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The Prince and the Pauper

by Mark Twain

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THE PRINCE AND THE PAUPER **by Mark Twain – Grammar and Style**
All exercises use sentences from the novel.

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EXERCISE 1 PARTS OF SPEECH

Identify the parts of speech in the following sentences. Label the underlined words:
n = noun ***adj = adjective*** ***adv = adverb***
prep = preposition ***pron = pronoun*** ***int = interjection*** ***conj = conjunction***

____1. Mere <u>acquaintances</u> hugged and kissed each other and cried.

____2. <u>Everybody</u> took a holiday, and high and low, rich and poor, feasted and danced and sang, and got very mellow; and they kept this up for days and nights together.

____3. London was fifteen hundred years old, and was a <u>great</u> town -- for that day.

____4. The beams were painted red <u>or</u> blue <u>or</u> black, according to the owner's taste, and this gave the houses a very picturesque look.

____5. The house which <u>Tom's</u> father lived in was up a foul little pocket called Offal Court, out of Pudding Lane.

____6. It was small, decayed, and rickety, but <u>it</u> was packed full of wretchedly poor families.

____7. Their mother was <u>like</u> them.

____8. "<u>Ah</u>, good your worship, require me not to answer."

____9. The prince picked <u>himself</u> out of the mud, and made fiercely at the sentry, shouting . . .

____10. The prince spurned the nearest boy <u>with</u> his foot, and said fiercely: "Take thou tat, till the morrow come and I build thee a gibbet!"

____11. "Please you sir, keep <u>diligently</u> in mind his majesty's desire.

____12. He looked up and encountered a solemn <u>warning</u> in my Lord St. John's eyes.

____13. There was a pause <u>now</u>, a sort of waiting silence which Tom could not understand.

____14. The Lord Chief Butler was there, and stood <u>behind</u> Tom's chair, overseeing the solemnities, under command of the Lord Great Steward and the Lord Head Cook who stood near.

THE PRINCE AND THE PAUPER **by Mark Twain – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

____15. We left John Canty dragging the rightful prince into Offal Court, with a noisy and <u>delighted</u> mob at his heels.

____16. "If it so chance that we be separated, let <u>each</u> make for London Bridge . . . "

____17. Scarcely five minutes later the Canty household were in the street and flying <u>for</u> their lives.

____18. There was a line of bonfires stretching as far as <u>one</u> could see, up and down the Thames . . .

____19. Now came one of those <u>picturesque</u> spectacles so admired in that old day.

____20. The crowd enjoyed this episode prodigiously, and pressed <u>forward</u> and craned their necks to see the small rioter.

____21. "<u>Oh</u>, is that all! Ask no permission of Miles Hendon for aught thou cravest."

____22. "Thou hast been shamefully abused! said the little king, with a <u>flashing</u> eye.

____23. A heavy drowsiness presently fell <u>upon</u> the two comrades.

____24. Toward daylight of the same morning, Tom Canty stirred out of a heavy <u>sleep</u> and opened his eyes in the dark.

____25. "Then am I ruined, and mine <u>orphan</u> sisters with me!"

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

PASSAGE 1

A few minutes later the little Prince of wales was (1)
garlanded with Toms' fluttering odds and ends, (2)
and the little Prince of Pauperdom was tricked out in the gaudy plumage of royalty The two went and (3)
stood side by side before a great mirrorr, and lo, a (4)
miracle: there did not seem to have been any change (5)
made! They staired at each other, then at the glass, (6)
then at each other again.

____1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

PASSAGE 2

tom was conducted to the principal apartment of a (1)
noble suite, and made to sit down – a thing he was loath to do, sinse there were elderly men and men of (2)
high degree about him He begged them to be seated, (3)
also, but they only bowed thier thanks or murmured (4)
them, and remained standing. he would have insisted, (5)
but his uncle" the Earl of Hertford whispered in his (6)
ear: "Prithee, insist not, my lord . . ."

____1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

PASSAGE 1

tom slept again, and after a time he had this 1
pleasant dream. He thought it was Summer and 2
he was playing, all alone, in the fair meadow called
Goodman's Field's, when a dwarf only a foot high, 3
with long red whiskers and a Humped back, 4
appaered to him suddenly and said, "Dig by that 5
stump. He did so, and found twelve bright new 6
pennies – wonderful riches!

____1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

PASSAGE 2

Then the dwarff vanished, and Tom flew to Offal 1
Court with his prize, saying to himself, "Every night 2
will I give my father a penny; he will think I begged it,
will glad his heart, and i shall no more be beaten. 3
One penney every week the good priest that teacheth 4
me shall have; mother, nan, and Bet the other four. 5
We be done with hunger and rags now, done with
fears and frets and savage usage. 6

____1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

Label each of the following sentences S for simple, C for compound, or CX for complex.

____1. **In the ancient city of London, on a certain autumn day in the second quarter of the sixteenth century, a boy was born to a poor family of the name of Canty, who did not want him.**

____2. **By night, it was again a sight to see, with its great bonfires at every corner, and its troops of revelers making merry around them.**

____3. **But there was no talk about the other baby, Tom Canty, lapped in his poor rags, except among the family of paupers whom he had just come to trouble with his presence.**

____4. **The streets were very narrow, and crooked, and dirty, especially in the part where Tom Canty lived, which was not far from London Bridge.**

____5. **They made beggars of the children, but failed to make thieves of them.**

____6. **His dream-people were so fine that he grew to lament his shabby clothing and his dirt, and to wish to be clean and better clad.**

____7. **Tom stared in glad wonder at the vast pile of masonry, the widespreading wings, the frowning bastions and turrets, the huge stone gateway, with its gilded bars and its magnificent array of colossal granite lions, and the other signs and symbols of English royalty.**

____8. **A few minutes later the little Prince of Wales was garlanded with Tom's fluttering odds and ends, and the little Prince of Pauperdom was tricked out in the gaudy plumage of royalty.**

____9. **In a moment he had snatched up and put away an article of national importance that lay upon a table, and was out at the door and flying through the palace grounds in his bannered rags, with a hot face and glowing eyes.**

____10. **He looked about him, now, but could not recognize the locality.**

____11. **He was soon in the midst of a crowd of boys who were running, jumping, playing at ball and leap-frog and otherwise deporting themselves, and right noisily, too.**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

____12. The prince's face flushed with anger, and his ready hand flew to his hip, but there was nothing there.

____13. This was vastly enjoyed, as the laughter testified.

____14. As night drew to a close that day, the prince found himself far down in the close-built portion of the city.

____15. His body was bruised, his hands were bleeding, and his rags were all besmirched with mud.

____16. He had ceased to ask questions of any one, since they brought him only insult instead of information.

____17. The lights began to twinkle, it came on to rain, and a raw and gusty night set in.

____18. "Take me to the king my father, and he will make thee rich beyond thy wildest dreams."

____19. He walked up and down the floor, filled with nameless fears, listening, starting at every trifling sound.

____20. The door closed, and a sweet young girl, richly clad, bounded toward him.

____21. One of his swollen legs had a pillow under it, and was wrapped in bandages.

____22. Around him stood those who had come with him.

____23. The king was silent and thoughtful awhile, and his face betrayed a growing distress and uneasiness.

____24. Then he asked Tom a question in Latin, and Tom answered him lamely in the same tongue.

____25. By his own request, our small friend was now conducted to his private cabinet, and left there alone to his own devices.

