.”	There is one large goblin. Goblins are holding axes and swords, and they surround the dwarves.	More defined facial characteristics of goblins in the graphic novel. Dialogue is also different from the original.









RESPONDING AND THINKING CRITICALLY

Respond

1. Does the graphic novel version of *The Hobbit* enhance your understanding of the original text? Why or why not?

Recall and Interpret

2. (a) What happens to the dwarves in this selection? (b) What do you think the dwarves and the goblins represent?
3. (a) What aspects of direct characterization, or statements about character, do Wenzel's illustrations convey? (b) Are the illustrations effective? Why or why not?

Analyze and Evaluate

4. (a) Why do you think Dixon did not use direct quotes from the original text of *The Hobbit*? (b) Do you think there is value in adapting literary works to other mediums? Why or why not?
5. Why do you think Dixon used dialogue instead of narration for his adaptation of *The Hobbit*?

Connect

6. Which do you prefer, imagining the characters from *The Hobbit*, or seeing illustrations of them? Why?

OBJECTIVES

- Analyze implicit relationships, such as compare and contrast relationships.

- Analyze genre elements.

Courage and Cleverness



Siegfried killing Fafner, illustration from "Puissances Secretes," c.1935. S. Schroeter. Color lithograph.

BIG IDEA

Almost every culture has its stories of humans who triumph over fate, the gods, or natural disaster. They do so not always by great strength, but often by their personal attributes, which may include courage or cleverness. The selections in Part 2 relate some of these tales. As you read them, ask yourself: Why do these stories remain popular through time?

Archetypes

What kinds of stories endure over thousands of years?

In the myth of Perseus, Danaë gives birth to the god Zeus's son, Perseus. Danaë's father, King Acrisus of Argos, wants to be rid of Danaë and her son. Acrisus places the two in a great chest and casts them adrift at sea. They drift ashore on a little island where a kind fisherman, Dictys, discovers

them and takes them in. They live with him for years as Perseus grows to manhood. Dictys's brother, Polydectes, ruler of the island, falls in love with Danaë, but he wants to get rid of Perseus. To do so, Polydectes convinces Perseus to bring him the head of a Gorgon.

Medusa was one of the Gorgons,
And they are three, the Gorgons,
each with wings
And snaky hair, most horrible
to mortals.
Whom no man shall behold and
draw again
The breath of life,
for the reason that whoever looked
at them turned instantly into stone.
It seemed that Perseus had been
led by his angry pride into making
an empty boast. No man unaided
could kill Medusa.

—Edith Hamilton, from "Perseus"



Knight on Horse Battling Dragon

Archetypes

An **archetype** is a character, thing, or pattern of events that appears repeatedly in myth, folk tales, and other literature and is something that has concerned humans deeply throughout history. For example, you may have noticed several familiar character types in the summary of the Perseus myth, such as the brave young hero, the villainous king, and the hideous monster.

The Perseus myth also involves some familiar situations: The innocents—Danaë and the child Perseus—are exposed to mortal danger. The hero undertakes a seemingly impossible task. Not all familiar characters and situations, however, are archetypes.

Stock Characters

A **stock character** is a common character type, such as the tough-guy detective, the faithful friend of the hero, or the damsel in distress whom the hero rescues. Stock characters do not have the same universal quality as archetypes, however. They may be limited to a specific culture or time period.

After a time he heard a fearful whistling: it was the dragon. His horse came galloping through the sky like an arrow shot from a bow, fire snorting from its nostrils. The dragon had the head of a serpent but the body of a man. Usually, as he approached, the palace would begin to revolve on its single pillar, even when he was many miles distant.

—Elizabeth Warner, from “Vasilisa of the Golden Braid and Ivan the Pea”

Symbol

A **symbol** is an object, person, place, or event that is literal but also represents something other than itself. Writers often use symbols to make abstract ideas or concepts concrete. For example, water represents the force of life in this Russian myth.

Next Ivan found where the magic water, the Water of Life and Death, was hidden and sprinkled some over the corpses of his brothers. They stood up, rubbing their eyes as if they had just woken from a long sleep.

—Elizabeth Warner, from “Vasilisa of the Golden Braid and Ivan the Pea”

Archetypes can be used to symbolize something else. For example, the tale of the hero defeating the monster can remind people that they too can triumph over adversity.

Myth

The word *myth* comes from the Greek *mythos*, meaning “word” or “story.” As you know, ancient people told one another stories to interpret natural events and to explain the nature of the universe and humanity. These stories, which have been passed down from one generation to another for thousands of years, are today’s myths. Virtually all ancient cultures had myths that were particular to that culture, although many of these stories had certain elements in common.

Characteristics of Most Myths

- Sought to explain things people could not otherwise understand
- Served to bind a group of people together
- Were used to set examples for both virtuous behavior and flawed behavior
- Contain supernatural elements

Ballad

A **ballad** is a song or poem that tells a story. Most ballads focus on action and dialogue rather than narration and description. Folk ballads, which typically tell the saga of thrilling, dramatic—and often catastrophic—events, were passed on by word of mouth for generations before being written down. As such, the style and structure of a ballad are usually quite simple.

Quickwrite

Writing a Description Choose one of these thematic archetypes: the quest, the task, the loss of innocence. Write a description of who and what comes to mind when you think about your chosen archetype. If you can, give a modern example of your chosen archetype. (For example, *the hero*: Superman.)

OBJECTIVES

- Analyze characters and identify basic conflicts.
- Recognize and interpret important symbols.
- Understand and identify characteristics of myths.

Perseus

MEET EDITH HAMILTON

Students who enjoy reading Greek and Roman mythology as part of their English classes have Edith Hamilton to thank. At the age of sixty-three, Hamilton began a second career retelling the ancient myths of Greece and Rome. Hamilton's scholarly work single-handedly renewed an interest in the classical world in American schools.

Edith Hamilton was born in 1867 in Dresden, Germany. Her father, Montgomery Hamilton, was the son of a prominent Fort Wayne, Indiana, family, and her mother, Gertrude Pond Hamilton, was the daughter of a Confederate sympathizer who moved to Europe during the Civil War. Montgomery and Gertrude eventually moved their family back to Fort Wayne, where Edith and her three sisters grew up.

A Classical Education As girls, Hamilton and her sisters were educated at home by their parents and private tutors. From 1884 to 1886, Hamilton attended Miss Porter's School for Young Ladies in Connecticut. In 1891 she entered Bryn Mawr College, where she studied Greek and Latin languages and literature.

Headmistress In 1896 Hamilton accepted an offer from M. Carey Thomas, the President of Bryn Mawr College, to head Bryn Mawr School. It was the first private high school that focused on college preparation for young women. Hamilton's theories of education were based on the Greek ideals of individualism, academic freedom, and intellectual exploration. She encouraged her students to develop their own individual talents. Students at Bryn Mawr School admired Hamilton's intellect, her high expectations, and her sense of humor. She remained headmistress at Bryn Mawr School for twenty-six years.



The Greek Way After her retirement, Hamilton turned to writing about her favorite subject: the Greek and Roman classics. In 1930 she published her first book, *The Greek Way*. Several other books followed, including her most famous work, *Mythology* (1942).

“Ideals have tremendous power. When ideals are low they fade out and are forgotten; great ideals have had power of persistent life.”

—Edith Hamilton

In her books, Hamilton made ancient cultures accessible to a wide range of readers. She also idealized Greek culture over all others. In *Mythology* she wrote, “In Greece man first realized what mankind was.” She believed that the Greeks maintained a balance of mind, body, and spirit superior to other cultures. Some critics have called her portrayal of the Greeks simplistic. However, her work in classical studies proved instrumental in reviving the study of the classics in America in the mid-twentieth century.

Edith Hamilton was born in 1867 and died in 1963.

Literature  **Author Search** For more about Edith Hamilton, go to www.glencoe.com.

Connecting to the Myth

The following myth is about a hero who goes to great lengths to complete a quest. Before you read, think about the following questions:

- What does the word *hero* mean to you?
- Who are your personal heroes?

Building Background

In the story of Perseus, as in other Greek myths, humans interact with gods, goddesses, and other fantastic beings. Hermes and Athena both play major roles in the story of Perseus. Hermes was the son of Zeus, the ruler of the gods. Hermes was known as the messenger god and the bringer of good fortune and was also thought to offer protection to travelers. Athena, Zeus's daughter, had no mother but sprang fully formed from her father's head. She was therefore identified with wisdom. Athena was also described as an expert in war and strategy.

Medusa was one of the monstrous Gorgons: creatures with snakes for hair, whose stare turned any living creature into stone. According to myths, the flying horse Pegasus arose from Medusa's blood after she was beheaded.

Setting Purposes for Reading

Big Idea Courage and Cleverness

As you read this myth, look for examples of Perseus's bravery and intelligence.

Literary Element Plot Pattern Archetype

An **archetype** is an image or symbol used repeatedly in art or literature. A **plot pattern archetype** is a sequence of events that is familiar because it appears repeatedly in stories told across cultures, all over the world. One plot pattern archetype, for example, involves a hero guided by magical beings or gods. As you read, see how many different plot pattern archetypes you can identify in this story.

- See Literary Terms Handbook, p. R1

OBJECTIVES

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

- recognizing and analyzing plot pattern archetypes
- identifying characteristics of a genre

Reading Strategy Identifying Genre

Genre refers to a category of literature. Each genre has its own conventions, or standards, that give readers certain expectations. When reading a story categorized as a mystery, for example, the reader expects a mysterious event to occur. The reader also expects a suspenseful tone, twists and turns in the plot, and a final resolution in which the mystery is solved. "Perseus" is a myth. As you read, try to identify the characteristics of the myth genre.

Reading Tip: Listing Characteristics As you read, it may help you to list the characteristics that make "Perseus" different from contemporary realistic fiction—fiction that describes everyday life in the present. Compare the characteristics of myth and contemporary realistic fiction in a chart like the one below.

Myth	Contemporary Realistic Fiction
Set in the distant past	Set in the present

Vocabulary

kindred (kin' drid) *n.* people who are related; family; p. 1058 *My brothers, parents, aunts, and uncles are my kindred.*

shrill (shril) *adj.* loud; piercing; p. 1059 *The shrill cry of the neighbor's cat keeps us up at night.*

withered (with' ard) *adj.* shriveled or dried up; p. 1061 *He looked out on his withered fields and cursed the drought.*

Vocabulary Tip: Antonyms Words that have opposite meanings are called antonyms. *Little* and *big* are antonyms, as are *night* and *day*.

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

- recognizing characteristics of a hero
- writing a critical essay

Perseus, 1998. Xavier Cortada. Acrylic on canvas, 121.9 × 91.4. Private Collection.

Perseus

Edith Hamilton



King Acrisius of Argos¹ had only one child, a daughter, Danaë. She was beautiful above all the other women of the land, but this was small comfort to the King for not having a son. He journeyed to Delphi² to ask the god if there was any hope that some day he would be the father of a boy. The priestess told him no, and added what was far worse: that his daughter would have a son who would kill him.

1. *Argos* was a powerful city in southeastern Greece during the seventh century B.C.
2. *Delphi* was an ancient Greek town to the south of Mount Parnassus. It was the site of an oracle, or shrine, where a priestess supposedly channeled predictions of the god Apollo.

Reading Strategy **Identifying Genre** *What do the details of the story so far tell you about the characteristics of myth?*

The only sure way to escape that fate was for the King to have Danaë instantly put to death—taking no chances, but seeing to it himself. This Acrisius would not do. His fatherly affection was not strong, as events proved, but his fear of the gods was. They visited with terrible punishment those who shed the blood of **kindred**. Acrisius did not dare slay his daughter. Instead, he had a house built all of bronze and sunk underground, but with part of the roof open to the sky so that light and air could come through. Here he shut her up and guarded her.

Literary Element **Plot Pattern Archetype** *What other stories, fairy tales, or myths do you know that include a woman shut up alone?*

Vocabulary

kindred (kin'drid) n. people who are related; family

So Danaë endured, the beautiful,
To change the glad daylight for brass-
bound walls,
And in that chamber secret as the grave
She lived a prisoner. Yet to her came
Zeus in the golden rain.

As she sat there through the long days and hours with nothing to do, nothing to see except the clouds moving by overhead, a mysterious thing happened, a shower of gold fell from the sky and filled her chamber. How it was revealed to her that it was Zeus who had visited her in this shape we are not told, but she knew that the child she bore was his son.

For a time she kept his birth secret from her father, but it became increasingly difficult to do so in the narrow limits of that bronze house and finally one day the little boy—his name was Perseus—was discovered by his grandfather. “Your child!” Acrisius cried in great anger. “Who is his father?” But when Danaë answered proudly, “Zeus,” he would not believe her. One thing only he was sure of, that the boy’s life was a terrible danger to his own. He was afraid to kill him for the same reason that had kept him from killing her, fear of Zeus and the Furies³ who pursue such murderers. But if he could not kill them outright, he could put them in the way of tolerably certain death. He had a great chest made, and the two placed in it. Then it was taken out to sea and cast into the water.

In that strange boat Danaë sat with her little son. The daylight faded and she was alone on the sea.

When in the carven chest the winds
and waves
Struck fear into her heart she put her
arms,
Not without tears, round Perseus
tenderly

3. The *Furies* were female snake-haired goddesses who carried out revenge on humans for their wrongdoings.

Literary Element Plot Pattern Archetype Does this turn of events seem familiar or surprising to you? Explain.

She said, “O son, what grief is mine.
But you sleep softly, little child,
Sunk deep in rest within your cheerless
home,
Only a box, brass-bound. The night,
this darkness visible,
The scudding⁴ waves so near to your
soft curls,
The **shrill** voice of the wind, you do not
heed,
Nestled in your red cloak, fair little
face.”

Through the night in the tossing chest she listened to the waters that seemed always about to wash over them. The dawn came, but with no comfort to her for she could not see it. Neither could she see that around them there were islands rising high above the sea, many islands. All she knew was that presently a wave seemed to lift them and carry them swiftly on and then, retreating, leave them on something solid and motionless. They had made land; they were safe from the sea, but they were still in the chest with no way to get out.

Fate willed it—or perhaps Zeus, who up to now had done little for his love and his child—that they should be discovered by a good man, a fisherman named Dictys. He came upon the great box and broke it open and took the pitiful cargo home to his wife who was as kind as he. They had no children and they cared for Danaë and Perseus as if they were their own. The two lived there many years, Danaë content to let her son follow the fisherman’s humble trade, out of harm’s way. But in the end more trouble came. Polydectes, the ruler of the little island, was the brother of Dictys, but he was a cruel and ruthless man. He seems to have taken no notice of the mother and son for a long time, but at last Danaë attracted his attention. She was still radiantly beautiful even though Perseus by now was full grown,

4. *Scudding* means “moving along at a fast pace.”

Vocabulary

shrill (shril) *adj.* loud; piercing

and Polydectes fell in love with her. He wanted her, but he did not want her son, and he set himself to think out a way of getting rid of him.

There were some fearsome monsters called Gorgons who lived on an island and were known far and wide because of their deadly power. Polydectes evidently talked to Perseus about them; he probably told him that he would rather have the head of one of them than anything else in the world. This seems practically certain from the plan he devised for killing Perseus. He announced that he was about to be married and he called his friends together for a celebration, including Perseus in the invitation. Each guest, as was customary, brought a gift for the bride-to-be, except Perseus alone. He had nothing he could give. He was young and proud and keenly mortified. He stood up before them all and did exactly what the King had hoped he would do, declared that he would give him a present better than any there. He would go off and kill Medusa and bring back her head as his gift. Nothing could have suited the King better. No one in his senses would have made such a proposal. Medusa was one of the Gorgons,

And they are three, the Gorgons, each
with wings
And snaky hair, most horrible to
mortals.
Whom no man shall behold and draw
again
The breath of life,

for the reason that whoever looked at them was turned instantly into stone. It seemed that Perseus had been led by his angry pride into making an empty boast. No man unaided could kill Medusa.

But Perseus was saved from his folly. Two great gods were watching over him. He took ship as soon as he left the King's hall, not daring to see his mother first and tell her what he intended, and he sailed to Greece to learn where the three monsters were to be found.