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EXERCISE 5 COMPLEMENTS

Identify the complements in the following sentences. Label the underlined words:
d.o. = direct object ***i.o. = indirect object*** ***p.n. = predicate nominative***
o.p. = object of preposition ***p.a. = predicate adjective***

____1. **They were good-hearted <u>girls</u>, unclean, clothed in rags, and profoundly ignorant.**

____2. **But the father and the grandmother were a <u>couple</u> of fiends.**

____3. **Father Andrew also taught <u>Tom</u> a little Latin, and how to read and write; and would have done the same with the girls, but they were afraid of the jeers of their friends, who could not have endured such a queer accomplishment in them.**

____4. **He often read the priest's old <u>books</u> and got him to explain and enlarge upon them.**

____5. **His speech and manners became curiously ceremonious and courtly, to the vast admiration and amusement of his <u>intimates</u>.**

____6. **He was the <u>prince</u>; his special comrades were guards, chamberlains, equerries, lords and ladies in waiting, and the royal family.**

____7. **He moved on, aimlessly, and in a little while the houses thinned, and the passers-by were <u>infrequent</u>.**

____8. **"List ye all! This my son is <u>mad</u>; but it is not permanent."**

____9. **"He is mad; but he is my <u>son</u>, and England's heir; and, mad or sane, still shall he reign!"**

____10. **His old dreams had been so pleasant; but this reality was so <u>dreary</u>!**

____11. **In spite of every precaution, the conversation among the young <u>people</u> became a little embarrassing at times.**

____12. **A groan from the king interrupted my <u>lord</u> at this point.**

____13. **He lay down upon a sumptuous <u>divan</u>, and proceeded to instruct himself with honest zeal.**

____14. **Now the air was <u>heavy</u> with the hush of suspense and expectancy.**

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EXERCISE 5 COMPLEMENTS

____15. The speech of this fantastic figure was received with an explosion of jeers and laughter.

____16. Hendon ascended three flights of stairs to his room, with his charge, after ordering a meal to be sent thither.

____17. He shall never leave my side; he shall be my pet, my little comrade.

____18. This fantastic suggestion startled Hendon out of his reverie.

____19. A heavy drowsiness presently fell upon the two comrades.

____20. "He hath taken my bed again, as before – marry, what shall I do?"

____21. A sharp pressure upon Tom's arm stopped his foolish tongue and sent a blush to his face . . .

____22. "Of a surety thou must remember me, my lord. I am thy whipping-boy."

____23. He was cordially glad when the ceremony was ended.

____24. Even the two hours devoted to certain princely pastimes and recreations were rather a burden to him than otherwise.

____25. However, he had a private hour with his whipping-boy which he counted clear gain, since he got both entertainment and needful information out of it.

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EXERCISE 6 PHRASES

Identify the phrases in the following sentences. Label the underlined words:
par = participial ger = gerund inf = infinitive appos = appositive prep = prepositional

____1. There was no talk in all England but of the new baby, Edward Tudor, <u>Prince of Wales</u>, who lay lapped in silks and satins, unconscious of all this fuss, and not knowing that great lord and ladies were tending him . . .

____2. The windows were small, <u>glazed with little diamond-shaped panes</u>, and they opened outward, on hinges, like doors.

____3. The mother and father had a sort of bedstead in the corner; but Tom, his grandmother, and his two sisters, <u>Bet and Nan</u>, were not restricted – they had all the floor to themselves, and might sleep where they chose.

____4. <u>His dreamings and readings</u> worked certain changes in him, by and by.

____5. Privately, <u>after a while</u>, Tom organized a royal court!

____6. And still his desire <u>to look just once upon a real prince</u>, in the flesh, grew upon him, day by day, and week by week, until at last it absorbed all other desires, and became the one passion of his life.

____7. "Peace! It was a shameful thing and a cruel!" cried the little prince, <u>stamping his bare foot</u>.

____8. Tom Canty, <u>left alone in the prince's cabinet</u>, made good use of his opportunity.

____9. This speech seemed <u>to stun the king</u>.

____10. Somewhat later it was mentioned that Tom was <u>to study no more at present</u> . . .

____11. The ready Elizabeth came <u>to the rescue</u> with her usual easy grace.

____12. <u>Slippered, and wrapped in a sumptuous robe</u>, he laid himself down at last to rest, but not to sleep, for his head was too full of thoughts and the room too full of people.

____13. Tom lifted up an inward prayer for pardon if he was doing wrong, and brought relief to the burdened hearts of his court by <u>scratching his nose himself</u>.

____14. The king dropped into inarticulate mumblings, <u>shaking his gray head weakly from time to time</u>, and gropingly trying to recollect what he had done with the Seal.

EXERCISE 6 PHRASES

____15. The frightened girls retreated to their corner; but the grandmother stepped eagerly forward to assist her son.

____16. He easily concluded that the pauper lad, Tom Canty, had deliberately taken advantage of his stupendous opportunity and become a usurper.

____17. To Tom Canty, half buried in his silken cushions, these sounds and this spectacle were a wonder unspeakably sublime and astonishing.

____18. To his little friends at his side, the Princess Elizabeth and the Lady Jane Grey, they were nothing.

____19. The lords and ladies who were to attend upon Tom and his two small friends took their places behind their chairs.

____20. Presently they began to taunt him and mock at him, purposely to goad him into a higher and still more entertaining fury.

____21. Seeing the royal memory so improved, the earl ventured to apply a few tests to it, in an apparently casual way, to find out how far its amendment had progressed.

____22. A messenger returned, to report that the crowd were following a man, a woman, and a young girl to execution for crimes committed against the peace and dignity of the realm.

____23. This novel view of the matter excited many smiles, and was stored away in many heads to be repeated about the court as evidence of Tom's originality as well as progress toward mental health.

____24. Miles Hendon hurried along toward the Southwark end of the Bridge, keeping a sharp lookout for the persons he sought, and hoping and expecting to overtake them presently.

____25. The boy would escape from the ruffian, his reputed father, if possible; would he go back to London and seek his former haunts?

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Identify the underlined verbals and verbal phrases in the sentences below as being either gerund (ger), infinitive (inf), or participle (par). Also indicate the usage by labeling each:

subj = subject ***d.o. = direct object*** ***p.n. = predicate nominative***
adj = adjective ***adv = adverb*** ***o.p. = object of preposition***

Verbal Usage

____ ____1. **He went on playing in the mud . . . but instead of splashing around in the Thames solely for the fun of it, he began to find an added value in it because of the washings and cleansings it afforded.**

____ ____2. **By and by Tom's reading and dreaming about princely life wrought such a strong effect upon him that he began to act the prince, unconsciously.**

____ ____3. **Poor Tom came slowly walking past the low-bowing groups, trying to bow in return, and meekly gazing upon his strange surroundings with bewildered and pathetic eyes.**

____ ____4. **Tom's next unconscious blunder was to get up and leave the table just when the chaplain had taken his stand behind his chair and with uplifted hands, and closed, uplifted eyes, was in the act of beginning the blessing.**

____ ____5. **The poor Chancellor was not long in removing himself from this dangerous vicinity . . .**

____ ____6. **He was touched by her brave and costly defense of him, and by her commiseration; and he thanked her in very noble and princely words, and begged her to go to her sleep and try to forget her sorrows.**

____ ____7. **The woman sank back to a sitting posture on the floor, and, covering her eyes with her hands, gave way to heart-broken sobs and wailings.**

____ ____8. **The poor woman was smitten almost helpless with surprise and grief; but she contrived to hide her emotions, and to soothe the boy to sleep again . . .**

____ ____9. **The crowd enjoyed this episode prodigiously, and pressed forward and craned their necks to see the small rioter.**

____ ____10. **Poor little wondering chap, it reminded him of passing buckets at a fire.**

____ ____11. **"In truth, being a king is not all dreariness – it hath its compensations and conveniences."**

THE PRINCE AND THE PAUPER by Mark Twain – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

____ ____12. There was <u>a sudden paling of cheeks in the superstitious assemblage</u>, and a general, though unexpressed, desire to get out of the place . . .

____ ____13. The woman prostrated herself, and protested, with tears, that she had no power <u>to do the miracle</u>, else she would gladly win her child's life . . .