He went to Delphi, but all the priestess would say was to bid him seek the land where men eat not Demeter's golden grain,⁵ but only acorns. So he went to Dodona,⁶ in the land of oak trees, where the talking oaks were which declared Zeus's will and where the Selli⁷ lived who made their bread from acorns. They could tell him, however, no more than this, that he was under the protection of the gods. They did not know where the Gorgons lived.

When and how Hermes and Athena came to his help is not told in any story, but he must have known despair before they did so. At last, however, as he wandered on, he met a strange and beautiful person. We know what he looked like from many a poem, a young man with the first down upon his cheek when youth is loveliest, carrying, as no other young man ever did, a wand of gold with wings at one end, wearing a winged hat, too, and winged sandals. At sight of him hope must have entered Perseus' heart, for he would know that this could be none other than Hermes, the guide and the giver of good.

This radiant personage⁸ told him that before he attacked Medusa he must first be properly equipped, and that what he needed was in the possession of the nymphs⁹ of the North. To find the nymphs' abode,¹⁰ they must go to the Gray Women who alone could tell them the way. These women dwelt in a land where all was dim and shrouded in twilight. No ray of sun looked ever on that country, nor the moon by night. In that gray

5. *Demeter's golden grain* refers to Demeter, the Greek goddess of agriculture.

6. *Dodona*, in northwestern Greece, was the site of an oracle dedicated to Zeus.

7. The *Selli* were a tribe of people who lived in the northwestern part of ancient Greece.

8. *Personage* means "an important person."

9. *Nymphs* are female nature spirits in Greek mythology.

10. An *abode* is a home or place of residence.

Big Idea **Courage and Cleverness** *Does Perseus show courage here? Why or why not?*

Reading Strategy **Identifying Genre** *Why do you think the Greeks created this and other stories about humans aided by gods?*

place the three women lived, all gray themselves and **withered** as in extreme old age. They were strange creatures, indeed, most of all because they had but one eye for the three, which it was their custom to take turns with, each removing it from her forehead when she had had it for a time and handing it to another.

All this Hermes told Perseus and then he unfolded his plan. He would himself guide Perseus to them. Once there Perseus must keep hidden until he saw one of them take the eye out of her forehead to pass it on. At that moment, when none of the three could see, he must rush forward and seize the eye and refuse to give it back until they told him how to reach the nymphs of the North.

He himself, Hermes said, would give him a sword to attack Medusa with—which could not be bent or broken by the Gorgon's scales, no matter how hard they were. This was a wonderful gift, no doubt, and yet of what use was a sword when the creature to be struck by it could turn the swordsman into stone before he was within striking distance? But another great deity¹¹ was at hand to help. Pallas¹² Athena stood beside Perseus. She took off the shield of polished bronze which covered her breast and held it out to him. "Look into this when you attack the Gorgon," she said. "You will be able to see her in it as in a mirror, and so avoid her deadly power."

They were
strange creatures,
indeed . . .

Now, indeed, Perseus had good reason to hope. The journey to the twilight land was long, over the stream of Ocean and on to the very border of the black country where the Cimmerians¹³ dwell, but Hermes was his guide and he could not go astray. They found the Gray Women at last, looking in the wavering light like gray birds, for they had the shape of swans. But their heads were human and beneath their wings they had arms and hands.

Perseus did just as Hermes had said, he held back until he saw one of them take the eye out of her forehead. Then before she could give it to her sister, he snatched it out of her hand. It was a moment or two before the three realized they had lost it. Each thought one of the others had it. But Perseus

spoke out and told them he had taken it and that it would be theirs again only when they showed him how to find the nymphs of the North. They gave him full directions at once; they would have done anything to get their eye back. He returned it to them and went on the way they had pointed out to him. He was bound, although he did not know it, to the blessed country of the Hyperboreans,¹⁴ at the back of the North Wind, of which it is said: "Neither by ship nor yet by land shall one find the wondrous road to the gathering place of the Hyper-boreans." But Perseus had Hermes with him, so that the road lay open to him, and he reached that host of happy people who are always banqueting and holding joyful revelry.¹⁵ They showed him great kindness: they welcomed him to their feast, and the maidens dancing to the sound of flute and lyre¹⁶ paused to get for

11. A *deity* is a god or goddess.

12. *Pallas* is another name for Athena and is sometimes used as part of her regular name. One myth claims Pallas was a friend of Athena's whom she killed accidentally. She added his name to her own so that he would not be forgotten.

Reading Strategy **Identifying Genre** How does the description of this sword fit the characteristics of a myth?

Vocabulary

withered (*with'*ərd) *adj.* shriveled or dried up

13. *Cimmerians* were a race of people living in what is now Russia and Ukraine.

14. *Hyperboreans* were a mythical group of people living in the northern parts of Asia and Europe. Their land was supposed to be perfect.

15. *Revelry* means "loud, boisterous celebrating."

16. A *lyre* is a stringed instrument similar to a harp.

him the gifts he sought. These were three: winged sandals, a magic wallet¹⁷ which would always become the right size for whatever was to be carried in it, and, most important of all, a cap which made the wearer invisible. With these and Athena's shield and Hermes' sword Perseus was ready for the Gorgons. Hermes knew where they lived, and leaving the happy land the two flew back across Ocean and over the sea to the Terrible Sisters' island.

By great good fortune they were all asleep when Perseus found them. In the mirror of the bright shield he could see them clearly, creatures with great wings and bodies covered with golden scales and hair a mass of twisting snakes. Athena was beside him now as well as Hermes. They told him which one was Medusa and that was important, for she alone of the three could be killed; the other two were immortal. Perseus on his winged sandals hovered above them, looking, however, only at the shield. Then he aimed a stroke down at Medusa's throat and Athena guided his hand. With a single sweep of his sword he cut through her neck and, his eyes still fixed on the shield with never a glance at her, he swooped low enough to seize the head. He dropped it into the wallet which closed around it. He had nothing to fear from it now. But the two other Gorgons had awakened and, horrified at the sight of their sister slain, tried to pursue the slayer. Perseus was safe; he had on the cap of darkness and they could not find him.

So over the sea rich-haired Danaë's son,
Perseus, on his winged sandals sped,
Flying swift as thought.
In a wallet of silver,
A wonder to behold,

17. Here, *wallet* is used in its Middle English sense and means "knapsack."

Reading Strategy **Identifying Genre** *Would these three items be found in a realistic story set in the present? Explain.*

Big Idea **Courage and Cleverness** *What is clever about Perseus's method of killing Medusa?*

He bore the head of the monster,
While Hermes, the son of Maia,
The messenger of Zeus,
Kept ever at his side.

On his way back he came to Ethiopia¹⁸ and alighted there. By this time Hermes had left him. Perseus found, as Hercules was later to find, that a lovely maiden had been given up to be devoured by a horrible sea serpent. Her name was Andromeda and she was the daughter of a silly vain woman,

That starred Ethiop queen who strove
To set her beauty's praise above
The sea-nymphs, and their power
offended.

She had boasted that she was more beautiful than the daughters of Nereus, the Sea-god. An absolutely certain way in those days to draw down on one a wretched fate was to claim superiority in anything over any deity; nevertheless people were perpetually doing so. In this case the punishment for the arrogance the gods detested fell not on Queen Cassiopeia, Andromeda's mother, but on her daughter. The Ethiopians were being devoured in numbers by the serpent; and, learning from the oracle that they could be freed from the pest only if Andromeda were offered up to it, they forced Cepheus, her father, to consent. When Perseus arrived the maiden was on a rocky ledge by the sea, chained there to wait for the coming of the monster. Perseus saw her and on the instant loved her. He waited beside her until the great snake came for its prey; then he cut its head off just as he had the Gorgon's. The headless body dropped back into the water; Perseus took Andromeda to her parents and asked for her hand, which they gladly gave him.

With her he sailed back to the island and his mother, but in the house where he had lived so long he found no one. The fisherman Dictys' wife was long since dead, and the two others, Danaë and the man who had been like a father to Perseus, had had to fly and hide themselves from Polydectes, who was furious at Danaë's refusal to marry him. They had

18. *Ethiopia* is a coastal country in northeastern Africa.



Perseus assisted by Minerva, presents the head of Medusa to Phineus and his companions.
Jean Marc Nattier. Musee des Beaux-Arts, Tours, France.

Viewing the Art: What adjectives would you use to describe this scene?

taken refuge in a temple, Perseus was told. He learned also that the King was holding a banquet in the palace and all the men who favored him were gathered there. Perseus instantly saw his opportunity. He went straight to the palace and entered the hall. As he stood at the entrance, Athena's shining buckler¹⁹ on his breast, the silver wallet at his side, he drew the eyes of every man there. Then before any could look away he held up the Gorgon's head; and at the sight one and all, the cruel King and his servile courtiers,²⁰ were turned into stone. There they sat, a row of statues, each, as it were, frozen stiff in the attitude he had struck when he first saw Perseus.

When the islanders knew themselves freed from the tyrant it was easy for Perseus to find Danaë and Dictys. He made Dictys king of the island, but he and his mother decided that they would go back with Andromeda to Greece and try to be reconciled to Acrisius, to see if the many years that had passed since he had put them in the chest had not softened him so that he would be glad to

receive his daughter and grandson. When they reached Argos, however, they found that Acrisius had been driven away from the city, and where he was no one could say. It happened that soon after their arrival Perseus heard that the King of Larissa,²¹ in the

North, was holding a great athletic contest, and he journeyed there to take part. In the discus-throwing²² when his turn came and he hurled the heavy missile, it swerved and fell among the spectators. Acrisius was there on a visit to the King, and the discus struck him. The blow was fatal and he died at once.

So Apollo's²³ oracle was again proved true. If Perseus felt any grief, at least he knew that his grandfather had done his best to kill him and his mother. With his death their troubles came to an end. Perseus and Andromeda lived happily ever after. Their son, Electryon, was the grandfather of Hercules.²⁴

Medusa's head was given to Athena, who bore it always upon the aegis, Zeus's shield, which she carried for him. 🌀

19. A buckler is a type of shield.

20. The term *servile courtiers* refers to the submissive people who advised the king.

21. *Larissa* is a city in eastern Greece.

22. A *discus* is a heavy round disk that is thrown in track and field competitions.

23. *Apollo* is a Greek god known for healing, prophesy, and music.

24. *Hercules* is the Roman name for the Greek hero Heracles, who was the son of Zeus and a human woman named Alcmene. Hercules successfully completed twelve tasks in order to become a god.

Literary Element Plot Pattern Archetype How does this event complete one archetypal pattern in the story?

RESPONDING AND THINKING CRITICALLY

Respond

1. What event in the story surprised you the most? Why?

Recall and Interpret

2. (a)What does King Acrisius do to Danaë and Perseus? (b)Why does Acrisius take such drastic measures? (c)What does this tell you about his character?
3. (a)How do the gods help Perseus achieve his goal of killing Medusa and cutting off her head? (b)Why are they willing to help him?
4. (a)How does Perseus kill Polydectes? (b)Why does he kill him?

Analyze and Evaluate

5. Irony occurs when there is a discrepancy between appearance and reality. (a)How is Acrisius’s death ironic? (b)What does his death in this myth reveal about the Ancient Greeks’ beliefs about fate?
6. How are Andromeda and Perseus similar? Consider the nature of the situations they find themselves in.
7. Why is Perseus’s relationship with Andromeda important to the story?

Connect

8. **Big Idea** **Courage and Cleverness** How courageous and clever is Perseus? Support your answer with scenes and details from the story.

VISUAL LITERACY: Graphic Organizer

Flowchart of Events



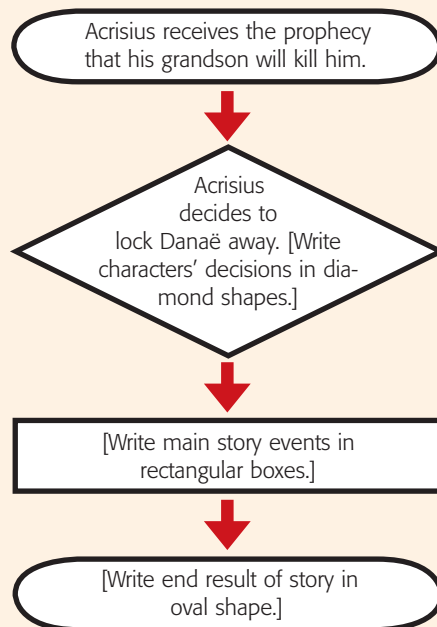
Perseus Freeing Andromeda, 1515. Piero di Cosimo. Oil on wood, 70 × 123cm. Galleria degli Uffizi, Florence.

Viewing the Art: What gives Perseus the ability to fly? Is this how you would expect to see him as he flew? Explain.

Sometimes when you are reading, it can be helpful to create a flowchart showing what is happening in the plot. The flowchart allows you to define the major plot events and character decisions in a story. Use the flowchart shown as the beginning of your own flowchart, charting the major events of the myth of Perseus.

Partner Activity When you have completed your flowchart, meet with a classmate to answer the following questions.

1. At what point does Perseus decide to kill Medusa? Why does he make this decision?
2. At what point in the story do the gods intervene and help Perseus?



Literary Element Plot Pattern Archetype

Certain plot patterns are characterized as archetypal when they are common across cultures. Most cultures, for example, have created myths about how Earth and its people were created. Similarly, many cultures have stories in which humans are helped by gods.

1. List some plot patterns from this story that you have come across in other stories, books, plays, or movies.
2. Choose one plot pattern from this story and explain why it might be meaningful to readers around the world.

Review: Hero

As you learned on pages 954–955, the **hero** in a literary work is the main character. In myths, the hero usually has traits or abilities that exceed those of a normal person. These traits or abilities allow the hero to accomplish great deeds.

Partner Activity With a partner, create a chart like the one below listing the actions and personality traits that make Perseus a hero. In the second column of your chart, explain why each element demonstrates heroism.

Heroic Action or Trait	Heroic Explanation
Perseus does not give up his quest even before the gods help him.	His actions show that he is willing to persevere even when things look hopeless.

Reading Strategy Identifying Genre

Knowing a story's genre can help you understand what to expect. Myths like "Perseus" are traditional stories that involve gods, goddesses, heroes, and supernatural forces. Myths may explain beliefs, customs, or forces of nature.

1. What elements of "Perseus" fit the description of a myth?
2. How do supernatural events in a story affect your expectations as a reader?

Vocabulary Practice

Practice with Antonyms For each vocabulary word below, choose the best antonym. Consult a dictionary or thesaurus if you need help.

1. **kindred**
 - a. relatives
 - b. strangers
 - c. people
 - d. friends
2. **shrill**
 - a. quiet
 - b. piercing
 - c. cacophonous
 - d. bright
3. **withered**
 - a. blooming
 - b. dried up
 - c. fresh
 - d. shriveled

Academic Vocabulary

Here are two words from the vocabulary list on page R86. The words will help you think, talk, and write about the selection.

voluntary (vol'ən ter' ē) *adj.* done by choice

method (meth' əd) *n.* a way of accomplishing something

Practice and Apply

1. Why does Perseus go on his **voluntary** quest?
2. What **methods** of help do the gods provide for Perseus?

Writing About Literature

Evaluate Contemporary Relevance Although the story of Perseus dates back to ancient Greece, stories of heroes are timeless. Who are our modern heroes? How do their actions compare to those of ancient heroes like Perseus? What do the stories about modern heroes say about life and human nature today? Answer these questions in a short essay. Use evidence from the story to support your position.

Before you start writing, brainstorm a list of heroes and reasons they are considered heroic. Use a chart like the one below.

Modern Hero	Reasons
Firefighters	They bravely risk their lives to save others.

When you are finished writing, exchange papers with a partner. Read your partner’s paper once all the way through. Then go back through the paper and make suggestions for improvement. Be sure to proofread and edit your essay to correct any errors in spelling, punctuation, and grammar.

Internet Connection

Edith Hamilton’s version of the story of Perseus is only one example of this myth. Using the Internet, find two other versions of the Perseus story. Read through the alternate versions and create a chart comparing the most common story elements in all three versions.

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

Hamilton’s Language and Style

Using Active Voice Edith Hamilton tells the story of Perseus using active voice. Active voice involves the use of active verbs rather than linking verbs. With active voice, the subject of the sentence engages in an activity. For example, the sentence “Bob lost the money,” is written in active voice: *Bob* is the subject and he performs the action of losing.