____ ____14. He seated himself at table without removing his cap . . . for <u>to eat with one's cap on</u> was the one solitary royal custom upon which the kings and the Cantys met upon common ground . . .

____ ____15. They ended by <u>buttering the head of one of the daughters</u> who resented some of their familiarities.

____ ____16. . . . and the calf did the same, it being a simple creature and not easily troubled by storms or embarrassed by <u>sleeping with a king</u>.

____ ____17. As soon as they saw him <u>their talking and laughing</u> ceased, and they stopped and stood still gazing at him with strong curiosity . . .

____ ____18. When breakfast was over, the housewife told the king <u>to wash up the dishes</u>.

____ ____19. And when, just after the noonday dinner, the goodwife gave him a basket of kittens <u>to drown</u>, he did resign.

____ ____20. The old man, still pacing back and forth, ceased <u>to speak aloud,</u> and began to mutter.

____ ____21. The hermit, <u>grinding his teeth in impotent rage</u>, moved swiftly out of the bedchamber, closing the door behind him . . .

____ ____22. Hugo, <u>consumed with anger and shame</u>, sprang up, seized a cudgel and came at his small adversary in a fury.

____ ____23. All attempts <u>to make the king serviceable to the troop</u> had failed.

____ ____24. This, of course, intensified <u>the sufferings of the awakening</u> . . .

____ ____25. The crowd fell apart <u>to admit a constable</u>, who approached and was about to lay his hand upon the king's shoulder. . .

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EXERCISE 8 CLAUSES

Indicate how the underlined clauses are used in the sentences below. Label the clause:
subj = subject ***adj = adjective*** ***p.n. = predicate nominative***
d.o. = direct object ***adv = adverb***

____1. The good priest <u>that is called Father Andrew</u> taught me, of his kindness, from his books.

____2. The soldier <u>that had maltreated Tom</u> obeyed promptly; and as the prince burst through the portal, half smothered with royal wrath, the soldier fetched him a sounding box on the ear that sent him whirling to the roadway . . .

____3. The houseless prince, the homeless heir to the throne of England, still moved on, drifting deeper into the maze of squalid alleys <u>where the swarming hives of poverty and misery were massed together</u>.

____4. He had heard <u>that the great were prompt about small matters</u>.

____5. He glanced at Lord Hertford, <u>who gave him a sign</u> – but he failed to understand that, also.

____6. <u>While this depressing thought was passing through her mind</u>, her ear caught the regular breathing of the boy, and she knew he had fallen asleep.

____7. This is he <u>whom I adopted and would make respectable</u>!

____8. Humphrey had hardly been dismissed <u>when my Lord Hertford arrived with more trouble for Tom</u>.

____9. The gloom began to thicken, by and by, and the king realized <u>that the night was coming on</u>.

____10. Edward the Sixth wondered <u>if the spectacle of a king on his way to jail had ever encountered such marvelous indifference before</u>.

____11. <u>As soon as Hendon and the king were out of sight of the constable</u>, his majesty was instructed to hurry to a certain place outside the town, and wait there, whilst Hendon should go to the inn and settle his account.

____12. The king was warm and comfortable now, for he had cast his rags and clothed himself in the second-hand suit <u>which Hendon had bought on London Bridge</u>.

____13. "<u>What God wills</u>, will happen; thou canst not hurry it, thou canst not alter it . . ."

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EXERCISE 8 CLAUSES

____14. When he and the king had journeyed about ten miles, they reached a considerable village, and halted there for the night, at a good inn.

____15. So absorbed was he in his musings, that when the king presently handed him the paper which he had been writing, he received it and pocketed it without being conscious of the act.

____16. "If you lack money, take this purse, I beg of you, and bribe the servants to let you pass."

____17. Hendon glanced up, and experienced a pleasant sensation for the first time since he had been in the jail.

____18. Could it be that the court had set up some sprig of the nobility in his place?

____19. Edward had heard the sentence pronounced, but he had not realized the half that it meant.

____20. When Hendon's term of service in the stocks was finished, he was released and ordered to quit the region and come back no more.

____21. He remembered what old Andrew had said about the young king's goodness and his generous championship of the wronged and unfortunate.

____22. It was a boy, bareheaded, ill shod, and clothed in coarse plebeian garments that were falling to rags.

____23. As Tom checked off his details, and the other boy nodded his head in recognition of them, the great audience and the officials stared in puzzled wonderment . . .

____24. Miles Hendon was picturesque enough before he got into the riot on London Bridge – he was more so when he got out of it.

____25. There were grand times and rejoicings at Hendon village when the couple paid their first visit to the Hall

THE PRINCE AND THE PAUPER by Mark Twain – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label the underlined words:
p = personification s = simile m = metaphor o = onomatopoeia h = hyperbole

____1. The houses were of wood, with the second story projecting over the first, and the third <u>sticking its elbows out beyond the second</u>.

____2. He and his tribe were swallowed up in <u>that swarming hive of humanity</u>, and hopelessly separated from each other in an instant.

____3. "Shake off this gruesome dream. <u>Call back thy poor wandering memory</u>."

____4. He wasted no time, but dived among <u>the forest of legs</u> about him and disappeared.

____5. . . . the distant city lay in a soft luminous glow . . . above it rose many a slender spire into the sky, incrusted with sparkling lights wherefore in their remoteness they seemed <u>like jeweled lances thrust aloft</u> . . .

____6. The royal barge, attended by its gorgeous fleet, took its stately way down the Thames through <u>the wilderness of illuminated boats</u>.

____7. A low <u>buzz</u> of admiration swept through the assemblage.

____8. But <u>hunger is pride's master</u>; so as the evening drew near, he made an attempt at another farm-house; but here he fared worse than before; for he was called hard names and was promised arrest as a vagrant except he moved on promptly.

____9. <u>It was a good, tight argument, without a leak in it anywhere</u> . . .

____10. <u>The night wind</u> was rising; it swept by in fitful gusts that made the old barn quake and rattle, then its forces died down at intervals, and <u>went moaning and wailing around corners and projections</u> . . .

____11. . . . and in aspect and attitude he resembled nothing so much <u>as a grizzly, monstrous spider, gloating over some hapless insect that lay bound and helpless in his web</u>.

____12. <u>The winds sighed</u> around the lonely place, <u>the mysterious voices of the night floated by</u> out of the distances.

____13. . . . <u>the storm of cheers and laughter that swept the place</u> was something wonderful to hear.

THE PRINCE AND THE PAUPER by Mark Twain – Grammar and Style

EXERCISE 8 STYLE: FIGURATIVE LANGUAGE

____14. "Why I know this old hall, these pictures of my ancestors, and all these things that are about us, as a child knoweth its own nursery.

____15. Now began a movement of the gorgeous particles of that official group which was slow, scarcely perceptible, and yet steady and persistent – a movement such as is observed in a kaleidoscope that is turned slowly . . .

____16. Now, by command, the masses parted and fell aside, and the king saw a spectacle that froze the marrow in his bones.

____17. His anger began to rise as the sense of this new indignity which had been put upon him sank home; it jumped to summer heat.

____18. After a time, quiet reigns again; for the peeresses are all come, and are all in their places – a solid acre, or such a matter, of human flowers, resplendent in variegated colors, and frosted like a Milky Way with diamonds.

____19. Now that he had something to turn his energies to, a distinctly defined object to accomplish, the fog of humiliation, and depression which had settled down upon his spirits lifted and blew away, and he raised his head and looked about him.

____20. . . . the boy was filled with generous indignation, and commanded her to go to her closet, and beseech God to take away the stone that was in her breast, and give her a human heart.

____21. At that same hour, Edward, the true king . . . was wedged in among a crown of people who were watching with deep interest certain hurrying gangs of workmen who streamed in and out of Westminster Abbey, busy as ants . . .