The opposite of active voice is passive voice. In passive voice sentences, the subject of the sentence is acted upon. For example, the sentence “The money was lost by Bob” is written in passive voice. In most writing, active voice is preferred over passive voice.

Active Voice	Passive Voice
“Each guest, as was customary, brought a gift for the bride-to-be, except Perseus alone.”	A gift was brought by each guest, as was customary, except by Perseus.

Activity Following the example in the chart above, reread the story and find several sentences written in active voice. Rewrite the sentences using passive voice. Explain in a sentence or two why the active voice is more engaging in each example.

Revising Check

Active Voice Reread the essay you wrote about modern heroes, looking for sentences written in passive voice. Rewrite as many of these sentences as possible in active voice.



The Fenris Wolf

MEET OLIVIA COOLIDGE

Nothing interests Olivia Coolidge like history, biography, ancient legends, and myths—and when Coolidge is interested in something, she explores it thoroughly. She has written about the Trojan War, imperial Romans, Revolutionary War heroes, the British, Mahatma Gandhi, Abraham Lincoln, and the struggle for women’s rights. She has retold myths and tales from a variety of cultures.

An Early Interest in Stories Coolidge was born in England, the daughter of Sir Robert Charles Kirkwood, a journalist and historian who taught at Oxford University. She grew up in a house without gas, electricity, central heating, or a hot-water system. Stories were an early amusement, and she and her sister spent hours creating fairy tales to tell each other before bedtime.

When she was older, Coolidge attended Oxford and went on to become a teacher. She moved to the United States just before World War II, and her experiences as a teacher in

American schools inspired her to write her first book for young adults, a collection called *Greek Myths*. Soon after, she published *Legends of the North*, which includes “The Fenris Wolf.” Since then, Coolidge has published more than two dozen other works.



The Norse god, Thor, with a hammer, statuette found in Iceland. Bronze. National Museum of Iceland, Reykjavik, Iceland.

Her Own Voice Coolidge is a voracious reader and a stylish writer. In her work, she provides fascinating insights into the minds of characters. Above all, she believes that it is important for young people to read work that excites and entertains them.

“A good book should excite, amuse and interest. It should give a sense of seeing as a movie does.”

—Olivia Coolidge

Coolidge explains that she focuses on history, biography, and legends because she is interested in “values that always have been of concern to people.” According to her, the experiences of the past have a lot to teach people of the present day about their own humanity. Many experiences, emotions, and values are universal, known to all cultures and eras.

Recent Work One recent book of Coolidge’s tells the story of a colonial businessman in Maine at the time of the American Revolution. In this work, she invites readers into a world of lumber camps, immigrants, and harsh winters. Coolidge remains best known, however, for mythological retellings based on careful research and for her extraordinary ability to bring more well-known chapters of the past to life. Her work teaches valuable lessons to people of all ages.

Olivia Coolidge was born in 1908.



Author Search For more about Olivia Coolidge, go to www.glencoe.com.

LITERATURE PREVIEW

READING PREVIEW

Connecting to the Myth

"The Fenris Wolf" is the story of an evil beast, courage, and fate. As you read the myth, think about the following questions:

- How is the Fenris Wolf like or unlike other evil beasts you have encountered in myths or other tales?
• What makes this myth different from other myths and tales about good and evil that you have read?

Building Background

"The Fenris Wolf" is a Norse tale, or a tale that comes from the pre-Christian religion of the Danish, Icelandic, Norwegian, and Swedish peoples. According to Norse mythology, Asgard was the home of the warrior gods, including Odin, who was the chief of all gods. Loki, Tyr, and Thor were other great gods. Thor, the son of Odin, was one of the most popular. He was both the god of thunder and a blacksmith. Smiths are often powerful figures in myths and tales because they can control fire and make tools, chains, and weapons out of metal.

Setting Purposes for Reading

Big Idea Courage and Cleverness

As you read, notice the wolf's cleverness and Tyr's courage.

Literary Element Image Archetype

An archetype is a pattern, image, theme, character type, or plot type that occurs in literature and folklore across many cultures. Common image archetypes include the snake or serpent, which when shown eating its own tail represents the life cycle; the chain, which holds back, ties up, or restrains; and the wolf, which represents devouring. As you read "The Fenris Wolf," think about your response to the archetypal images of the snake, the wolf, and the chain.

- See Literary Terms Handbook, p. R1

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

Reading Strategy Interpreting Imagery

To interpret imagery, notice details in the text that appeal to your senses. Analyze how these details affect your emotions and influence your understanding of the text.

Reading Tip: Taking Notes As you read, make a list of images and record your emotional responses to them.

Table with 2 columns: Image, My Emotional Response. Row 1: Huge serpent that completely encircles the earth so that its head meets its tail. This image seems horrifying and repulsive to me.

Vocabulary section containing definitions for brood, fetter, forge, and writhe, each with a sample sentence. Includes a tip: Vocabulary Tip: Context Clues.

OBJECTIVES In studying this selection, you will focus on the following:
• recognizing and analyzing image archetypes
• interpreting imagery

- writing an analytical essay



The Fenris Wolf

Retold by Olivia Coolidge

Three standing figures identified as Odin, Thor and Frey. From a Viking tapestry, 12th c. Statens Historiska Museet, Stockholm, Sweden.

Though Loki, the fire god, was handsome and ready-witted, his nature was really evil. He was, indeed, the cause of most of the misfortunes which befell the gods. He was constantly in trouble, yet often forgiven because the gods valued his cleverness. It was he who found ways out of difficulty for them, so that for a long time they felt that they could not do without him.

In the early days Loki, though a god, had wedded a monstrous giantess, and the union

of these two evil beings produced a fearful **brood**. The first was the great world serpent, whom Odin cast into the sea, and who became so large that he completely encircled the earth, his tail touching his mouth. The second was Hel, the grisly goddess of the underworld, who reigned in the

Vocabulary

brood (brōd) n. the young of a family

horrible land of the dead. The third was the most dreadful of all, a huge monster called the Fenris Wolf.

When the gods first saw the Fenris Wolf, he was so young that they thought they could tame him. They took him to Asgard, therefore, and brave Tyr undertook to feed and train him. Presently, however, the black monster grew so enormous that his open jaws would stretch from heaven to earth, showing teeth as large as the trunks of oak trees and as sharply pointed as knives. The howls of the beast were so dreadful as he tore his vast meals of raw meat that the gods, save for Tyr, dared not go near him, lest¹ he devour them.

At last all were agreed that the Fenris Wolf must be **fettered** if they were to save their very lives, for the monster grew more ferocious towards them every day. They **forged** a huge chain, but since none was strong enough to bind him, they challenged him to a trial of strength. "Let us tie you with this to see if you can snap the links," said they.

The Fenris Wolf took a look at the chain and showed all his huge white teeth in a dreadful grin. "Bind me if you wish," he growled, and he actually shut his eyes as he lay down at ease to let them put it on.

The gods stepped back, and the wolf gave a little shake. There was a loud crackling sound, and the heavy links lay scattered around him in pieces. The wolf howled in triumph until the sun and moon in heaven trembled at the noise.

Thor, the smith, called other gods to his aid, and they labored day and night at the

second chain. This was half as strong again² as the first, and so heavy that no one of the gods could drag it across the ground. "This is by far the largest chain that was ever made," said they. "Even the Fenris Wolf will not be able to snap fetters such as these."

Once more they brought the chain to the wolf, and he let them put it on, though this time it was clear that he somewhat doubted his strength. When they had chained him, he shook himself violently, but the fetters held. His great, red eyes burned with fury, the black hair bristled³ on his back, and he gnashed his teeth until the foam flew. He strained heavily against the iron until the vast links flattened and lengthened, but did not break. Finally with a great bound and a howl he dashed himself against the ground, and suddenly the chain sprang apart so violently that broken pieces were hurled about the heads of the watching gods.

Now the gods realized in despair that all their strength and skill would not avail⁴ to bind the wolf. Therefore Odin sent a messenger to the dwarf people under the earth, bidding them forge him a chain. The messenger returned with a little rope, smooth and soft as a silken string, which was hammered on dwarfish anvils⁵ out of strange materials which have never been seen or heard. The sound of a cat's footfall, the breath of a fish, the flowing beard of a woman, and the roots of a mountain made the metal from which it was forged.

The gods took the tiny rope to the Fenris Wolf. "See what an easy task we have for you this time," they said.

1. Here, *lest* means "for fear that."

Literary Element **Image Archetype** *Where else have you seen the image of a wolf howling? What feeling does it evoke?*

Vocabulary

fetter (fet'ər) *v.* to chain

forge (fōrj) *v.* to form or make, especially by heating or hammering

2. *Half as strong again* means one and one-half times as strong.

3. Here, *bristle* means "to raise the hairs on the back, as in fear, anger, or excitement."

4. Here, *avail* means "be sufficient."

5. *Anvils* are blocks on which blacksmiths pound hot metal into shapes.

Reading Strategy **Interpreting Imagery** *What do these images suggest about the chain and the dwarves who made it?*



The Norse god Tyr losing his hand to the bound wolf, Fenris. Manuscript. Royal Library, Copenhagen, Denmark.

Viewing the Art: In what ways does this illustration correspond with or differ from your mental image of the Fenris Wolf and Tyr?

“Why should I bother myself with a silken string?” asked the wolf sullenly. “I have broken your mightiest chain. What use is this foolish thing?”

“The rope is stronger than it looks,” answered they. “We are not able to break it, but it will be a small matter to you.”

“If this rope is strong by enchantment,” said the wolf in slow suspicion, “how can I tell that you will loosen me if I cannot snap it after all? On one condition you may bind me: You must give me a hostage from among yourselves.”

Big Idea **Courage and Cleverness** How is the Fenris Wolf clever?

“How can we do this?” they asked.

The Fenris Wolf stretched himself and yawned until the sun hid behind clouds at the sight of his great, red throat. “I will let you bind me with this rope,” he said, “if one of you gods will hold his hand between my teeth while I do it.”

The gods looked at one another in silence. The wolf grinned from ear to ear. Without a word Tyr walked forward and laid his bare hand inside the open mouth.

The gods bound the great wolf, and he stretched himself and heaved as before. This time, however, he did not break his bonds. He gnashed his jaws together, and Tyr cried out in pain as he lost his hand. Nevertheless, the great black wolf lay howling and **writhing** and helplessly biting the ground. There he lay in the bonds of the silken rope as long as the reign of Odin endured. The Fates declared, however, that in the last days, when the demons

of ice and fire should come marching against the gods to the battlefield, the great sea would give up the serpent, and the Fenris Wolf would break his bonds. The wolf would swallow Odin, and the gods would go down in defeat. Sun and moon would be devoured, and the whole earth would perish utterly. 🌀

Literary Element **Image Archetype** What image archetypes appear in this paragraph?

Vocabulary

writh (rīth) *v.* to twist in pain

RESPONDING AND THINKING CRITICALLY

Respond

1. What did you find most fearful about the Fenris Wolf? Explain.

Recall and Interpret

2. (a)How does the Fenris Wolf come to be? (b)What is evil about the Fenris Wolf's family?
3. (a)Why do the gods feel that they must control the Fenris Wolf? (b)How do they attempt to control the Fenris Wolf? (c) Why are the gods unsuccessful at first?
4. (a)To whom does Odin turn for help in defeating the Fenris Wolf? (b)What is surprising about his solution to the problem?

Analyze and Evaluate

5. What characteristics does the Fenris Wolf display?
6. (a)What qualities or character traits does this tale seem to promote? (b)After reading this tale, what insights do you have into the Norse gods and culture?
7. (a)Do you think that Tyr and the gods betray the Fenris Wolf? (b)Do you think that the Fenris Wolf betrays Tyr?

Connect

8. **Big Idea** **Courage and Cleverness** (a)How does Tyr's courage affect the outcome of this story? (b)Does the Fenris Wolf's cleverness change the outcome of this story? Explain.

LITERARY ANALYSIS

READING AND VOCABULARY

Literary Element Image Archetype

An **image archetype** is an image that occurs in literature and folklore across many cultures. These archetypes are powerful and mysterious.

1. How does the Fenris Wolf symbolize evil? Cite examples from the text to support your opinion.
2. (a)In this story, how might the breaking of the chain or rope represent chaos? (b)The chain often represents binding, but it can also represent other things. What other things might a chain represent?

Writing About Literature

Analyze Plot The plot structure of "The Fenris Wolf" may be familiar to you. For example, it pits good against evil and contains three distinct tests—the trials undergone by the Fenris Wolf. Do these elements seem like **plot archetypes**—elements of plot that may recur in the stories of other cultures and eras? Write an essay in which you identify possible plot archetypes in this tale. Link these elements to other stories and tales you have encountered.

Reading Strategy Interpreting Imagery

Images help the reader to visualize and understand various aspects of a story.

1. List three or more images that demonstrate the enormous strength and power of the Fenris Wolf. Explain how each image appeals to your senses.
2. Name one image that shows the Fenris Wolf's cleverness.

Vocabulary Practice

Practice with Context Clues For each boldfaced vocabulary word, use context clues to determine the word's meaning.

1. The mother hen is followed by her **brood**.
a. father b. young c. feathers
2. Please **fetter** the mean dog to the shed.
a. chain b. pull c. invite
3. The woman **forges** strong tools from hot iron.
a. copies b. analyzes c. makes
4. The sick animals **writhe** in pain.
a. twist b. give up c. cry out

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

Vocabulary Workshop

Word Origins

Examining Words from Norse Mythology

“They took him to Asgard, therefore, and brave Tyr undertook to feed and train him.”

—Olivia Coolidge, “The Fenris Wolf”

Connecting to Literature In Norse mythology, Tyr, who took on the job of feeding the Fenris Wolf, is the bravest and noblest of gods—which may be one reason why we have a day of the week named after him. The personality of Tyr, whose name can also be spelled *Tiu*, may be the source of our word *Tuesday*. Many words from Old Norse are difficult to trace, however, because the Old Norse language was so similar to another source of our language, Old English.

This chart shows the origins of the names of three other days of the week.

Day of the Week	Origin
Wednesday	From the greatest of the Norse gods, Odin, + <i>daeg</i> , or “day” (Odin’s Day)
Thursday	From the Norse god Thor, or from the Old English word <i>thunor</i> (both meaning “thunder”), + <i>daeg</i> , or “day” (Thor’s Day)
Friday	From Old English or from the Norse goddess Frigga, wife of Odin, + <i>daeg</i> , or “day” (Frigga’s Day)

Exercise

- There are approximately nine hundred words of Scandinavian origin in the English language. Several of them have just one syllable and begin with *sk*. Use a dictionary to find one of them.
- Identify the words, other than *Tyr* and *Fenris Wolf*, that come from Old Norse in each of the following sentences. Use a dictionary for help.
 - Loki was the husband of a monstrous giantess.
 - Good gods, such as Tyr, knew right from wrong and acted to preserve the world.
 - The teeth of the Fenris Wolf were sharper than a knife.
 - No chain, rule, or law could bind the powerful Fenris Wolf.
 - Where could the gods get something strong enough to hold him?

▶ Test-Taking Tip

Always apply your knowledge of word history when you encounter unfamiliar words in reading passages or have to choose a correct meaning on a multiple-choice test.

▶ Reading Handbook

For more about word origins, see Reading Handbook, p. R20.



eFlashcards For eFlashcards and other vocabulary activities, go to www.glencoe.com.

OBJECTIVES

- Trace the etymology of words from Norse mythology.
- Use research tools such as a dictionary.

Coyote and Crow

MEET ELLA CLARK

Ella Clark taught English for most of her life; however, once Native American literature and culture captured her attention, she devoted herself to preserving its legacy in myth and folktale collections.

English Teacher Ella Clark’s teaching career began in 1917, and she continued teaching high school English and dramatics while completing a bachelor’s degree at Northwestern University.

From 1927 to 1961, Clark taught in the English department at Washington State University in Pullman, Washington. There she taught writing courses and wrote about diverse subjects such as poetry, botany, Native American mythology, and firefighting in the national forests.

In the 1930s, Clark began to travel around the Pacific Northwest, Alaska, and Canada. While living in Washington state, she began to collect Native American myths and stories, laying the foundation for her later books.

Fire Lookout During World War II, Clark served as a fire lookout for the United States Forest Service in the Cascade Mountains.

During her service there, her interest in Native American stories developed into a book entitled *Indian Legends of the Pacific Northwest* (1953). As she collected material for the book, Clark developed clear goals. She writes, “My two criteria in the consideration of each tale have been inseparable: Is it authentic? And is it interesting?”

Clark’s first collection of Native American stories is diverse in its sources—she found bits and pieces from government documents, anthropological reports, Sacagawea

manuscripts of pioneers, old periodicals, and published histories. Clark also included interviews with Native Americans. Using these varied sources, she produced a written history of what was once an exclusively oral tradition. Some of the stories she included had not previously been published.

“Until modern civilization changed family life, the telling of stories was one of the most satisfying pastimes for the entire family.”

—Ella Clark

Storyteller While she aimed to collect authentic materials, Clark did not consider herself an anthropologist or sociologist. She considered herself an anthologist of literature. “Collecting myths and legends that the general reader will enjoy either as entertainment or as information about an American way of living strange to him.”

In 1979 Clark co-authored the book *Sacagawea of the Lewis and Clark Expedition* with Margo Edmonds. This work stands as one of the first attempts at a realistic biography of Sacagawea.

Ella Clark died in San Diego County, California. She left behind a rich collection of Native American stories and myths, now considered an integral part of American literature.

Ella Clark was born in 1896 and died in 1984.

 **Author Search** For more about Ella Clark, go to www.glencoe.com.



LITERATURE PREVIEW

READING PREVIEW

Connecting to the Story

In Native American legends, animals often exhibit human characteristics. In the following story, one animal schemes to get something from the other. Before you read the story, think about the following questions:

- Have you ever been nice to someone only because you wanted something in return?
- When someone gives you a compliment, do you always believe it?

Building Background

“Coyote and Crow” is a Yakima legend. The Yakima were part of a larger group of Native Americans known as the Sahaptians, who lived in the northwestern part of the United States. The Yakima made their homes along the rivers of central Washington. Like most of the Sahaptians, the Yakima lived mainly by fishing for salmon. They believed in the existence of guardian spirits and viewed their shamans (medicine men) as leaders.

Setting Purposes for Reading


Big Idea **Courage and Cleverness**

As you read this selection, watch for examples of cleverness in the main characters.

Literary Element **Character Archetype**

A **character archetype** is a type of character who appears repeatedly in literature across cultures. Some character archetypes include the hero, the poor person who wishes to be rich, and the mysterious stranger. As you read, try to identify the character archetype being used in this story.

- See Literary Terms Handbook, p. R1

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

READING PREVIEW

Reading Strategy **Activating Prior Knowledge**

When you read a story or other text for the first time, you **activate prior knowledge** to make sense of the information. Prior knowledge is what you already know. It includes ideas and information you have learned from reading, listening, observing, or acting. Prior knowledge influences how you understand the material you read. While reading this story, notice details that seem familiar or that spark connections in your mind.

Reading Tip: Brainstorming From the title of the story you are about to read, you know that it will include at least two characters: a coyote and a crow. Like many other animals, coyotes and crows represent common character traits. For example, owls and elephants are often associated with wisdom. Before you read “Coyote and Crow,” use your prior knowledge of these animals to make a list of the characteristics you associate with them. Create a chart like the one below to help you organize your ideas.

Coyote Characteristics	Crow Characteristics
Swift	Loud



Native American ceremonial dance costume

OBJECTIVES

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

- recognizing and analyzing character archetypes
- activating prior knowledge
- writing a personal response

Coyote and Crow



Retold by Ella Clark

Coyote traveled through the country, fighting monsters and making the world ready for the people who were to follow. He crossed the Cascade Mountains¹ and came into the Puget Sound² country. He was hungry, very hungry.

He saw Crow sitting on the peak of a high cliff, with a ball of deer fat in his mouth. Coyote looked at Crow with this fat and thought how good it would taste. Becoming hungrier and hungrier, he wondered how he could get the fat for himself. He thought hard. Then he laughed.

"I know what to do. I know how I can get the fat from Crow."

Then Coyote came close to the base of the cliff and called, "Oh, Chief! I hear that you can

make a good noise, a pleasing noise with your voice. You are a big chief, I know. You are a wise chief, I have heard. Let me hear your voice, Chief. I want to hear you, Chief Crow."

Crow was pleased to be called chief. So he answered, "Caw!"

"Oh, Chief Crow," called Coyote, "that wasn't much. You can sing better than that. Sing a good song for me, Chief. I want to hear you sing loud."

Crow was pleased again. So he opened his mouth wide and called from the cliff in a loud voice, "C-a-a-w!"

Of course the ball of deer fat fell down from Crow's open mouth.

Coyote grabbed it quickly. Then he laughed.

"You are not a wise chief," said Coyote. "You are not a chief at all. I called you 'Chief' just to fool you. I wanted your deer fat. I am hungry. Now you can go hungry because of your foolishness." 🐾

1. The *Cascade Mountains* cut across Oregon, Washington, and northern California.

2. *Puget Sound* is a large bay off the Pacific Ocean. It is located in northwestern Washington state.

Reading Strategy **Activating Prior Knowledge** *Make a prediction about what will happen in the story based on your prior knowledge of such tales.*

Literary Element **Character Archetype** *What adjectives would you use to describe Coyote and Crow?*

RESPONDING AND THINKING CRITICALLY

Respond

1. What is your opinion of Coyote? Explain.

Recall and Interpret

2. (a)What was Coyote doing before he encountered Crow? (b)Why is this information important to the story?
3. (a)What does Coyote want from Crow? (b)Why must Coyote trick Crow in order to get what he wants from him?
4. (a)What does Coyote call Crow in order to trick him? (b)In your opinion, what is the significance of this particular name?

Analyze and Evaluate

5. (a)In your own words, describe Coyote's plan to get the deer fat from Crow. (b)Use what you know about both of these animals to determine why Coyote is confident that his plan will work.
6. (a)How would you describe the personalities of Coyote and Crow? (b)Have you encountered characters like them in other stories? Explain.
7. (a)Why does Coyote say Crow is foolish? (b)Do you think Crow behaved foolishly? Explain.

Connect

8. **Big Idea** **Courage and Cleverness** Was Coyote clever in the story? Explain.

LITERARY ANALYSIS

Literary Element Character Archetype

In this story, one of the **character archetypes** is the trickster. A trickster is a mischievous character. He or she deceives or plays pranks on other characters. Readers usually like trickster characters because they are entertaining.

1. Which character is the trickster in this story?
2. Support your answer with two examples from the story.

Writing About Literature


Respond to Character Trickster characters have appeared in stories told in many different cultures for thousands of years. Tricksters may be portrayed as heroes, fools, or cunning predators, but they all share a disregard for accepted standards of behavior. However, in many cultures, tricksters are respected and admired even though they often deceive others. What is your opinion of the trickster? Do you find the trickster entertaining or annoying? Clever or cruel? In a short essay, discuss your response to this popular archetype. Remember to use specific examples from the story to support your ideas.

READING AND VOCABULARY

Reading Strategy Activating Prior Knowledge

When you began to read "Coyote and Crow," the story may have seemed familiar or predictable to you. You may have had some preconceived ideas about how the characters would behave. These ideas were based on your **prior knowledge** of the character types and story pattern. In fact, you may have been surprised by how accurate your initial thoughts about the characters turned out to be. When you draw on your personal background and prior knowledge, combining it with words on a page, you create meaning in a selection.

1. Before you read the story, what role did you think the Coyote would play? Explain.
2. Were your initial ideas about Crow's character correct? Explain.

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

Vasilisa of the Golden Braid and Ivan the Pea

MEET ELIZABETH ANN WARNER

As a young person growing up in England, scholar and translator Elizabeth Ann Warner became fascinated with the melody of the Russian language. She began to learn it as a voluntary lunchtime activity, and, determined to read Russia's great literature in its original language, she went on to study at Edinburgh University, one of the only universities at that time to offer a course on Russian folklore. Thanks to Warner's passionate pursuit of Russian, today readers of English are able to sample the richness and strangeness of ancient Russian culture.

Hooked on Russia During her studies at Edinburgh, Warner discovered aspects of traditional Russian culture such as folk tales, heroic epics and songs, rituals and customs which accompany funerals and weddings, and beliefs in supernatural beings such as the house spirit. Warner says, "I was hooked from then on and the study of Russian folklore and the way of life of its tradition bearers became my only research interest." Warner embarked on a career as a scholar and translator of Russian folklore.

"Now I can hear for myself, from the people who created them, the songs [and] folk tales . . . about which I could only read in historical archives before."

—Elizabeth Ann Warner

On Location For most of her adult life, Warner has visited Russia regularly, often several times a year. But before the collapse of the Soviet Union at the beginning of the 1990s, she was not permitted to visit the remote areas of the country where elements of Russia's traditional



Bird of Paradise (Jar-ptiza), 20th Century. Russian School. Color lithograph. Bibliotheque des Arts Decoratifs, Paris, France.

folk culture still survive. Since the opening of these areas to foreigners, Warner has joined Russian friends and colleagues on their yearly expeditions to Vologda province in the northwestern part of the country. There she can experience the colorfulness of Russia's traditional folk culture firsthand.

Sharing a Legacy Warner is the author of many books and articles in both Russian and English, including *Heroes, Monsters and Other Worlds from Russian Mythology*, which contains stories that originated in Kiev such as the one you are about to read. In the ninth to thirteenth centuries, Kiev was the center of Russian civilization. Stories from Kiev include tales of heroes and their adventures, wonder tales of "pure fantasy," and tales of the supernatural and the dead. For example, tales from Kiev give special powers to the cold winds that sweep across the flat open steppe. All Russian tales reflect the geographical and political world in which their original tellers lived. Because forests and rivers abound in the Russian countryside, tales are often filled with fantastic beings like wood demons and water nymphs.

Elizabeth Ann Warner was born in 1940.

LiteratureOnline **Author Search** For more about Elizabeth Ann Warner, go to www.glencoe.com.

LITERATURE PREVIEW

Connecting to the Story

For every culture and in every era, people form their own ideas about beauty, bravery, and loyalty. Before you read the story, think about the following questions:

- Which people do you consider especially smart, kind, or brave?
- What good qualities are most important for a person to have?

Building Background

You are about to read a “wonder tale,” a type of Russian fantasy story. Wonder tales often explain bad weather by tracing it to the actions of dragons or other supernatural forces. The main hero of these stories is often called Ivan, a common name in Russia. The character Ivan may be the son of a tsar (or Russian ruler), the son of a soldier, or even the son of an animal. Regardless, the hero Ivan is always brave and humane. In this tale, Ivan is the son of a tsar; he is born magically after his mother swallows a pea.

Setting Purposes for Reading


Big Idea **Courage and Cleverness**

As you read this story, think about which characters demonstrate courage and cleverness.

Literary Element **Theme Archetype**

A **theme** is a literary work’s central idea or message about life or human nature. A **theme archetype** is a theme that recurs in myths, stories, and tales all over the world. Examples of theme archetypes include the victory of good over evil, the importance of courage and family loyalty, and the triumph of the unlikely hero. As you read this story, think about the theme archetypes it may contain.

- See Literary Terms Handbook, p. R1

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

READING PREVIEW

Reading Strategy **Connecting to Personal Experience**

Connecting to personal experience is using your own knowledge and experience of life and people to deepen your understanding of a work of literature. You can connect to this text by recognizing familiar archetypes in the story, such as a beautiful girl who is desired by many suitors.

Reading Tip: Making a Chart Use a chart to record details from the story that strike you as familiar.

Detail	Why It Is Familiar to Me
Vasilisa lives in a high tower for twenty years.	This reminds me of “Rumpelstiltskin” and other fairy tales. Maybe a prince will try to rescue Vasilisa.

Vocabulary

chamber (chām’ bər) *n.* a room, especially a bedroom; p. 1080 *No one entered the princess’s chamber except her personal maid.*

suitor (sōō’ tər) *n.* a man who courts a woman in hope of marrying her; p. 1080 *The suitor, who adored Keisha, called her every night.*

staff (staf) *n.* a long stick used for assistance with walking or as a weapon; p. 1081 *The weary woman leaned heavily on her staff.*

stead (sted) *n.* place; p. 1084 *When the quarterback was injured, Tim played in his stead.*

Vocabulary Tip: Word Origins The origin of a word is its history. You can find a word’s origin in a dictionary.

OBJECTIVES

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

- identifying theme archetypes and image archetypes
- connecting to personal experience

- writing a compare-and-contrast essay

Vasilisa of the Golden Braid and Ivan the Pea

retold by
Elizabeth Ann Warner



Blonde girl combing her hair, 1894. Pierre Auguste Renoir. Oil on canvas. Metropolitan Museum of Art, New York, USA.

Once there reigned a tsar¹ called Svetozar who had two sons and a beautiful daughter. For twenty years the girl lived in her **chamber** at the top of a high tower and although she had the company of her maids and ladies-in-waiting she was never allowed outside and no prince or knight was allowed to set eyes on her. People called her Vasilisa of the Golden Braid because she had long, silky hair the color of gold, wound into a single braid which reached to her ankles.

1. A *tsar* was a Russian ruler, much like a king. The *tsarevna* is his daughter, the *tsaritsa* is his wife, and the *tsarevich* is his son.

Vocabulary

chamber (chām' bər) n. a room, especially a bedroom

Soon the fame of Vasilisa's beauty spread and kings from far-off lands sent ambassadors to ask for her hand in marriage. The tsar, her father, was in no hurry. When the time came, he himself sent out messengers to say that Vasilisa would choose a husband, inviting royal **suitors** to a great feast at his palace.

When Vasilisa heard about this she was very pleased but she longed more than ever to see the green grass and flowers outside the palace. She begged her father to let her out just once and at last he agreed.

Reading Strategy Connecting to Personal Experience

How does this situation remind you of situations you have seen in movies and fairy tales?

Vocabulary

suitor (sōō' tər) n. a man who courts a woman in hope of marrying her

For a while the tsarevna picked the pretty, blue flowers in a big green meadow at the foot of a steep hill covered with leafy trees. She grew a little careless, however, and moved away from her ladies-in-waiting and for the first time her beauty was uncovered, her face unveiled and visible for all to see. Suddenly, out of nowhere, a great, whirling gust of wind blew up, a wind stronger than anyone could remember before and which sent everything spinning before it. In a moment it had lifted the tsarevna from the ground and made off with her. Her attendants screamed and ran about, flapping their arms, but all in vain. The whirlwind carried the tsarevna away, over many lands and deep rivers. Through three kingdoms they passed and into a fourth, which was the home of a fierce dragon.

Vasilisa's parents were heartbroken and her two brothers, seeing their parents' tears, asked their blessing to go and look for their lost sister. "We will search the whole world over," they said, "and we will surely find her."

The brothers traveled for a whole year and then another. They passed through three kingdoms until they could see in the distance a range of high mountains, with stretches of sandy desert in between. This was the land of the fierce dragon.

The brothers began to ask passersby if they had heard or seen anything of Vasilisa of the Golden Braid but nobody knew anything about her. As they drew near a great city, they noticed a feeble old man standing at the roadside, begging for alms. He was lame and blind in one eye and carried a **staff**. The brothers threw him a silver coin and asked him, too, if he had seen their sister. "Well now," replied the old man, "it is

clear you are strangers here. Our master is a fierce dragon and he has forbidden us to talk to strangers or to tell anyone how, one day, a whirlwind blew a beautiful tsarevna over the mountains and into our kingdom."

From this the brothers guessed that their sister was not far away and they spurred on their high-spirited horses. Next they came to a golden palace. It was a strange building, standing on one silver pillar. Over it hung a canopy studded with precious stones and on either side was a staircase of mother-of-pearl, which from time to time rose and fell, like a pair of wings.

As they approached, Vasilisa was peeping through the gilded² bars at the window of her room and she cried out with joy when she recognized her brothers in the distance. She sent her servant to bring them secretly into the palace for the fierce dragon was not at home.

No sooner had the brothers set foot in the palace than the pillar upon which it stood began to creak, the staircases were suddenly raised, the stones on the roof began to glow and the whole palace began to revolve and change its position. "Hide yourselves, brothers," cried the tsarevna, for she knew this meant the dragon was on his way back.