____22. Tom Canty gazed abroad over the surging sea of eager faces, and his heart swelled with exultation . . .

____23. The tide was turning very fast now, very fast, indeed – but in the wrong direction; it was leaving poor Tom Canty stranded on the throne, and sweeping the other out to sea.

____24. He felt much as a man might who had danced blithely out to enjoy a rainbow, and got struck by lightning.

____25. The shining pageant still went winding like a radiant and interminable serpent down the crooked lanes of the quaint old city . . .

THE PRINCE AND THE PAUPER **by Mark Twain – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences by labeling the underlined words:
a. assonance b. consonance c. alliteration d. repetition e. rhyme

____1. Splendid carriages, with splendid people in them and splendid servants outside, were arriving and departing by several other noble gateways that pierced the royal inclosure.

____2. As soon as he reached the great gate, he seized the bars, and tried to shake them, shouting "Open! Unbar the gates!"

____3. After hours of persistent pursuit and persecution, the little prince was at last deserted by the rabble and left to himself.

____4. . . . each had on the crown of his head a flat black cap about the size of a saucer . . .

____5. "Thou hast the same hair, the same eyes, the same voice and manner, the same form and stature, the same face and countenance, that I bear."

____6. He bathed his bleeding feet in the brook which flowed then where Farrington Street now is . . .

____7. "The king is near his end, my nephew is mad, mad will mount the throne, and mad remain."

____8. The Taster to his highness the Prince of Wales was there also, prepared to taste any suspicious dish upon requirement, and run the risk of being poisoned.

____9. "O my poor boy! thy foolish reading hath wrought its woeful work at last, and ta'en they wit away."

____10. By midnight the revelry was at its height.

____11. The dinner-hour drew near – yet, strangely enough, the thought brought but slight discomfort to Tom, and hardly any terror.

____12. The king was not only delighted to find that the creature was only a calf, but delighted to have the calf's company . . .

____13. . . . he was warm, he was sheltered; in a word, he was happy.

EXERCISE 10 STYLE: POETIC DEVICES

____14. He merely snuggled the closer to his friend, in a luxury of warm contentment, and drifted blissfully out of consciousness into a deep and dreamless sleep.

____15. When the king awoke in the early morning, he found that a wet but thoughtful rat had crept into the place during the night and made a cozy bed for itself in his bosom.

____16. As she proceeded with her cooking, she set herself to contriving devices to surprise the boy into betraying his real secret.

____17. The interruption was John Canty – with a peddler's pack on his back – and Hugo!

____18. The high hedge hid him from the house now . . .

____19. A black frown settled down upon the hermit's face, and he clenched his bony hands with a vindictive energy.

____20. For at last a woman approached who carried a fat package of some sort in a basket.

____21. "Long live Foo-foo the First, king of the Mooncalves!"

____22. . . . all had an opportunity to sleep who did not mind the annoyance of the moanings and groanings of the two wounded people.

____23. He was in a fine fury when he found himself described as a "sturdy vagabond" and sentenced to sit two hours in the pillory for bearing that character and for assaulting the master of Hendon Hall.

____24. It was the right ripe time for a free fight, for the festivities of the morrow – Coronation Day—were already beginning . . .

____25. Never was a company of people so perplexed, so interested, and so stupefied before.

THE PRINCE AND THE PAUPER **by Mark Twain – Grammar and Style**

EXERCISE 11 STYLE: SENSORY IMAGERY

Identify the type of sensory imagery in the following sentences. Label the underlined words:
a. sight b. sound c. touch d. taste e. smell

____1. Within was a comely boy, tanned and brown with sturdy outdoor sports and exercises, whose clothing was all of lovely silks and satins . . .

____2. The king took the frightened face between his hands, and gazed earnestly and lovingly into it awhile . . . then pressed the curly head against his breast, and patted it tenderly.

____3. His meal being ended, a lord came and held before him a broad, shallow, golden dish with fragrant rose-water in it . . .

____4. After grace, Tom, being instructed, rose – and the whole house with him – and drank from a portly loving-cut with the Princess Elizabeth . . .

____5. Instantly a hand was laid upon the prince, under the impulse of this happy thought; as instantly the stranger's long sword was out and the meddler went to the earth under a sounding thump with the flat of it.

____6. His doublet and trunks were of rich material, but faded and threadbare, and their gold-lace adornments were sadly tarnished; his ruff was rumpled and damaged . . .

____7. . . . he fled back to his old home, a lean and haggard specter, and fell peacefully to rest and pleasant dreams under the lulling music of the lashing waters and the boom and crash and thunder of London Bridge.

____8. He bent over the boy and contemplated him with kind and pitying interest, tapping the young cheek tenderly and smoothing back the tangled curls with his great brown hand.

____9. Now, far down the echoing corridors we hear a bugle-blast and the indistinct cry, "Place for the king! way for the king's most excellent majesty!"

____10. His left arm was in a sling, and he wore a large green patch over his left eye; he limped slightly, and used an oaken staff as a support.

____11. A snug sense of comfort stole over him, which was rudely broken, the next moment, by a chorus of piping cackles and coarse laughter.

____12. Occasionally he caught the twinkle of a light – always far away, apparently – almost in another world; if he heard the tinkle of a sheep's bell, it was vague, distant, indistinct; the muffled lowing of the herds floated to him on the night . . .

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EXERCISE 11 STYLE: SENSORY IMAGERY

____13. He was a glad monarch now, though the blankets were old and thin, and not quite warm enough; and besides gave out a pungent horsy odor that was almost suffocatingly powerful.

____14. The old devotee moved the boy nearer to the fire and made him comfortable; doctored his small bruises and abrasions with a deft and tender hand . . . and occasionally stroking the lad's cheek or patting his head . . .

____15. The time drifted along – one hour – two hours – two hours and a half; then the deep booming of artillery told that the king and his grand procession had arrived at last; so the waiting multitude rejoiced.

____16. The proud and happy Tom Canty rose and kissed the king's hand and was conducted from the presence.

____17. His large head was very gray; and his whiskers, which he wore only around his face, like a frame, were gray also.

____18. She embraced his leg, she covered it with kisses, she cried, "O, my child, my darling!" lifting toward him a face that was transfigured with joy and love.

____19. "Long live Foo-foo the First, king of the Mooncalves!" followed by hootings, catcalls, and peals of laughter.

____20. . . . then he cuddled himself up to the calf's back, drew the covers up over himself and his friend, and in a minute or two was as warm and comfortable as he had ever been in the downy couches of the regal palace of Westminster.

____21. Before him, at a little distance, reclined a very large and very fat man, with a wide, pulpy face, and a stern expression.

____22. The king warmed his heart with a second glass of wine, and said: "I would know thee – tell me thy story."

____23. There was a line of bonfires stretching as far as one could see, up and down the Thames; London Bridge was illuminated, Southwark Bridge likewise . . .

____24. He got up, lame, stiff, and half famished, washing himself in the river, stayed his stomach with a pint or two of water, and trudged off toward Westminster . . .

____25. The proud and happy Tom Canty rose and kissed the king's hand, and was conducted from the presence.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion in the following sentences. Label the underlined words:
a. historical b. London sites c. religious d. folklore/superstition

____1. On the same day another English child was born to a rich family of the name of Tudor, who did want him.

____2. There was no talk in all England but of the new baby, Edward Tudor, Prince of Wales, who lay lapped in silks and satins, unconscious of all this fuss . . .

____3. . . . so he put in a good deal of his time listening to good Father Andrew's charming old tales and legends about giants and fairies, dwarfs, and genii, and enchanted castles, and gorgeous kings and princes.

____4. By and by he found himself at Temple Bar, the farthest from home he had ever traveled in that direction.

____5. "The Lady Elizabeth, my sister, is fourteen, and the Lady Jane Grey, my cousin, is of mine own age, and comely and gracious withal; but my sister the Lady Mary, with her gloomy mien . . ."