In flew the dragon. He gave a loud whistle and called out at the top of his voice: "I smell a living creature. Is it a man?"

Fearing nothing the brothers spoke up. "Yes," they said. "We have come to fetch our sister home."

"Two young heroes I see," said the dragon, flapping his wings. "Only not very big ones." With that he picked up one brother with his wing and dashed him against the other brother, killing them both. Then he summoned his servants to take away the bodies and had them thrown into a deep pit.

The tsarevna burst into tears. For some days she would neither eat nor drink, then she decided that she did not want to die but

Reading Strategy Connecting to Personal Experience *What is familiar to you about the plot so far?*

Vocabulary

staff (staf) n. a long stick used for assistance with walking or as a weapon

2. *Gilded* means "covered in a thin layer of gold."

would try to escape from the dragon. She began to speak kindly to him.

“Dear dragon,” she said, “you are so big and strong and you fly so well, I am sure no one could get the better of you.”

“It is written,” replied the dragon, “that the only person who could beat me is Ivan the Pea. But that won’t be for some time yet,” he laughed.

The dragon was only joking. He did not believe there could be any such person. But his joke turned out to be true.

Vasilisa’s mother, the tsaritsa, had been left without any news of her children and she was very sad. One day she went walking in the garden with the ladies of the court. It was a hot day and the tsaritsa became thirsty. A stream of clear spring water flowed down the hillside into the garden. A marble well had been built over it and the tsaritsa filled a golden cup with the pure water and drank. At the bottom of the cup was a little pea which she swallowed.

The pea began to swell in the tsaritsa’s stomach and she grew fatter and fatter and heavier and heavier. After a while she gave birth to a son, whom she called Ivan the Pea.

Ivan the Pea grew very, very fast and was smooth and round, just like a pea! He was very jolly too and jumped and rolled about all over the place. As he grew he became very



Buff earthenware tile, depicting a fantastic dragon, c. 1882–88. William de Morgan. Fitzwilliam Museum, University of Cambridge, England.

strong, so that by the age of ten he was a powerful *bogatyr*.³ One day he asked his parents if he had any brothers or sisters and he learned the sad story.

“Mother and father,” said Ivan, “give me your blessing to go in search of them.”

At first his parents did not want to let him go for he was too young and inexperienced,

but he begged and begged until they agreed.

Ivan rode for a day and then another. Towards evening on the second day he came to a dark forest. In the forest he found a little wooden house on chickens’ legs. The house revolved when the wind blew and Ivan went up to it and blew hard, saying, “Little house, little house, turn your back to the trees and your face towards me.”

The house turned towards him and there, at a little window, sat a gray-haired crone.⁴

Ivan bowed and asked, “Granny, have you seen a whirlwind pass over here?”

The old woman coughed and said, “Dear lad, I know all about that whirlwind. He gave me such a fright I haven’t left this house for one hundred and twenty years. But he isn’t really a whirlwind. He is a fierce dragon who will gobble you up.”

3. A *bogatyr* is a Russian knight.

4. A *crone* is an old woman.

Big Idea **Courage and Cleverness** Why does the princess say kind and flattering things to the dragon?

Literary Element **Theme Archetype** What do you know about Ivan so far? Do you think his search will be successful?

“Tell me how to find him,” pleaded Ivan.
“Very well,” mumbled the old woman through her toothless gums, “but first promise to bring me some of the magic water he keeps in his palace. It makes people young again.”

Ivan gave his word of honor and the old woman told him to follow the direction of the sun until he came to the Bald Mountain. There he should ask again where the dragon lived.

After a long journey, Ivan found himself at the gate of the dragon’s city, where he met the lame and blind beggar. He gave him a coin and from the replies to his questions guessed, just as his brothers had done, that his sister was near.

Just then Vasilisa was looking out of her window and she noticed the young knight approaching. She was curious to know who he was and sent out a messenger to discover if, by chance, he had been sent by her parents. When she learned that he was her youngest brother, she begged him with tears to run away quickly before the dragon flew home and destroyed him.

“Dear sister,” said Ivan, “I do not fear the dragon nor his strength.”

“Is it possible,” asked Vasilisa, “that you are Ivan the Pea, the only man who can defeat the dragon?”

“Before you start asking questions,” said Ivan, “bring me something to drink, for I am tired and hot and thirsty after a long journey. Bring me some sweet honey-mead.” He drank a whole bucketful of mead at a single gulp and then asked for a second.

Vasilisa watched in amazement. “I see now that you are indeed Ivan the Pea,” she exclaimed. She drew up a strong chair for her brother to rest on but the chair collapsed under his weight. The servants brought another, bound with iron, but that, too, began to creak and bend.

Literary Element **Theme Archetype** *What do Vasilisa’s concerns and Ivan’s reply reveal about their relationship?*

“Oh dear,” cried Vasilisa, “that was the fierce dragon’s chair.”

“That’s all right then,” laughed Ivan. “That means I am heavier than he!”

Ivan left the palace and went to the smithy, where he asked the court smith, who was old and skilled in his craft, to forge⁵ a heavy iron staff, five hundred *poods*⁶ in weight. Day and night the smith and his assistants labored to make the iron staff, while the hammers thundered and the sparks flew. In forty hours the staff was ready. It took fifty men to lift it, but Ivan the Pea picked it up in one hand and tossed it up into the air. It rose like a clap of thunder, higher than the clouds, and disappeared from sight.

Everyone ran away, terrified of what would happen when the staff landed. If it fell in the town it would surely knock all the houses down and kill people but if it fell in the sea it would make such a splash they would all be drowned.

Ivan the Pea was quite unconcerned. He strolled back into the palace and asked to be informed when the staff came back to earth. People kept peeping out from behind their windows and under their gates to see if there was any sign of the staff. An hour passed, then another. The third hour had begun when, trembling with fear, a messenger ran to tell Ivan the Pea that the staff had been sighted. Ivan jumped out into the middle of the square, stuck out his hand and caught the staff as it fell. The impact had no effect on Ivan but the staff bent a little so he laid it across his knee and pulled it back into shape. Then he returned to the palace.

After a time he heard a fearful whistling: it was the dragon. His horse came galloping through the sky like an arrow shot from a

5. A *smithy* or *smith* makes, or *forges*, iron objects over a fire.

6. A *pood* is thirty-six pounds; therefore, the staff weighs 18,000 pounds.

Big Idea **Courage and Cleverness** *From this episode, what ideas are you forming about Ivan?*



Battle with the Dragon, 1912. Nikolai Konstantinovich Rerikh. Gouache on paper, 66.5 × 86. Art Museum of Ryasan, Russia.

Viewing the Art: Compare and contrast the battle scene depicted here with the battle between Ivan the Pea and the dragon in this story.

bow, fire snorting from its nostrils. The dragon had the head of a serpent but the body of a man. Usually, as he approached, the palace would begin to revolve on its single pillar, even when he was many miles distant. But this time it had not moved and the dragon knew someone very heavy must be inside.

The horse shook its black mane, flapped its great wings and dived straight at the palace again. But still the palace did not stir.

“Aha!” roared the dragon. “I see I have a worthy opponent. Can it be that Ivan the Pea has come visiting?”

When Ivan the Pea appeared, the dragon sneered and said he would sit him on the palm of one hand and clap the other hand down on top so that Ivan would be crushed to nothing.

“We’ll see about that,” said Ivan, raising his staff. “Out of my way!”

“Out of *my* way,” yelled the dragon, flying at him with his lance. But he missed! Ivan the Pea had jumped to one side.


“Now it is my turn,” cried Ivan and threw his staff at the dragon. The dragon was smashed into tiny pieces, while the staff went straight through the ground and came out two kingdoms away.

All the people threw their hats in the air and wanted to make Ivan their tsar. But Ivan, remembering how well the staff had done its job, called the clever blacksmith and told the people he would rule over them.

Next Ivan found where the magic water, the Water of Life and Death, was hidden and sprinkled some over the corpses of his brothers. They stood up, rubbing their eyes as if they had just woken from a long sleep.

“Dear brothers, if it hadn’t been for me,” said Ivan, “you would have slept forever.” And he embraced them.

Together with their sister, the three brothers boarded a ship and sailed back to their own land, not forgetting to take some of the magic water with them for the old woman in the hut on chickens’ legs.

When they arrived home, Ivan’s father and mother ran out to meet them. They sent out messengers over all the land with the glad tidings that Vasilisa of the Golden Braid had been found. All the bells in the city rang out, the band played and cannons roared. Vasilisa found a husband and Tsarevich Ivan a wife and the two weddings were celebrated together. After his father’s death, Ivan the Pea became tsar in his **stead** and ruled his people well. 

Reading Strategy Connecting to Personal Experience

What experience in your own life helps you understand this joyous celebration?

Vocabulary

stead (sted) n. place

RESPONDING AND THINKING CRITICALLY

Respond

1. What do you think is the most exciting or entertaining part of this story?

Recall and Interpret

2. (a)What events lead to Vasilisa being captured by the dragon? (b)Explain the connection between the whirlwind and the dragon.
3. (a)Who first tries to rescue Vasilisa? (b)Why is the attempt unsuccessful?
4. (a)Who is Ivan the Pea? (b)What role does he play in the rescue of Vasilisa? Explain.

Analyze and Evaluate

5. This Russian tale contains characters that recur in many folk tales, such as a lame beggar and an old woman. (a)What role do they play in the story? (b)Why are these characters important despite their seeming infirmity or weakness?
6. (a)What role does the blacksmith play in this story? (b)How is he rewarded at the end of the story? (c)What lesson might this suggest?
7. Why do you think generations of Russians have enjoyed retelling the story of Ivan the Pea?

Connect

8. **Big Idea** **Courage and Cleverness** In your opinion, does Ivan use courage or cleverness—or a mix of both—to rescue his sister? Explain.

LITERARY ANALYSIS

Literary Element Theme Archetype

The same basic **theme archetypes** appear in myths and tales from all over the world. Time, setting, and character may vary, but the main ideas and lessons are repeated from place to place, people to people, and age to age. You may have detected several theme archetypes in “Vasilisa of the Golden Braid and Ivan the Pea.” It is a distinctively Russian version of a story known all over the world.

1. (a)In this story, who represents good? (b)Who represents evil? (c)In what sense can the theme of the victory of good over evil be called an archetype?
2. Arguably, one theme archetype in this story is the importance of family loyalty. Explain how both the characters and the plot reflect this theme.
3. Another possible theme archetype in this story is the triumph of an unlikely hero over a powerful villain. In your opinion, why do so many stories share this theme?

Review: Image Archetype

As you learned on page 1068, an **image archetype** is an image that occurs in literature and folklore across many cultures. What images in this story are familiar to you?

Partner Activity With a partner, go back through the story and list images that could qualify as image archetypes. Using a chart like the one below, record your thoughts about why these archetypes are common across cultures.

Image Archetype	Why Image Is Common
dragon	Dragons are frightening but also fascinating. They may help a culture imagine evil.

Reading Strategy Connecting to Personal Experience

Vasilisa, like the princess Rapunzel, is kept locked in a tower and has extremely long hair. Think about all the other details in the story that are familiar to you from myths, tales, or everyday experience.

1. Ivan the Pea is the youngest child. What is familiar to you about his request to follow his brothers, his parents' first response to that request, and his getting permission to go?
2. List two other details in the story to which you connected through personal experience.

Vocabulary Practice

Practice with Word Origins Using a dictionary, determine the origin of the following words.

1. **chamber**
 - a. from Greek for "vault"
 - b. from French for "tower"
2. **sutor**
 - a. from Latin for "to follow"
 - b. from Sanskrit for "husband"
3. **staff**
 - a. from Greek for "they reach"
 - b. from Sanskrit for "he supports"
4. **stead**
 - a. from Old English for "stand"
 - b. from Latin for "power"

Academic Vocabulary

Here is a word from the vocabulary list on page R86.

odd (äd) *adj.* irregular, unexpected, unplanned; different from others

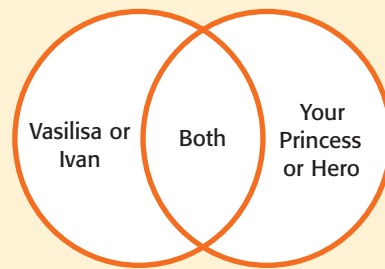
Practice and Apply

What is **odd** about the old woman's house?

Writing About Literature

Compare and Contrast Characters How is Vasilisa similar to or different from other characters you have read about or seen in movies or on television? How is Ivan similar to or different from other heroes you have encountered? Write an essay in which you compare and contrast one of these characters with another character you know well.

Brainstorm by listing details about each character in a Venn diagram like the one below. Consider their actions, appearances, and relationships to other characters.



Use your diagram to develop a thesis that states two or more main points of comparison or contrast between the characters. Use body paragraphs to explain the points of comparison and contrast, citing details from the works in question. Conclude your essay by restating your thesis in a fresh way and summing up your main points.

When your draft is complete, meet with a peer reviewer to evaluate each other's work and suggest revisions. Then proofread and edit your draft to correct errors in spelling, grammar, and punctuation.

Performing

Work with a small group to rework a section from "Vasilisa of the Golden Braid and Ivan the Pea" into a script complete with stage directions. Then assign roles and practice reading through your script, revising as necessary. Perform your one-act play for the class.

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

Grammar Workshop

Coherence



Using Transitional Expressions

“At first his parents did not want to let him go for he was too young and inexperienced, but he begged and begged and they agreed.”

—Elizabeth Ann Warner, “Vasilisa of the Golden Braid and Ivan the Pea”

Connecting to Literature In Elizabeth Ann Warner’s retelling of the story of Vasilisa and Ivan the Pea, transitions function as they do in every good story: they are the bits of glue that hold sentences, paragraphs, and story parts together and help them all make sense to the reader. In the example above, the transitional words and phrases include *at first*, which tells when; *for*, which tells why; *but*, which shows contrast; and *and*, which connects similar sentence elements.

Transitional words and phrases show how ideas are related. This chart shows only some of these relationships and transitions.

Relationship	Transitional Words and Phrases
Time	<i>after, before, finally, meanwhile, then, today, when</i>
Location	<i>above, along, beneath, inside, next to, throughout</i>
Importance	<i>above all, first, in fact, mainly, to begin with</i>
Contrast	<i>although, but, in spite of, nevertheless, on the other hand, yet</i>
Cause and Effect	<i>as a result, because, for, so, so that, therefore</i>

Examples

- After a long journey, Ivan reached the dragon’s city.
[*After* shows a time relationship.]
- The messenger was trembling because the staff was about to fall.
[*Because* shows a cause-and-effect relationship.]

Exercise

Revise for Clarity Add a transitional word or phrase to show a relationship between each pair of sentences. Underline the transition and tell what relationship it shows.

1. Vasilisa’s parents had always kept her in a tower. One day they let her out.
2. The dragon had special powers. It took a special opponent to triumph over him.
3. Vasilisa showed courage and cleverness. She asked the dragon if anyone could get the better of him.

▶ Test-Taking Tip

When you are taking a writing test, check your work for transitions. Transitions are especially important when you switch from one main idea to the next or from one paragraph to the next.

▶ Language Handbook

For more about transitions, see Language Handbook, p. R46.



eWorkbooks To link to the Grammar and Language eWorkbook, go to www.glencoe.com.

OBJECTIVES

- Analyze and evaluate transitions.
- Use transitions to clarify text.

BEFORE YOU READ *Sweet Betsy from Pike*

LITERATURE PREVIEW

Connecting to the Ballad

The ballad “Sweet Betsy from Pike” tells the story of two people on a long and difficult journey. Before you read, think about the following questions:

- Do you have a goal that you would travel a long way and overcome many obstacles to reach?
- What types of characters would you expect to meet along the way?

Building Background

During the 1800s the desire for gold, land, adventure, and greater opportunity led women and men to undertake the dangerous journey westward across the United States. Several overland routes existed at the time. Each one presented challenges for travelers. Mountains, rivers, harsh weather, and disease were only some of the obstacles encountered by these determined adventurers. Written accounts offer evidence of the hardships they faced. In such conditions, it may have seemed to the struggling men and women that only a “superhero” could successfully complete the trip. The anonymous ballad “Sweet Betsy from Pike” originated on one of these overland trails.