____6. . . . but at last his thoughts drifted away to far, romantic lands, and he fell asleep in the company of jeweled and gilded princelings who lived in vast palaces, and had servants salaaming before them or flying to execute their orders.

____7. "Gone stark mad as any Tom o'Bedlam" . . .

____8. Doest not recall how that the old Baron Marley, being mad . . . even claimed he was the son of Mary Magdalene . . .

____9. The Archbishop of Canterbury made report of the decree of the Council of Executors concerning the obsequies of his late most illustrious majesty . . .

____10. "Many testified that a witch, since gone from the village, none know whither, did foretell, and speak it privately in their ears, that the sick man would die by poison . . ."

____11. The devil may buy a child, if he so choose, and the child agree thereto, but not an Englishman – in this latter case the contract would be null and void."

____12. This stern-countenanced invalid was the dread Henry VIII.

____13. "Warn my Parliament to bring me Norfolk's doom before the sun rise again, else they answer for it grievously."

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

____14. At wide intervals his straining ear did detect sounds, but they were so remote, and hollow, and mysterious, that they seemed not to be real sounds, but only the moaning and complaining ghosts of departed ones.

____15. "There – now thou hast touched a hand which has been clasped by Abraham, and Isaac, and Jacob!

____16. "I was told it from heaven in a dream, twenty years ago; ah, yes, I was to be pope! – and I should have pope . . ."

____17. . . . for I think it is more honor to be held worthy to be a specter-knight in his Kingdom of Dreams and Shadows than to be held base enough to be an earl in some of the real kingdoms of this world.

____18. He had come home, a jubilant prodigal, expecting to find everybody wild with joy over his return . . .

____19. He asked them why they were in prison, and when they said they were Baptists, he smiled, and inquired: "Is that a crime to be shut up for in a prison?"

____20. At seven o'clock the first break in the drowsy monotony occurs; for on the stroke of this hour the first peeress enters the transept, clothed like Solomon, for splendor, and is conducted to her appointed place by an official . . .

____21. There are all ages here: brown, wrinkled, white-haired dowagers who are able to go back, and still back, down the stream of time, and recall the crowning of Richard III, and the troublous days of that old forgotten age . . .

____22. Let us go backward a few hours, and place ourselves in Westminster Abbey, at four o'clock in the morning of this memorable Coronation Day.

____23. "It cost me three shillings and eightpence, good honest coin of the last reign, that old Harry that's just dead ne'er touched nor tampered with."

____24. Their way was unobstructed until they approached London Bridge; then they plowed into the multitude again, Hendon keeping a fast grip upon the prince's – no, the king's wrist.

____25. . . . but then he said to himself, "Alfred the Great watched the cakes; doubtless he would have washed the dishes, too – therefore will I essay it."

THE PRINCE AND THE PAUPER by Mark Twain – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

After a considerable time – he could not tell how long – his senses struggled to a half-consciousness, and as he lay with closed eyes vaguely wondering where he was and what had been happening, he noted a murmurous sound, the sullen beating of rain upon the roof. A snug sense of comfort stole over him, which was rudely broken, the next moment, by a chorus of piping cackles and coarse laughter. It startled him disagreeably, and he unmuffled his head to see whence this interruption proceeded. A grim and unsightly picture met his eye. A bright fire was burning in the middle of the floor, at the other end of the barn; and around it, and lit weirdly up by the red glare, lolled and sprawled the motliest company of tattered gutterscum and ruffians, of both sexes, he had ever read or dreamed of. There were huge, stalwart men, brown with exposure, long-haired, and clothed in fantastic rags; there were middle-sized youths, of truculent countenance, and similarly clad; there were blind mendicants, with patched or bandaged eyes; crippled ones, with wooden legs and crutches; there was a villain-looking peddler with his pack; a knife-grinder, a tinker, and a barber-surgeon, with the implements of their trades; some of the females were hardly grown girls, some were at prime, some were old and wrinkled hags, and all were loud, brazen, foul-mouthed; and all soiled and slatternly; there were three sore-faced babies; there were a couple of starveling curs, with strings about their necks, whose office was to lead the blind. (Chapter XVII)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

1 After a considerable time – he could not tell how long -- his senses struggled to a half-consciousness, and as

2 he lay with closed eyes vaguely wondering where he was and what had been happening, he noted a

3 murmurous sound, the sullen beating of rain upon the roof. A snug sense of comfort stole over him, which

4 was rudely broken, the next moment, by a chorus of piping cackles and coarse laughter. It startled him

5 disagreeably, and he unmuffled his head to see whence this interruption proceeded. A grim and unsightly

6 picture met his eye. A bright fire was burning in the middle of the floor, at the other end of the barn; and

7 around it, and lit weirdly up by the red glare, <u>lolled</u> and <u>sprawled</u> the motliest company of tattered gutterscum

8 and ruffians, of both sexes, he had ever read or dreamed of. There were huge, stalwart men, brown with

9 exposure, long-haired, and clothed in fantastic rags; there were middle-sized youths, of truculent countenance,

10 and similarly clad; there were blind mendicants, with patched or bandaged eyes; crippled ones, with wooden

11 legs and crutches; there was a villain-looking peddler with his pack; a knife-grinder, a tinker, and a barber-

12 surgeon, with the implements of their trades; some of the females were hardly grown girls, some were at

13 prime, some were old and wrinkled hags, and all were loud, brazen, foul-mouthed; and all soiled and

14 slatternly; there were three sore-faced babies; there were a couple of starveling curs, with strings about

15 their necks, whose office was to lead the blind.

***THE PRINCE AND THE PAUPER* by Mark Twain – Grammar and Style**

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

____1. The crowd in the passage is described in all of the following ways EXCEPT . . .
a. According to age
b. According to religion
c. According to size
d. According to occupation

____2. The PREDOMINANT sensory imagery in the passage is . . .
a. sight and sound b. sight and touch c. touch and sound

____3. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *piping cackles and coarse laughter* (Line 4)
b. *tattered gutterscum and ruffians* (Lines 7-8)
c. *villain-looking peddler* (Line 11)
d. *the implements of their trades* (Line 12)

____4. All of the following pairs of words are examples of assonance EXCEPT . . .
a. *stole – over* (Line 3)
b. *grim – unsightly* (Line 5)
c. *fantastic -- rags* (Line 9)
d. *loud – foul-mouthed* (Line 13)

____5. All of the following descriptions contain examples of alliteration EXCEPT . . .
a. *A snug sense of comfort stole over him* (Line 3)
b. *A bright fire burning in the middle of the floor* (Line 6)
c. *lit weirdly up by the red glare* (Line 7)
d. *hardly grown girls* (Line 12)

____6. The underlined words in Line 7 are examples of . . .
a. assonance b. consonance c. rhyme d. alliteration

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

The king was not only delighted to find that the creature was only a calf, but delighted to have the calf's company; for he had been feeling so lonesome and friendless that the company and comradeship of even this humble animal was welcome. And he had been so buffeted, so rudely entreated by his own kind, that it was a real comfort to him to feel that he was at last in the society of a fellow-creature that had at least a soft heart and a gentle spirit, whatever loftier attributes might be lacking. So he resolved to waive rank and make friends with the calf.

While stroking its sleek, warm back – for it lay near him and within easy reach – it occurred to him that this calf might be utilized in more ways than one. Whereupon he rearranged his bed, spreading it down close to the calf; then he cuddled himself up to the calf's back, drew the covers up over himself and his friend, and in a minute or two was as warm and comfortable as he had ever been in the downy couches of the regal palace of Westminster.

Pleasant thoughts came at once; life took on a cheerfuler seeming. He was free of the bonds of servitude and crime, free of the companionship of base and brutal outlaws; he was warm, he was sheltered; in a word, he was happy. The night wind was rising; it swept by in fitful gusts that made the old barn quake and rattle, then its forces died down at intervals, and went moaning and wailing around corners and projections – but it was all music to the king, now that he was snug and comfortable; let it blow and rage, let it batter and bang, let it moan and wail, he minded it not, he only enjoyed it. He merely snuggled the closer to his friend, in a luxury of warm contentment, and drifted blissfully out of consciousness into a deep and dreamless sleep that was full of serenity and peace. The distant dogs howled, the melancholy kine complained, and the winds went on raging, whilst furious sheets of rain drove along the roof; but the majesty of England slept on undisturbed, and the calf did the same, it being a simple creature and not easily troubled by storms or embarrassed by sleeping with a king. (Chapter XVIII)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

1 The king was not only delighted to find that the creature was only a calf, but delighted to have the calf's

2 company; for he had been feeling so lonesome and friendless that the company and comradeship of even this

3 humble animal was welcome. And he had been so buffeted, so rudely entreated by his own kind, that it was a

4 real comfort to him to feel that he was at last in the society of a fellow-creature that had at least a soft heart

5 and a gentle spirit, whatever loftier attributes might be lacking. So he resolved to waive rank and make friends

6 with the calf.

7 While stroking its <u>sleek</u>, warm <u>back</u> – for it lay near him and within easy reach – it occurred to him that this

8 calf might be utilized in more ways than one. Whereupon he rearranged his bed, spreading it down close to

9 the calf, then he cuddled himself up to the calf's back, drew the covers up over himself and his friend, and in

10 a minute or two was as warm and comfortable as he had ever been in the downy couches of the regal palace

11 of Westminster.

12 Pleasant thoughts came at once; life took on a cheerfuler seeming. He was free of the bonds of servitude and

13 crime, free of the companionship of base and brutal outlaws; he was warm, he was sheltered; in a word, he was

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 happy. The night wind was rising; it swept by in fitful gusts that made the old barn quake and rattle, then its
15 forces died down at intervals, and went moaning and wailing around corners and projections – but it was all
16 music to the king, now that he was snug and comfortable; let it blow and rage, let it batter and bang, let it moan
17 and wail, he minded it not, he only enjoyed it. He merely snuggled the closer to his friend, in a luxury of warm
18 contentment, and drifted blissfully out of consciousness into a deep and dreamless sleep that was full of serenity
19 and peace. The distant dogs howled, the melancholy kine complained, and the winds went on raging, whilst
20 furious sheets of rain drove along the roof; but the majesty of England slept on undisturbed, and the calf did
21 the same, it being a simple creature and not easily troubled by storms or embarrassed by sleeping with a king.

____1. All of the following descriptions are parallel in meaning EXCEPT . . .
- **a. *While stroking its sleek, warm back* (Line 7)**
- **b. *he cuddled himself up to the calf's back* (Line 9)**
- **c. *drew the covers up over himself and his friend* (Line 9)**
- **d. *was as warm and comfortable as he had ever been* (Line 10)**

____2. All of the following contrasts are described in the passage EXCEPT . . .
- **a. wet versus dry**
- **b. warm versus cold**
- **c. acceptance versus rejection**
- **d. insecurity versus safety**

____3. The underlined words in Line 7 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. The underlined words in Line 18 are examples of . . .
a. assonance b. consonance d. alliteration d. rhyme

____5. The PREDOMINANT sensory imagery in the passage is . . .
a. sight and sound b. touch and smell c. sound and touch

____6. Lines 20 and 21 are an example of the author's use of . . .
a. humor b. sarcasm c. irony

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Hendon made no outcry under the scourge, but bore the heavy blows with soldierly fortitude. This, together with his redeeming the boy by taking his stripes for him, compelled the respect of even that forlorn and degraded mob that was gathered there; and its gibes and hootings died away, and no sound remained but the sound of the falling blows. The stillness that pervaded the place when Hendon found himself once more in the stocks was in strong contrast with the insulting clamor which had prevailed there so little a while before. The king came softly to Hendon's side, and whispered in his ear:

"Kings cannot ennoble thee, thou good, great soul, for One who is higher than kings hath done that for thee; but a king can confirm thy nobility to men." He picked up the scourge from the ground, touched Hendon's bleeding shoulders lightly with it, and whispered, "Edward of England dubs thee earl!"

Hendon was touched. The water welled to his eyes, yet at the same time the grisly humor of the situation and circumstances so undermined his gravity that it was all he could do to keep some sign of his inward mirth from showing outside. To be suddenly hoisted, naked and gory, from the common stocks to the Alpine altitude and splendor of an earldom, seemed to him the last possibility in the line of the grotesque. He said to himself, "Now am I finely tinseled, indeed! The specter-knight of the Kingdom of Dreams and Shadows is become a specter-earl! – a dizzy flight for a callow wing! An this go on, I shall presently be hung like a very May-pole with fantastic gauds and make believe honors. But I shall value them, all valueless as they are, for the love that doth bestow them. Better these poor mock dignities of mine, that come unasked from a clean hand and a right spirit, than real ones bought by servility from grudging and interested power." (Chapter XXVIII)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

1 Hendon made no outcry under the scourge, but bore the heavy blows with soldierly fortitude. This,

2 together with his redeeming the boy by taking his stripes for him, compelled the respect of even that forlorn

3 and degraded mob that was gathered there; and its gibes and hootings died away, and no sound remained

4 but the sound of the falling blows. The stillness that pervaded the place when Hendon found himself once

5 more in the stocks was in strong contrast with the insulting clamor which had prevailed there so little a

6 while before. The king came softly to Hendon's side, and whispered in his ear:

7 "Kings cannot enoble thee, thou good, great soul, for One who is higher than kings hath done that for

8 thee; but a king can confirm they nobility to men." He picked up the scourge from the ground, touched

9 Hendon's bleeding shoulders lightly with it, and whispered, "Edward of England dubs thee earl!"

10 Hendon was touched. The water welled to his eyes, yet at the same time the grisly humor of the

11 situation and circumstances so undermined his gravity that it was all he could do to keep some sign of his

12 inward mirth from showing outside. To be suddenly hoisted, naked and gory, from the common stocks to

13 <u>the Alpine altitude</u> and splendor of earldom<u>,</u> seemed to him the last possibility in the line of the

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

14 grotesque. He said to himself, "Now am I finely tinseled, indeed! The specter-knight of the Kingdom of
15 Dreams and Shadows is became a specter-earl! -- a dizzy flight for a callow wing! An this go on, I shall
16 presently be hung like a very May-pole with fantastic gauds and make believe honors. But I shall value
17 them, all valueless as they are, for the love that doth bestow them. Better these poor mock dignities of
18 mine, that come unasked from a clean hand and a right spirit, than real ones bought by servility from
19 grudging and interested power."

____1. The quotation in Lines 14 through 19 is an example of . . .
a. interior monologue b. dialogue c. soliloquy

____2. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *the grisly humor of the situation* (Lines 10-11)
b. *some sign of his inward mirth* (Lines 11-12)
c. *I shall presently be hung like a very May-pole* (Line 15-16)
d. *grudging and interested power* (Line 19)

____3. The underlined words in Line 13 are an example of . . .
a. metaphor b. simile c. personification

____4. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *Hendon made no outcry* (Line 1)
b. *its gibes and hootings died away* (Line 3)
c. *that forlorn and degraded mob that was gathered there* (Line 2- 3)
d. *The stillness that pervaded the place* (Line 4)

____5. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *"Kings cannot ennoble thee"* (Line 7)
b. *"Edward of England dubs thee earl."* (Line 9)
c. *The specter-knight of the Kingdom of Dreams and Shadows is become a specter-earl* (Line 14-15)
d. *these poor mock dignities* (Line 17)

____6. The underlined words in Line 15 are an example of . . .
a. metaphor b. simile c. personification

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

The procession moved on, and still on, through ever-augmenting splendors and ever-augmenting tempests of welcome; but to Tom Canty they were as if they had not been. He neither saw nor heard. Royalty had lost its grace and sweetness; its pomps were become a reproach. Remorse was eating his heart out. He said, "Would God I were free of my captivity!"