Setting Purposes for Reading

Big Idea **Courage and Cleverness**

As you read “Sweet Betsy from Pike,” notice how the characters use courage and cleverness to deal with their circumstances.

Literary Element **Ballad**

A **ballad** is a narrative song or poem, which means it is a song or poem that tells a story. As you read, think about how “Sweet Betsy from Pike” may have sounded to the people who heard it first.

- See Literary Terms Handbook, p. R1

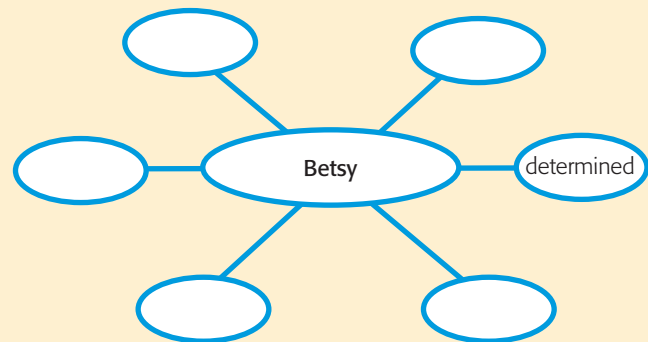
LiteratureOnline **Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

READING PREVIEW

Reading Strategy **Analyzing Archetypes**

An **archetype** is a model, or a perfect example of something. Archetypal characters are often found in literature. An archetypal hero, for example, has all the characteristics readers would expect a hero to have: bravery, intelligence, strength, and wit. As you read “Sweet Betsy from Pike,” try to determine what archetypes the characters are based on.

Reading Tip: Creating Character Webs As you read, use a character web to describe the main character in “Sweet Betsy from Pike.”



The Oregon Trail, 1869. Albert Bierstadt. Oil on canvas, 78.7 × 124.5. © Butler Institute of American Art, Youngstown, OH, USA.

OBJECTIVES

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

- identifying elements of the folk ballad
- analyzing archetypes
- analyzing meter and rhythm in verse
- writing a ballad



Traditional

Encampment in the Valley of the Sacramento (from *California: Its Past, Present & Future.*). 1850. Newberry Library, Chicago.

Oh, do you remember sweet Betsy from Pike,
Who crossed the wide prairies with her husband Ike?

With two yoke¹ of oxen, a big yaller dog,
A tall Shanghai rooster,² and one spotted hog.

Chorus:

Hoodle dang, fol dee dye do,
Hoodle dang, fol dee day.

The rooster ran off and the oxen all died;
The last piece of bacon that morning was fried.

Poor Ike got discouraged and Betsy got mad;
The dog wagged his tail and looked wonderfully sad.

Chorus

The alkali³ desert was burning and hot,
And Ike, he decided to leave on the spot:
"My dear old Pike County, I'll go back to you."

Said Betsy, "You'll go by yourself if you do."

Chorus

They swam the wide rivers, they crossed the tall peaks,

They camped out on prairies for weeks and for weeks,

Fought off starvation and big storms of dust,
Determined to reach California or bust.

Chorus

They passed the Sierras⁴ through mountains of snow,

'Til old California was sighted below.

Sweet Betsy, she hollered, and Ike gave a cheer,

Said, "Betsy, my darlin', I'm a made millionaire."

Chorus

1. A *yoke* is a pair of animals joined together for working.
2. A *Shanghai rooster* is a breed of rooster that originated in East Asia. *Shanghai* is an ancient city in China.
3. Here, *alkali* means "composed of soil that contains a mineral salt that prevents or stunts plant growth."

4. The *Sierras* refers to the Sierra Nevada Mountains, a mountain range in the western United States.

Reading Strategy **Analyzing Archetypes** What characteristics of Betsy's seem familiar? Explain.

RESPONDING AND THINKING CRITICALLY

Respond

- (a) Do you think Betsy would have been a good role model for people in the 1800s? Explain.
(b) Describe a fictional character who you think would be a good role model for people today.

Recall and Interpret

- (a) How many animals do Betsy and Ike take with them on their trip? (b) What does the fact that Betsy and Ike are traveling with these animals tell you about their journey?
- (a) What happens on the day the last piece of bacon is fried? (b) Explain why Ike may become discouraged at that time.
- (a) To what place does Ike want to return?
(b) Explain what Betsy means by saying, "You'll go by yourself if you do."

Analyze and Evaluate

- (a) What qualities do Betsy and Ike exhibit that would make them successful in the present day?
(b) What do you think Betsy and Ike would be doing if they were living in the present day?
- Which of the two characters—Betsy or Ike—is more memorable? Why?
- Would this ballad be easy or difficult to memorize? Explain.

Connect

- Big Idea** **Courage and Cleverness** Why do you think a woman is the central character in this ballad about courage and cleverness?

LITERARY ANALYSIS

Literary Element **Ballad**

A **ballad** may be either a folk ballad or a literary ballad. A **folk ballad** usually tells of an exciting or dramatic event. Folk ballads have no known author and were passed along orally—usually as songs—from generation to generation before being written down. In contrast, a **literary ballad** is written in imitation of a folk ballad and has at least one known author. Most ballads tell their stories primarily through characters' action and dialogue.

- Is "Sweet Betsy from Pike" a folk ballad or a literary ballad? How do you know?
- What is the main action taking place in "Sweet Betsy from Pike"? How does the main action help define it as a ballad?
- What feature or features of this ballad tell you that it may have originated as a song?

Review: Meter and Rhythm

As you learned on page 529, meter and rhythm are elements in poetic expression. **Meter** is a regular pattern of stressed and unstressed syllables that gives a line of poetry or a song a predictable rhythm. **Rhythm** is the sound pattern created by the arrangement of stressed and unstressed syllables that gives poetry a musical quality. You can analyze the rhythm in poetry by scanning it. To scan a line, write out the words and use symbols to indicate stressed and unstressed syllables. A \sim above a syllable indicates that it is unstressed, and a $\acute{}$ indicates that it is stressed. An example is given below.

$\acute{}$ wánderéd lónely ás ä clóud
Thät flóats ön high ó'er váles añd hills.

Partner Activity With a classmate, discuss the meter and rhythm in "Sweet Betsy from Pike." Scan the lines in the first verse to determine the number of beats in each line and to decide which syllables are stressed.

Reading Strategy Analyzing Archetypes

Archetypal characters occur often in folklore—the traditional beliefs, customs, stories, and songs belonging to a culture that are passed down by word of mouth. These characters are universally recognized “types,” such as heroes or villains. The stubborn wife and hen-pecked husband on a quest for riches while battling hunger and the elements are character archetypes typical to folklore.

1. Describe Betsy and Ike. Why might Betsy be considered an archetypal wife?
2. Do you think the journey of Betsy and Ike could be considered archetypal? Explain.

Academic Vocabulary

Here are two words from the vocabulary list on page R86.

challenge (cha' lənj) *n.* something that makes demands upon one's talents and interests

abandon (ə ban' dən) *v.* to give up

Practice and Apply

1. What might have been the greatest **challenge** for the characters in “Sweet Betsy from Pike”?
2. Do you think Betsy or Ike wanted to **abandon** their goals at any time? Explain.



A wagoner drives his horses along the eastern section of the Union Pacific Railroad.

Writing About Literature

Apply Form Have you ever read about or participated in an experience that you thought should be immortalized in song? Use what you know about the ballad form and archetypal characters to write a ballad about an exciting or memorable event. Like “Sweet Betsy from Pike,” your ballad should have a regular meter, a rhyme scheme, and at least four verses.

As you create your characters and decide on the plot and setting for your ballad, use a chart like the one below to help you generate rhyming words.

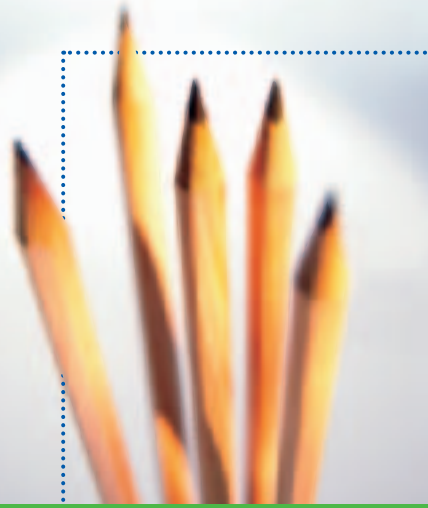
	Rhyming Words
Event: Family reunion	softball game, lame, fame, blame, name, same barbecue, do, new, you
Setting:	
Archetypal Characters:	

After completing your draft, meet with a peer reviewer. Evaluate each other's work and suggest revisions. Then proofread and edit your draft to correct errors in spelling, grammar, and punctuation.

Interdisciplinary Activity: Music

Travelers on the overland trails headed for California entertained and comforted themselves by singing. Listen to a recording of “Sweet Betsy from Pike” and other songs popular in the United States in the mid-1800s. As you listen, draw an illustration for the song or create a journal entry as though you were traveling with Betsy and Ike.

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



Writing Workshop

Research Paper

➔ Writing a Research Paper

The Writing Process

In this workshop, you will follow the stages of the writing process. At any stage, you may think of new ideas to include and better ways to express them. Feel free to return to earlier stages as you write.

Prewriting

Drafting

Revising

➔ Focus Lesson: Building Paragraph Unity

Editing and Proofreading

➔ Focus Lesson: Using Quotation Marks Correctly

Presenting

*“Cyclops,
if ever mortal man inquire
how you were put to shame and blinded, tell him
Odysseus, raider of cities, took your eye.
Laertes’ son, whose home’s on Ithaca!”*

—Homer, from the *Odyssey*

Connecting to Literature In the *Odyssey*, the epic hero Odysseus makes a ten-year journey home to Ithaca after the Trojan War. Odysseus is strong, courageous, and able to conquer monsters with nearly super-human power. Although he is often tested, he lives according to a strict code of honor and never shrinks from danger or duty. Ordinary people often share some of these same traits. For example, during World War II, women were called on to do jobs they had never done before, and they responded eagerly. They made weapons, built airplanes, and drove trucks. They became heroes in the war effort.

Features of a Research Paper

Goals	Strategies
To choose a research topic and narrow the focus	<input checked="" type="checkbox"/> Explore ideas <input checked="" type="checkbox"/> Refine and shape your topic
To gather information	<input checked="" type="checkbox"/> Generate questions to research <input checked="" type="checkbox"/> Look for both primary and secondary sources
To organize information	<input checked="" type="checkbox"/> Take notes and make an outline <input checked="" type="checkbox"/> Present information in a logical, effective order
To write a paper with a thesis supported by facts and details	<input checked="" type="checkbox"/> Write a clear thesis statement <input checked="" type="checkbox"/> Develop topic sentences and paragraphs to support the thesis



Writing Models For models and other writing activities, go to www.glencoe.com.

OBJECTIVES

- Write a research paper that synthesizes information from multiple sources, both primary and secondary.
- Organize writing with a thesis supported by fully documented evidence.

Assignment

Write a research paper showing how an everyday hero has character traits similar to those of an epic hero. As you move through the stages of the writing process, keep your audience and purpose in mind.

Audience: classmates and teacher

Purpose: to research a topic and present your conclusions supported by evidence

Real-World Connection

If you listen to television or radio newscasts, you are familiar with reports. Reporters do research on nearly anything that may interest their viewers or listeners—from defective toys to the latest advances in health care. A good report includes information from multiple sources, presents the information objectively, and identifies the sources of information.

Prewriting

Explore Your Ideas Think about heroic qualities. How do ordinary people demonstrate these qualities in their everyday lives?

► **Ask Questions** Questions like these may help you find a topic for your research paper.

- Who are some everyday heroes?
- What character traits make them heroic?
- How are everyday heroes like epic heroes?

► **Choose a Topic and Narrow the Focus** Do investigative research to refine and shape your topic. If your topic is too narrow, you will not be able to find the information you need. If it is too broad, you will have difficulty organizing the details and making a clear point. The chart shows examples of topics that are too broad, too narrow, and just right.

Too Broad	Too Narrow	Just Right
The soldiers in World War II, Red Cross workers, and Rosie the Riveter are heroes who share character traits with epic heroes.	Rosie Bonavita was a real riveter who fastened a record number of rivets in six hours.	Rosie the Riveter symbolizes the American women who became everyday heroes during World War II.

Quote Versus Paraphrase

The exact words from a reliable authority give credibility to research, so you will want to include direct quotes in your paper. On the other hand, when the exact words from another source are not memorable, it is better to put the idea in your own words, or paraphrase. Paraphrasing helps you maintain the flow of your writing.

Gather Information Begin by writing four or five questions for research. It may help you to think of a reporter's questions—*who*, *what*, *why*, *when*, *where*, and *how*. Look for answers on reliable Web sites and in encyclopedias, books, and magazines. Try to use primary sources such as letters, diaries, and interviews as well as books and articles about the topic.

Student Model

Who was Rosie the Riveter?

What kind of work did women do during World War II?

When and where did women start working?

Take Notes As you find sources, take notes on index cards. Keep track of your sources as you research so you can list them on a Works Cited page at the end of your paper. Copy direct quotations if you think you will be able to use them to support your thesis. Other information can be paraphrased, or put into your own words.

► **Bibliography Note Card**

Online interview
Source number
Author
Title
Web site information
Sponsoring organization
Date of access
URL

4
Harvey, Sheridan.
"Rosie the Riveter: Real Women Workers in World War II."
Rosie the Riveter Transcript (Journeys and Crossings)
Library of Congress Digital
Reference Team.
Dec. 19, 2005
<http://www.loc.gov/rr/program/journey/rosie-transcript>.

► **Paraphrase Note Card**

Norman Rockwell's Rosie 3

Rosie the Riveter appears on a cover that Norman Rockwell illustrated for the Saturday Evening Post in May 1943. She is a big, strong woman, and she has a smudge on her face. Rosie wears overalls, loafers, and a leather strap around her arm. There is a riveter gun in her lap.

► **Direct Quotation Note Card**

Norman Rockwell's Rosie 2

"Rosie is powerful, competent, and womanly. But there are contradictions in the image. She's masculine: look at the size of her arms, which are a real focus of the cover. . . . Yet she's feminine: She's wearing rouge and lipstick. Makeup is essential to women's mental health, according to some articles of the time. Her compact and handkerchief peek out of her pocket; she has nail polish on; her curly red hair and upturned nose feminize her; her visor almost looks like a halo, providing an angelic side to this strong woman."

Primary Sources

Research papers require sources, and it is good to include primary sources when you can find them. Primary sources are the recorded words and thoughts of a person involved in the event or an eyewitness. Examples of primary sources include letters, interviews, autobiographies, and diaries.

Organize Your Information An outline is an excellent way to organize the data you collect from various sources. Begin with a working outline that you can revise as you draft your paper. Below are some tips.

- ▶ **Groupings** Group note cards and use the groupings to develop the main topics in your outline.
- ▶ **Topic Groups** Form subtopics in the main topic groups and use these as secondary heads in your outline.
- ▶ **Order** Put your main topics in the most logical order.

Secondary Sources

Secondary sources are words written by someone who has researched or interpreted primary sources. Encyclopedia articles, biographies, and book reviews are secondary sources.

Sample Outline

- Rosie the Riveter: A Symbol for Everyday Heroes During World War II*
- I. *Posters of Rosie the Riveter*
 - A. *Famous in the 1940s*
 - 1. *A made-up character*
 - 2. *Based on a real woman, maybe Rosie Bonavita*
 - B. *All women with men's jobs came to be known as Rosie the Riveter*
 - II. *Men left jobs to join the military*
 - A. *Workers needed to keep the country running*
 - B. *OWI created in 1942*
 - 1. *Ran advertising campaign*
 - 2. *Posters challenged women to join the war effort*

Develop Your Thesis Statement After you have chosen the main ideas, draft a thesis statement that covers them. You may revise the statement as you write, but it helps to get something down on paper.

Sample Thesis Statement

During World War II, Rosie the Riveter was a symbol for the women who became everyday heroes when they accepted the challenge and showed strength and courage in doing jobs that they had never done before.

Drafting

Getting Started As with any writing, it is best to start writing your research paper immediately even if you feel like putting it off until you have more information. Begin with the ideas in your notes and outline. As you draft, keep your thesis in mind, and do not stray too far from it. Be sure to include examples and details to support your topic sentences and main ideas. Always remember that you can revise at any point.