He had unconsciously dropped back into the phraseology of the first days of his compulsory greatness.

The shining pageant still went winding like a radiant and interminable serpent down the crooked lanes of the quaint old city, and through the huzzaing hosts; but still the king rode with bowed head and vacant eyes, seeing only his mother's face and that wounded look in it.

"Largess, largess!" The cry fell upon an unheeding ear.

"Long live Edward of England!" I seemed as if the earth shook with the explosion; but there was no response from the king. He heard it only as one hears the thunder of the surf when it is blown to the ear out of a great distance, for it was smothered under another sound which was still nearer, in his own breast, in his accusing conscience – a voice which kept repeating those shameful words, "I do not know this woman!"

The words smote upon the king's soul as the strokes of a funeral bell smite upon the soul of a surviving friend when they remind him of secret treacheries suffered at his hands by him that is gone. (Chapter XXXI)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

1 The procession moved <u>on,</u> and still <u>on</u>, through <u>ever-augmenting</u> splendors and <u>ever-augmenting</u>

2 <u>tempests of welcome</u>; but to Tom Canty they were as if they had not been. He neither saw nor heard.

3 Royalty had lost its grace and sweetness; its pomps were become a reproach. Remorse was eating his

4 heart out. He said, "Would God I were free of my captivity!"

5 He had unconsciously dropped back into the phraseology of the first days of his compulsory greatness.

6 The shining pageant still went winding <u>like a radiant and interminable serpent</u> down the crooked lanes

7 of the quaint old city, and through the <u>huzzaing</u> <u>hosts</u>; but still the king rode with bowed head and vacant

8 eyes, seeing only his mother's face and that wounded look in it.

9 "Largess, largess!" The cry fell upon an unheeding ear.

10 "Long live Edward of England!" I seemed as if the earth shook with the explosion; but there was no

11 response from the king. He heard it only as one hears the thunder of the surf when it is blown to the ear

12 out of a great distance, for it was smothered under another sound which was still nearer, in his own

13 breast, in his accusing conscience – a voice which kept repeating those shameful words, "I do not know

14 this woman!"

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

15 The words smote upon the king's soul as the strokes of a funeral bell smite upon the soul of a surviving

16 friend when they remind him of secret treacheries suffered at his hands by him that is gone.

____1. The underlined words in Line 1 are examples of . . .
a. assonance b. consonance c. repetition d. rhyme

____2. The underlined words in Line 2 are an example of . . .
a. metaphor b. simile c. personification

____3. The underlined words in Line 6 are an example of . . .
a. metaphor b. simile c. personification

____4. The underlined words in Line 7 are an example of . . .
a. assonance b. consonance c. alliteration

____5. The underlined words in Lines 15-16 are an example of . . .
a. metaphor b. simile c. personification

____6. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *Royalty had lost its grace and sweetness* (Line 3)
b. *Remorse was eating his heart out* (Lines 3-4)
c. *a voice which kept repeating those shameful words* (Line 13)
d. *The words smote upon the king's soul* (Line 15)

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ANSWER KEY EXERCISES 1-16

EXERCISE 1: **1. n 2. pron 3. adj 4. conj 5. adj 6. pron 7. prep 8. int 9. pron 10. prep 11. adv 12. n 13. adv 14. prep 15. adj 16. pron 17. prep 18. pron 19. adj 20. adv 21. int 22. adj 23. prep 24. n 25. adj**

EXERCISE 2:
Passage 1 1. b 2. c 3. c 4. a 5. d 6. a
Passage 2 1. b 2. a 3. c 4. a 5. b 6. c

EXERCISE 3:
Passage 1 1. b 2. b 3. c 4. b 5. a 6. d
Passage 2 1. a 2. d 3. b 4. a 5. b 6. c

EXERCISE 4: **1. CX 2. S 3. CX 4. CX 5. S 6. CX 7. S 8. C 9. CX 10. S 11. CX 12. C 13. CX 14. CX 15. C 16. CX 17. C 18. C 19. S 20. C 21. S 22. CX 23. C 24. C 25. S**

EXERCISE 5: **1. p.n. 2. p.n. 3. i.o. 4. d.o. 5. o.p. 6. p.n. 7. p.a. 8. p.a. 9. p.n. 10. p.a. 11. o.p. 12. d.o. 13. o.p. 14. p.a. 15. o.p. 16. d.o. 17. p.n. 18. d.o. 19. o.p. 20. d.o. 21. d.o. 22. p.n. 23. p.a. 24. p.n. 25. o.p.**

EXERCISE 6: **1. appos 2. par 3. appos 4. ger 5. prep 6. inf 7. par 8. par 9. inf 10. inf 11. prep 12. par 13. ger 14. par 15. inf 16. appos 17. prep 18. appos 19. prep 20. inf 21. par 22. par 23. inf 24. par 25. appos**

EXERCISE 7: **1. ger o.p. 2. ger subj 3. par adj 4. inf p.n. 5. ger o.p. 6. inf d.o. 7. par adj 8. inf d.o. 9. inf adv 10. ger o.p. 11. ger subj 12. ger subj 13. inf adj 14. inf subj 15. ger o.p. 16. ger o.p. 17. ger subj 18. inf d.o. 19. inf adv 20. inf d.o. 21. par adj 22. par adj 23. inf adj 24. ger d.o. 25. inf adv**

EXERCISE 8: **1. adj 2. adj 3. adj 4. d.o. 5. adj 6. adv 7. adj 8. adv 9. d.o. 10. d.o. 11. adv 12. adj 13. subj 14. adv 15. adj 16. adv 17. adv 18. p.n. 19. adj 20. adv 21. d.o. 22. adj 23. adv 24. adv 25. adv**

EXERCISE 9: **1. p 2. m 3. p 4. m 5. s 6. m 7. o 8. p 9. m 10. p 11. s 12. p 13. m 14. s 15. s 16. h 17. m 18. m 19. m 20. m 21. s 22. m 23. m 24. s 25. s**

EXERCISE 10: **1. d 2. a 3. c 4. a 5. d 6. c 7. d 8. a 9. c 10. b 11. e 12. c 13. d 14. a 15. b 16. a 17. e 18. c 19. e 20. a 21. c 22. e 23. c 24. a 25. d**

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ANSWER KEY EXERCISES 1-16

EXERCISE 11: **1. a 2. c 3. e 4. d 5. c 6. a 7. b 8. c 9. b 10. a 11. b 12. b 13. e 14. c 15. b 16. c 17. a 18. c 19. b 20. c 21. a 22. d 23. a 24. d 25. c**

EXERCISE 12: **1. a 2. a 3. d 4. b 5. a 6. d 7. b 8. c 9. a 10. d 11. d 12. a 13. b 14. d 15. c 16. c 17. d 18. c 19. c 20. c 21. a 22. b 23. a 24. b 25. a**