Analyzing a Workshop Model

Here is a final draft of a research paper. Read the paper and pay close attention to the comments in the margin. They point out features that you might want to include in your own paper. Answer the questions in the margin, and use the answers to guide you as you write your own draft.

Rosie the Riveter: Symbol of Women Who Were Everyday Heroes

Introduce Subject

Begin by letting your readers know the subject. What will this research paper be about?

If you had been alive during World War II, you would have seen posters on the walls of banks, post offices, and other public places of a young American woman wearing overalls and carrying a wrench or a rivet gun in her hand. Who was this woman, and why was her image all over town? The woman in the posters was known as Rosie the Riveter. During World War II,

Thesis Statement

State your point of view in a thesis statement. What viewpoint will be presented?

Rosie the Riveter was a symbol for all of the women who became everyday heroes when they accepted the challenge and showed strength and courage in doing jobs that they had never done before.

Main Idea

Use the main ideas from your outline to develop your paper. Why is this a good main idea to put at the beginning?

Rosie the Riveter was one of the most famous women in the United States in the early 1940s. She was a made-up character, but she may have been based on a real woman named Rosina D. Bonavita who, in one shift with her partner, drove a record 3,345 rivets to assemble the wing of a torpedo bomber (Ambrose 42). Even though the Rosie in the posters was not a real person, she set a powerful example for women during the war. She called on them to serve their country by doing jobs they had never done before.

Supporting Details

Use facts, examples, statistics, quotations, and reasons to support your main idea. How do these details support the main idea of the paragraph?

Millions of men left their jobs to fight in World War II. While they were away, somebody had to fill their jobs to keep the country running. Who could do peacetime jobs such as driving buses? Who could do wartime jobs such as making weapons? Around 1942, although the exact date is not known, an artist named J. Howard Miller worked for a company that probably wanted to encourage women to work there. According to Library of

Congress women’s studies specialist Sheridan Harvey, Miller created an image of a woman rolling up her sleeve as if getting ready to work. The poster is titled “We Can Do It!” However, Rosie was not connected to this poster (Harvey 1).

Then, on May 29, 1943, Norman Rockwell’s picture of a confident woman in overalls and loafers illustrated the cover of the *Saturday Evening Post*. She wears goggles and a leather strap around her arm. One hand rests on a lunch box that is labeled “Rosie” and the other holds a ham sandwich. A huge riveter lies across her lap.

Rosie is powerful, competent, and womanly. But there are contradictions in the image. She’s masculine: look at the size of her arms, which are a real focus of the cover. . . . Yet she’s feminine: She’s wearing rouge and lipstick. Makeup is essential to women’s mental health, according to some articles of the time. Her compact and handkerchief peek out of her pocket; she has nail polish on; her curly red hair and upturned nose feminize her; her visor almost looks like a halo, providing an angelic side to this strong woman (Harvey 2).

The country needed women to go to work, and that is where Rosie and the Office of War Information, or OWI, came in. The OWI was created in 1942, and it was an important U.S. government agency during World War II. One of the OWI’s many tasks was to run an advertising campaign. They were not selling a product, though. They were selling an idea: All able-bodied citizens, including women, should go to work in jobs that would help the war effort. Until then, some women had worked but not in jobs usually held by men. For example, they worked in clothing factories (Appleby, Brinkley, and McPherson 308–09). Posters of Rosie that were created by the OWI challenged women to do their patriotic duty and play an important part in the war effort. They helped convince women that they could do men’s work, and they could do it well.

More than six million women met the challenge and joined the workforce (Colman 16). Women worked in factories and shipyards. They served in the military or worked as nurses in hospitals overseas. Some were farmworkers. Others drove trucks, taxis, and buses. Women learned many new skills, such as welding, hammering, and—

Long Direct Quotation

Use direct quotations to keep the exact words of your sources. If a quotation is long, indent it and do not use quotation marks. Why do you think the writer used this long quotation?

Paraphrase

Put information in your own words but be sure to identify your source. Why are there no quotation marks with this information even though a source is cited?

Facts and Examples

Statistics and specific details support your argument. How do these facts and examples support the idea that women met the challenge and joined the workforce?

of course—riveting. Posters let them know they could help the war effort by working as typists, waitresses, salespeople, elevator operators, and conductors (“Powers”).

Joining the workforce during the war changed many women’s lives. One of these women, Jane Ward Mayta, said, “I learned a lot in those years. . . . I learned to look for a job. I learned to get along with and mingle with people from totally different backgrounds. We were all in little pockets before then” (Wise and Wise 12). Many women have donated their stories and photographs to the National Park Service’s collection center for memories of the World War II years. One of these women, Helyn A. Potter, wrote “War changes everything. I was a welder and now a riveter in an all-woman workforce. Five years earlier, I was studying ballet, planning to become a ballerina. As we supported the War Effort, the collective soul of women changed” (“Rosie”).

On October 19, 1942, *Time* magazine reported on the “striking evidence” of the social changes brought by World War II. The reason given was that women were working in new occupations. “Northwest lumber yards now have 4,000 women whistle punks, talley-men, flunkies, bull cooks. . . . In Marshfield, Ore., gaffers watched incredulously as a woman maneuvered a State Highway Commission steam roller down the main street” (“Women”).

In 1945 World War II came to an end, and men who returned from the war expected to return to their old jobs. As a result, many women had to leave their wartime jobs. The work opportunities for women closed when the war ended. Many women were not happy to be out of work, but most of them returned to lives focused on homemaking and raising children. By 1960 fewer women were employed as professionals than in 1930 (“Feminism”).

Yet the example set by Rosie the Riveter would continue to inspire women in the years that followed. Her name remained a symbol for women’s strength, courage, and ability to perform a variety of jobs. Women now had a real choice about whether they would work outside the home. They also had more choices about the kinds of work they would do, since more jobs were open to them. As summarized in an article in *Prologue* magazine, social change resulted because women took over men’s jobs during World War II. It was “a turning point in the evolution of women’s roles and rights in American culture” (Fried). To this day, the symbol of Rosie the Riveter hard at work remains a real inspiration for generations of women.

Primary Sources

Try to include the words of someone who experienced the event. What makes this quotation a primary source?

Secondary Sources

A secondary source is the interpretation of someone who studied primary sources. Why is an encyclopedia a secondary source?

Restate Thesis

Restate your viewpoint. Why is it a good idea to restate your thesis in your conclusion?

Draw Conclusions

End by drawing your own conclusions from the information presented. What idea does this writer want to leave with readers?



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Citing Sources

Books and textbooks are usually reliable sources. What information should be included in the citation for a book?

Reliable Sources

Web sites often have interviews or documents that are primary sources. Why do you have to be careful when you use the Internet as a resource?

Internet Research

Back issues of some magazines are found in archives on the Internet. Why might you want to use information from an old magazine article?

Revising

Traits of Strong Writing

Follow these traits of strong writing to express your ideas effectively.

Ideas message or theme and the details that develop it

Organization arrangement of main ideas and supporting details

Voice writer's unique way of using tone and style

Word Choice vocabulary a writer uses to convey meaning

Sentence Fluency rhythm and flow of sentences

Conventions correct spelling, grammar, usage, and mechanics

Presentation the way words and design elements look on a page

For more information on using the Traits of Strong Writing, see pages R30–R41 of the Writing Handbook.

Peer Review Exchange drafts with a partner. Check for a strong, clear thesis statement. Also make sure main ideas are supported with facts and examples. Note problems in the organization or the lack of a conclusion. Use the rubric below to evaluate and strengthen your essay.

Rubric: Writing a Research Paper

- Do you introduce your subject?
- Do you state your thesis and use main ideas to develop it?
- Do you include supporting details from a variety of sources?
- Do you use direct quotations and paraphrasing and cite your sources correctly?
- Do you draw your own conclusion in the end?

Focus Lesson

Building Paragraph Unity

A good paragraph has one main idea. To build paragraph unity, use a topic sentence with related supporting details. The topic sentence is often the first sentence, although it can be anywhere in the paragraph. See the example below.

Draft:

Women worked in factories and shipyards. They served in the military or worked as nurses in hospitals overseas. Some were farmworkers. In the 1940s, Norman Rockwell was a popular illustrator. Others drove trucks, taxis, and buses. Women learned many new skills. Posters let them know they could help the war effort by working as typists, waitresses, salespeople, elevator operators, and conductors.

Revision:

More than six million women met the challenge and joined the workforce¹ (Colman 16). Women worked in factories and shipyards. They served in the military or worked as nurses in hospitals overseas. Some were farmworkers. ~~In the 1940s, Norman Rockwell was a popular illustrator.~~² Others drove trucks, taxis, and buses. Women learned many new skills, such as welding, hammering, and—of course—riveting.³ Posters let them know they could help the war effort by working as typists, waitresses, salespeople, elevator operators, and conductors.

- 1:** Begin with a topic sentence. **2:** Omit sentences that do not relate to the topic.
3: Add specific details.

Editing and Proofreading

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

Focus Lesson

Using Quotation Marks Correctly

When you quote the exact words from a source, use double quotation marks. Open-quotation marks come before the first word you quote, and close-quotation marks follow the last word. Begin the quotation with a capital letter unless you begin in the middle of a sentence or quote only a word or two. A comma or period belongs inside the quotation marks. An exception is a long quotation, which is indented and needs no quotation marks. When you paraphrase from a source, do not use quotation marks, but do cite your source.

Original: Quoted information is not in quotation marks.

Helyn A. Potter wrote, war changes everything. I was a welder and now a riveter in an all-woman workforce. Five years earlier, I was studying ballet, planning to become a ballerina. As we supported the War Effort, the collective soul of women changed.

Improvement: Add a capital letter and quotation marks.

Helyn A. Potter wrote, "War changes everything. I was a welder and now a riveter in an all-woman workforce. Five years earlier, I was studying ballet, planning to become a ballerina. As we supported the War Effort, the collective soul of women changed."

Original: Quotation marks are used with words that are paraphrased.

"By 1960 fewer women were employed as professionals than in 1930" ("Feminism").

Improved: Omit the quotation marks.

By 1960 fewer women were employed as professionals than in 1930 ("Feminism").

Presenting

Finishing your Research Paper You want your research paper to be perfect, but you will need to finish it before the due date. Before you turn the paper in, make sure it is neat. Review the assignment guidelines to see if you have forgotten anything. Check your use of quotation marks, identification of sources, and Works Cited page for accuracy and format.

Using Ellipses

Use ellipsis points (. . .) to show that a word or words are omitted from an original quotation.

Works Cited

In the body of your paper, use parentheses to credit your sources briefly by giving the last name of the author or first word in the title and the page reference. Internet sources often do not have page references. Include a separate page, titled Works Cited, at the end of your paper to give a full description of each source.

Works Cited Style

List your sources alphabetically by the last name of the author. If an article has no author, list it by title. Put the first line of a citation flush left and indent any lines that follow. Remember that book titles can be shown in *italic type* or by underscoring. The important thing is to be consistent.

Writer's Portfolio

Place a clean copy of your research paper in your portfolio to review later.



Speaking, Listening, and Viewing Workshop

Expository Presentation

Delivering an Expository Presentation

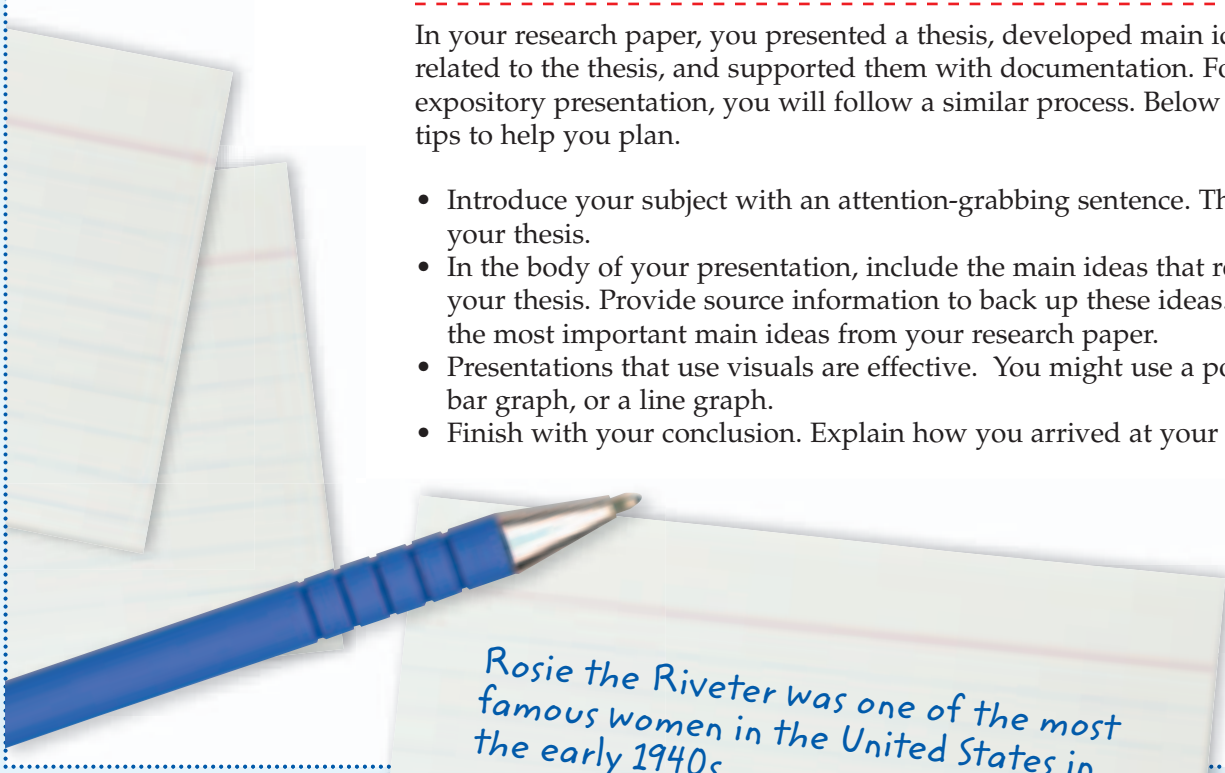
Connecting to Literature Did Homer create the *Odyssey* by himself? The ancient Greeks believed he did. Later, some scholars challenged this theory and suggested that more than one person played a role. Today, most researchers again believe the *Odyssey* is the work of one poet. Scholars often give lectures to express their strong viewpoints on subjects such as the *Odyssey*. They explain their theories and back them up with documented examples. In this workshop, you will learn how to deliver an expository presentation with evidence in support of a thesis.

Assignment Plan and deliver an expository presentation on the subject of your research paper.

Planning Your Presentation

In your research paper, you presented a thesis, developed main ideas related to the thesis, and supported them with documentation. For your expository presentation, you will follow a similar process. Below are some tips to help you plan.

- Introduce your subject with an attention-grabbing sentence. Then state your thesis.
- In the body of your presentation, include the main ideas that relate to your thesis. Provide source information to back up these ideas. Develop the most important main ideas from your research paper.
- Presentations that use visuals are effective. You might use a poster, a bar graph, or a line graph.
- Finish with your conclusion. Explain how you arrived at your opinion.



Rosie the Riveter was one of the most famous women in the United States in the early 1940s.

Developing Your Presentation

Choose an Introduction Ask yourself how you can grab your audience's attention. Try asking a question or making a dramatic statement.

Choose Several Main Ideas Review your research paper. List your main ideas. Then star the ones that you think best summarize your thesis.

Support Each Main Idea Your paper and the outline you prepared before writing should provide specific details. You will want to credit your sources as part of the presentation. Do this by giving the author's name and the title of the work as you explain how the information supports a main idea.

Create a Visual How could you illustrate the thesis that Rosie the Riveter was a symbol for all of the women who became everyday heroes when they accepted the challenge and showed strength and courage in doing jobs that they had never before done? Here are a few examples:

- Draw a line graph to show how the number of women in the work force increased from 1942 until 1945 and then declined after 1945.
- Draw a bar graph to compare the number of women working in 1930, 1945, and 1960.
- Use one of the titles of the posters done by the Office of War Information and create your own drawing to illustrate it.

Decide How to End Review the conclusion of your research paper for ideas on how to end your presentation. What ideas does your paper suggest for your presentation? Remember, you want to draw your own conclusion based on the evidence you have presented.