EXERCISE 13: **1. b 2. a 3. d 4. b 5. c 6. c**

EXERCISE 14: **1. a 2. c 3. b 4. a 5. c 6. a**

EXERCISE 15: **1. a 2. d 3. a 4. c 5. a 6. a**

EXERCISE 16: **1. c 2. a 3. b 4. c 5. b 6. a**

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

ALLEGORY – a story with both a literal and symbolic meaning.
ALLITERATION – the repetition of initial consonants or vowels sounds in two or more words (fit and fearless; as accurate as the ancient author).
ALLUSION – a reference to a well-known person, place, event, work of art, myth, or religion.
ANADIPLOSIS – a type of repetition in which the last words of a sentence are used to begin the next sentence.
ANALOGY – a comparison of two things that are somewhat alike.
ANAPHORA – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.
ANECDOTE – a brief personal story about an event or experience.
ANTAGONIST – a character, institution, group, or force that is in conflict with the protagonist.
ANTIHERO – a protagonist who does not have the traditional attributes of a hero.
ANTIMETABOLE – a type of repetition in which the words in a successive clause or phrase are reversed. ***("Ask not what your country can do for you but what you can do for your country."J.F. Kennedy).***
ANTIPHRASIS – the use of a word or phrase to mean the opposite of the intended meaning. ***(In Shakespeare's Julius Caesar, Antony's use of ". . . but Brutus is an honorable man . . ." to convey the opposite meaning).***
ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.
ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. (*The black cat scratched the saddle).*
ASYNDETON – the omission of conjunctions in a series. ***(I came, I saw, I conquered).***
ATMOSPHERE – the way that setting or landscape affects he tone or mood of a work.
BATHOS – sentimentality.
BILDUNGSROMAN - A novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. ***(Pip in Great Expectations, Huckleberry Finn).***
BURLESQUE – low comedy, ridiculous exaggeration, nonsense.
CACOPHONY – the unharmonious combination of words that sound harsh together.
CARICATURE – writing that exaggerates or distorts personal qualities of an individual.
CHIAROSCURO – the contrasting of light and darkness.
CLIMAX – the high point in the plot, after which there is falling action. May coincide with crisis.
COLLOQUIALISM – a local expression that is not accepted in formal speech or writing.
CONCEIT – in poetry, an unusual, elaborate comparison ***(John Donne compares separated lovers to the legs of a drawing compass.)***
CONFLICT – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.
CONNOTATION – the universal associations a word has apart from its definition. (Connotations of *witch* are black cat, cauldron, Halloween, broomstick, evil spell).
CONSONANCE – the repetition of a consonant at the end of two or more words. ***(Hop up the step).***
CONTEXT – the words and phrases surrounding a word.
CRISIS – the point at which the protagonist experiences change, the turning point.
DENOTATION – the definition or meaning of a word.
DENOUEMENT – the falling action or final revelations in the plot.
DIALECT – regional speech that identifies a character's social status.
DIALOGUE – conversation between two or more characters.
DICTION – word choice.
DOPPELGANGER – a double or twin.
DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.
DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.
DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.
DYNAMIC CHARACTER – A character who undergoes change as a result of the actions of the plot and the influence of other characters.

DYSPHEMISM – A coarse or rude way of saying something; the opposite of euphemism. A euphemism for "*die*" would be "*pass away*." A dysphemism would be "*croak.*"
DYSTOPIA – The opposite of utopia. Literally "bad place."
ELISION – The omission of part of a word as in "o'er" for *over* and "e're" for *ever*.
ELLIPSIS – The omission of one or more words signified by the use of three periods . . .
EPILOGUE – A concluding statement.
EPIPHANY – A sudden insight or change of heart that happens in an instant.
ETHOS – moral nature or beliefs.
EUPHEMISM – an indirect way of saying something that may be offensive . *(passed away instead of died, senior citizens instead of old people).*
EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.
EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.
FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.
FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.
FIGURES OF SPEECH – include metaphor, simile, hyperbole, personification.
FLASHBACK – a plot device that allows the author to jump back in time prior to the opening scene.
FLAT CHARACTER – a one-dimensional character who is not developed in the plot.
FOIL – a character who, through contrast, reveals the characteristics of another character.
FORESHADOWING -- a clue that prepares the reader for what will happen later on in the story.
HERO/HEROINE – the main character, the protagonist whose actions inspire and are admired.
HYPERBOLE – exaggeration (*I'll love you until all the seas run dry).*
IDIOM – a saying or expression that cannot be translated literally *(jump down someone's throat, smell a rat, jump the gun, bite the dust).*
INFERENCE – information or action that is hinted at or suggested, but not stated outright.
INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character's mind.
IRONY – a reality different from appearance. *(Brutus is an honorable man).*
LITOTES – understatement that makes a positive statement by using a negative opposite. *(not a bad actor).*
LOOSE SENTENCE – an independent clause followed by a dependent clause. *(I didn't go shopping because it was raining).* A periodic sentence is the reverse: a dependent clause followed by an independent clause . *(Because it was raining, I didn't go to shopping).*
MAGICAL REALISM – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.
MALAPROPISM – the use of a word somewhat like the one intended, but ridiculously wrong (the use of *diseased* rather than deceased in Huckleberry Finn)
METAPHOR – a figure of speech in which one thing is said to be another thing. *(The trees were silent sentinels; a sea of asphalt, the clinging ivy to his oak).*
METONYMY – the use of an object closely associated with a word for the word itself. (Using *crown* to mean king, or *oval office* to mean president).
MONOLOGUE – a speech given by one person.
MOOD – synonymous with atmosphere and tone.
MOTIF – a recurring pattern of symbols, colors, events, allusions or imagery.
NARRATOR – the person telling the story.
NATURALISM – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.
NOVELLA – a tale or short story.
ONOMATOPOEIA – the use of words to imitate sound. *(clink, buzz, clop, hiss).*
OXYMORON – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory).*
PARABLE – a story that teaches a lesson.
PARADOX – a statement that on the surface seems a contradiction, but that actually contains some truth.
PARATAXIS – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.
PARODY – writing that imitates another author's style.

PATHOS – pity, sympathy, or sorrow felt by the reader in response to literature
PERIODIC SENTENCE – opposite of loose sentence, when a dependent clause precedes an independent clause. *(When it rains, I get the blues,* rather than *I get the blues when it rains* which is a loose sentence.
PERSONA – the voice in a work of literature.
PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate object. *(The wind sighed. The moon hid behind a cloud).*
PICARESQUE – episodic adventures of a protagonist who is usually a rascal.
POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.
POINT OF VIEW – the perspective from which a story is told.
POLYSYNDETON – the overuse of conjunctions in a sentence, especially *and* and *or.*
POSTMODERN – contemporary fiction, may include an antihero and experimental style.
PROTAGONIST – the main character.
PUN – a play on words. *(He wanted to be a chef, but he didn't have thyme).*
REALISM – writing that is characterized by details of actual life.
REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.
REPARTEE – a comeback, a quick response.
REPETITION – the reiteration of words, sounds, phrases.
RHYME – words with identical sounds such as *cat* and *hat* or *glare* and *air*.
ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.
SARCASM – a bitter remark intending to hurt and express disapproval.
SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.
SENSORY IMAGERY – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.
SETTING – the time and place where a story takes place.
SIMILE – a figure of speech that compares two things that are not alike, using the words *like* or *as*. (eyes gleaming *like live coals*; as delicate *as a snowflake).*
SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.
STATIC CHARACTER – a character who changes little in the course of the story.
STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.
STYLE – the individual way an author writes, how it is recognized and imitated.
SUBPLOT -- a minor or secondary plot that complicates a story.
SURREALISM – 20th century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.
SUSPENSE – anticipation of the outcome.
SYMBOL – something that stands for something else.
SYNECDOCHE – a figure of speech in which the part symbolizes the whole. *(All hands on deck, or I've got some new wheels).*
SYNTAX – word order, the way in which words are put together.
THEME – a central idea.
TONE – the attitude toward a subject or audience implied by a literary work.
TRANSCENDENTALISM – a 19th century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.
TROPE – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.
UNDERSTATEMENT -- saying less than is actually called for. (*Referring to an Olympic sprinter as being "pretty fast").*
UNRELIABLE NARRATOR – a narrator who is not credible when it comes to telling the story. *(Chief Bromden in One Flew Over the Cuckoo's Nest,* or *Victor Frankenstein).*
UTOPIA – a perfect or ideal world.

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