Delivering Your Presentation

Techniques for Delivering a Presentation

Verbal Techniques	Nonverbal Techniques
<input checked="" type="checkbox"/> Volume Speak loudly enough so everyone can hear you.	<input checked="" type="checkbox"/> Eye Contact Make eye contact with your audience.
<input checked="" type="checkbox"/> Pace Speak at a moderate speed but vary the rate and use pauses.	<input checked="" type="checkbox"/> Facial Expressions Vary your facial expressions to reflect what you are saying.
<input checked="" type="checkbox"/> Tone Speak with confidence.	<input checked="" type="checkbox"/> Posture Stand up tall with your head straight.
<input checked="" type="checkbox"/> Emphasis Stress important words and ideas.	<input checked="" type="checkbox"/> Visual Aids Use charts or other visual aids to enhance your presentation.

Speaking Effectively

If you express your ideas confidently and with authority, they are likely to be taken seriously by your audience. The best way to build confidence is to know your subject well. During your presentation, stand tall and look at your audience, including those in the back of the room.

Using Software

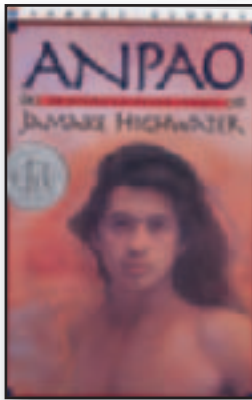
Publishing software can help you prepare an expository presentation. Some programs allow users to paste sections of a written research paper into the software. In addition, graphs and illustrations can be scanned onto paper that can be shown on overhead visuals when the presentation is delivered.

OBJECTIVES

- Deliver an expository presentation.
- Include visual aids to display information.
- Provide evidence in support of a thesis.

Epics, Myths, and Novels

EPICS AND MYTHS ARE TRADITIONAL TALES. WHILE MYTHS OFTEN feature creatures whose traits are linked to supernatural powers, epics usually feature human or superhuman heroes. Both epics and myths take place long ago and far away and are told in a dignified, grave, or awe-filled tone. For more epics and myths covering a range of themes, try the first three suggestions below. For novels that treat the Big Ideas of *Journeys* and *Courage and Cleverness*, try the titles from the Glencoe Literature Library on the next page.



Anpao: An American Indian Odyssey

by Jamake Highwater

This book incorporates the folklore of Plains and Southwest Indians to tell the story of Anpao, a poor but brave young man who falls in love with the daughter of a chief. She agrees to marry him, but only after he gets the permission of the Sun. Anpao undertakes a dramatic journey across mountains, deserts, and prairies to reach back in time to the dawn of the world. He must relive his own creation and do battle with mythological forces before he can achieve his goal.

Mythology

by Edith Hamilton

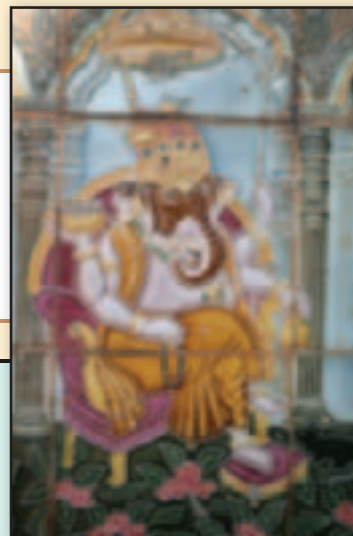
Zeus and Odysseus, Cupid and Psyche, Hercules and the Titans—these and other Greek gods and heroes have inspired, frightened, enlightened, and entertained generations of readers around the world. This collection includes the stories that are an important part of Western culture. For example, in one story, Midas turns everything to gold. In another, Arachne is turned into a spider for being too proud.



CRITICS' CORNER

"Seasons of Splendour simply and playfully reveals to the Western reader the heart and soul of traditional Indian society, where order and continuity are still preferred to the pursuit of [illusory] progress. . . . In all these stories the surfaces ripple, shimmer, change, but the center holds."

—Barbara Thompson, *The New York Times Book Review*



Hindu god Ganesh



Seasons of Splendour: Tales, Myths, and Legends of India

by Madhur Jaffrey

This collection of myths and folklore from India is arranged in chronological sequence, starting with tales that might be told at the beginning of the Hindu calendar year in April. The author introduces each tale with a recollection from her childhood. Many of the stories come from Hindu epics. There are stories from the life of Krishna and episodes in Ram's defeat over the demon king Ravan. There are also origin tales, such as how Ganesh got his elephant's head.

From the Glencoe Literature Library



Call of the Wild

by Jack London

Told from the perspective of a dog, this journey of change and discovery has universal meaning.

The Adventures of Tom Sawyer

by Mark Twain

The clever pranks and narrow escapes of a boy growing up along the Mississippi River in the 1840s have entertained generations of readers.





Test Preparation and Practice

English–Language Arts

Reading: Fiction

Carefully read the following passage. Use context clues to help you define any words with which you are unfamiliar. Pay close attention to the theme, the use of literary devices, and the tone. Then, on a separate sheet of paper, answer questions 1–11 on page 1108.

line from *The Apple of Discord* by Thomas Bullfinch

Athena was the goddess of wisdom, but on one occasion she did a very foolish thing: she entered into competition with Hera, the queen of the gods, and Aphrodite, the goddess of beauty, for the prize of beauty.

5 It happened thus: At the wedding of Peleus and Thetis all the gods were invited with the exception of Eris, or Discord. Enraged at her exclusion, the goddess threw a golden apple among the guests, with the inscription, "For the fairest." Hera, Aphrodite, and Athena each claimed the apple. Zeus, not willing to decide in so delicate a matter, sent the goddesses to Mount Ida, where the beautiful shepherd Paris was
10 tending his flocks, and to him was committed the decision. The goddesses accordingly appeared before him. Hera promised him power and riches, Athena glory and renown in war, and Aphrodite the fairest of women for his wife, each attempting to bias his decision in her own favor. Paris decided in favor of Aphrodite and gave her the golden apple,
15 thus making the two other goddesses his enemies. Under the protection of Aphrodite, Paris sailed to Greece, and was hospitably received by Menelaus, king of Sparta.

Now Helen, the wife of Menelaus, was the fairest of her sex and the very woman whom Aphrodite had destined for Paris. She had been
20 sought as a bride by numerous suitors, and before her decision was made known, they all, at the suggestion of Odysseus, one of their number, took an oath that they would defend her from all injury and avenge her cause if necessary. She chose Menelaus, and was living with him happily when Paris became their guest. Paris, aided by Aphrodite,
25 persuaded her to elope with him, and carried her to Troy, whence arose the famous Trojan War, the theme of the greatest poems of antiquity, those of Homer and Virgil.

Informational Reading Carefully read the following announcement, paying close attention to details and specific instructions. Then answer questions 12–14 on page 1108.

The screenshot shows a web browser window with the title 'Real-world reading'. The address bar contains 'Auditions Announcement'. The page features a navigation menu on the left with the following items: Home, About Woodlawn Theater, Calendar, Directors, Tryouts, Callbacks, Casting, Rehearsals, and Tech Crews. The main content area has a large heading 'Tryouts!' followed by the subtitle 'Auditions for Trojan Women, Our Town, and Arsenic and Old Lace'. The text reads: 'You will need to memorize a short monologue for your audition or to check the bulletin board for information on improvisational auditions. The sign-up sheet is on our bulletin board in Blaine Hall. Everyone will be heard. If you have any problems, **let us know!**' Below this is a 'Schedule' section with the following details:

- Monday, March 3**
Monologue auditions: 1:00 PM–6:30 PM
In Blaine Hall
- Tuesday, March 4**
Callbacks: noon–3:00 PM
Improv auditions: 2:00 PM–4:00 PM
Voice and dance auditions: 3:00 PM–6:00 PM
- Wednesday, March 5**
Miscellaneous callbacks: 2:30 PM–5:30 PM
- Thursday, March 6**
Casting announcements: Check the bulletin board or our Web site.
- Friday, March 7**
Rehearsals: 3:00 PM–5:00 PM

Items 1–11 apply to “The Apple of Discord.”

1. To what element of the story does the sentence beginning on line 5 contribute?
A. characters
B. setting
C. plot
D. conflict
2. From the context, what do you think that the word *inscription*, in line 7, means?
F. a written message
G. a clear explanation
H. a generous gift
J. a short speech
3. What literary element is most evident in the sentence beginning in line 11?
A. allusion
B. imagery
C. parallelism
D. simile
4. What literary element is used in connection with the golden apple in the second paragraph?
F. metaphor
G. simile
H. symbolism
J. idiom
5. From the context, what do you think that the word *hospitably*, in line 16, means?
A. dangerously
B. warmly
C. quickly
D. greedily
6. To what element of the story does the first sentence of the last paragraph contribute?
F. characters
G. setting
H. plot
J. conflict
7. What did Hera, Aphrodite, and Athena expect Paris to do?
A. to choose one of the goddesses to marry
B. to take Helen away to Troy
C. to travel from Mount Ida to Sparta
D. to decide which goddess was the fairest

8. Why did Aphrodite help Paris persuade Helen to elope?
F. She was keeping her promise.
G. She wanted to start a war.
H. She wanted to upset Eris.
J. She was angry with Menelaus.
9. The word *fairest* is used as what kind of literary device in this passage?
A. metaphor
B. motif
C. symbolism
D. idiom
10. What can you infer about Paris’s reason for making his selection?
F. He wanted great riches.
G. He wanted to leave Mount Ida.
H. He wanted love.
J. He wanted great wisdom.
11. What is the main idea of the passage?
A. A fight between the gods led to a great war.
B. The gods continually fought wars with people.
C. Paris was loved dearly by all of the gods.
D. Helen did something that angered the gods.

Items 12–14 apply to Auditions Announcement.

12. According to the information on the Web page, when will those who audition learn whether they were chosen for a role?
F. Tuesday
G. Wednesday
H. Thursday
J. Friday
13. How can people sign up to audition?
A. They can send an e-mail message.
B. They can go to the bulletin board.
C. They can attend a callback.
D. They can use the Web site.
14. Who will audition for the first time on March 3?
F. those who are to memorize lines
G. those who are to do improvisation
H. those who sing
J. those who dance

Vocabulary Skills: Sentence Completion

For each item in the Vocabulary Skills section, choose the word that best completes the sentence.

1. The plot of Murphy's second novel was even more _____ than that of his clever first one.
A. aloof
B. withered
C. ingenious
D. implacable
2. She hid her valuables in a tiny _____ just off the main room.
F. chamber
G. staff
H. hordes
J. paraphernalia
3. The dog trembled and _____ at the mere sight of a cane.
A. fettered
B. cowered
C. lavished
D. renowned
4. After the invaders defeated the enemy, they _____ the town.
F. shunned
G. withered
H. jostled
J. plundered
5. The body was wrapped in a _____ and buried at sea.
A. tumult
B. fetter
C. shroud
D. guise
6. Only the most _____ child would speak so rudely to his elders.
F. aloof
G. impudent
H. cowering
J. ponderous
7. Brian's teacher would often _____ him with praise for his hard work.
A. horde
B. plunder
C. writhe
D. lavish
8. Under the _____ of concern, the spy gathered information from unsuspecting people.
F. guise
G. stead
H. staff
J. fetter
9. The princess was beautiful and had many _____.
A. suitors
B. shrouds
C. chambers
D. staffs
10. Ancient legends tell of powerful beings with the _____ ability to foretell the future.
F. lavish
G. kindred
H. uncanny
J. implacable

 **Unit Assessment** To prepare for the Unit test, go to www.glencoe.com.

Grammar and Writing Skills: Paragraph Improvement

In the following excerpt from a student's first draft of a persuasive essay, numbers appear beneath underlined parts. The numbers correspond to items below that provide options for replacing, or ask questions about, those parts. On a separate sheet of paper, record the letter of the best option in each item. If you think that the original should not be changed, choose "NO CHANGE."

Boxed numbers refer to questions about specific paragraphs or to the essay as a whole.

Read the passage through once before you begin to answer the questions. As you read, pay close attention to the writer's use of main and subordinate clauses, commas, and organization.

The Iliad and the Odyssey, two of the greatest epic poems ever written. They are extremely long works involving many characters⁽¹⁾ and tales. Homer is credited, by most scholars with writing both of these poems. However, there was a period when most of them questioned⁽²⁾ this. In the nineteenth century, people debated this "Homeric question": was he really the author of both of these works, and did he write them alone?

[3] *Many who doubted that Homer wrote the Iliad and the Odyssey pointed to older, shorter poems. These works, not written by Homer, tell many of the same tales. This led scholars to believe that the Iliad and the Odyssey were actually just a collection of such poems. That were woven together into the great epics.*⁽⁵⁾

[6] *There is abundant evidence to suggest that Homer was in fact the author of both poems. The Iliad, along with many other similar poems, have been analyzed carefully. This analysis suggests that the Iliad was⁽⁷⁾ written by a single person. Moreover, considerable historical evidence suggests that a poet named Homer did actually live before 700 B.C. His home was probably in Asia Minor, where the city of Troy once stood. Troy was the site of the Trojan War, the subject of the Iliad. Finally, careful examination of both poems⁽⁸⁾ suggest that they were written by the same poet after all. So we can conclude that there⁽⁹⁾ really was a Homer; he is not a legend. He deserves his legendary reputation, though, for writing two of the greatest works of literature in the history of civilization.*⁽¹⁰⁾

- 1.** **A.** NO CHANGE
B. The *Iliad* and the *Odyssey* are two of the greatest epic poems ever written.
C. The *Iliad* and the *Odyssey*, are two of the greatest epic poems ever written.
D. The *Iliad* and the *Odyssey* two of the great epic poems ever written.

- 2.** **F.** NO CHANGE
G. Insert a comma after *writing*.
H. Delete the comma after *credited*.
J. Insert a comma after *scholars*.

3. Which of the following should the writer include when writing an introductory paragraph?
- A. information not related to the rest of the essay
 - B. responses to opposing viewpoints
 - C. detailed discussion of examples
 - D. a clear statement of the thesis
4. **F.** NO CHANGE
G. Many who doubt that Homer wrote the *Iliad* and the *Odyssey*, pointed to older, shorter poems.
H. Many who were doubting that Homer wrote the *Iliad* and the *Odyssey* point to older, shorter poems.
J. Many who doubt that Homer wrote the *Iliad* and the *Odyssey* and point to older, shorter poems.
5. **A.** NO CHANGE
B. That are woven together into the great epics.
C. They were woven together into the great epics.
D. They were woven together in the great epics.
6. Which of the following sentences, if inserted at this point, would provide the most effective transition in this paragraph?
- F. The two epics are similar in many ways.
 - G. However, it now seems likely that the scholars were wrong.
 - H. Therefore, it is possible that Homer did not write the *Iliad*.
 - J. The *Odyssey* is about the voyages of Odysseus, a great hero.
7. **A.** NO CHANGE
B. The *Iliad*, along with many other similar poems, were analyzed carefully.
C. The *Iliad*, along with many other similar poems, has been analyzed carefully.
D. Scholars analyzed the *Iliad*, along with many other similar poems, carefully.
8. **F.** NO CHANGE
G. He probably lived in Asia Minor, where the city of Troy, stands.
H. He probably lived in Asia Minor, the location of the city of Troy.
J. He probably lived at Asia Minor where the city of Troy once stood.
9. **A.** NO CHANGE
B. Finally, careful examination suggests that they had been written by the same poet.
C. Finally, careful examination of both poems suggests that they were written by the same poet.
D. Finally, carefully examination suggest that they were both written by the same poet.
10. **F.** NO CHANGE
G. So we concluded that their really was a Homer; he is not just a legend.
H. So we can conclude that there was a Homer, really; he was not just a legend.
J. So we conclude that there really was a Homer; and he is not just a legend.

Essay

President John F. Kennedy firmly believed that “Mythology distracts us everywhere. The great enemy of the truth is very often not the lie—deliberate, contrived and dishonest—but the myth—persistent, persuasive, and unrealistic.” Describe an example from your own life in which you witnessed Kennedy’s principle in action. As you write, keep in mind that your essay will be checked for **ideas, organization, voice, word choice, sentence fluency, conventions, and presentation.**