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grammar, style, and proofreading exercises

# **The Grammardog Guide to Middlemarch**

**by George Eliot**

**All exercises use sentences from the novel.  
Includes over 250 multiple choice questions.**

## About Grammardog

Grammardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Grammardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Grammardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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**MIDDLEMARCH** by George Eliot – Grammar and Style  
*All exercises use sentences from the novel*

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*MIDDLEMARCH* by George Eliot – Grammar and Style

**EXERCISE 1            PARTS OF SPEECH**

Identify the parts of speech in the following sentences. Label the underlined words:

v = verb

n = noun

adj = adjective

adv = adverb

prep = preposition

pron = pronoun

int = interjection

conj = conjunction

- \_\_\_\_ 1.        We mortals, men and women, devour many a disappointment between breakfast and dinner-time.
- \_\_\_\_ 2.        Sir James rose as he was finishing his sentence, for he saw Mrs. Cadwallader entering from the study.
- \_\_\_\_ 3.        Mr. Casaubon's behaviour about settlements was highly satisfactory to Mr. Brooke, and the preliminaries of marriage rolled smoothly along, shortening the weeks of courtship.
- \_\_\_\_ 4.        Young Ladislaw did not feel it necessary to smile, as if he were charmed with this introduction to his future second cousin and her relatives.
- \_\_\_\_ 5.        Among all forms of mistake, prophecy is the most gratuitous.
- \_\_\_\_ 6.        For we all of us, grave or light, get our thoughts entangled in metaphors, and act fatally on the strength of them.
- \_\_\_\_ 7.        She disliked anything which reminded her that her mother's father had been an innkeeper.
- \_\_\_\_ 8.        Only a few children in Middlemarch looked blond by the side of Rosamond, and the slim figure displayed by her riding-habit had delicate undulations.
- \_\_\_\_ 9.        Such was Lydgate's plan of his future: to do good small work for Middlemarch, and great work for the world.
- \_\_\_\_ 10.       One must be poor to know the luxury of giving!
- \_\_\_\_ 11.       Dorothea, in a most unaccountable, darkly-feminine manner, ended with a slight sob and eyes full of tears.
- \_\_\_\_ 12.       Mortals are easily tempted to pinch the life out of their neighbour's buzzing glory, and think that such killing is not murder.
- \_\_\_\_ 13.       Will Ladislaw was delightfully agreeable at dinner the next day, and gave no opportunity for Mr. Casaubon to show disapprobation.

**MIDDLEMARCH** by George Eliot – Grammar and Style

**EXERCISE 1            PARTS OF SPEECH**

- \_\_\_ 14.        The troublesome ones in a family are usually either the wits or the idiots.
- \_\_\_ 15.        Mr. Vincy went home from the reading of the will with his point of view considerably changed.
- \_\_\_ 16.        Sir James Chettam could not look with any satisfaction on Mr. Brooke's new courses.
- \_\_\_ 17.        In this way it happened that one day near four o'clock, when Mr. Brooke and Ladislaw were seated in the library, the door opened and Mrs. Casaubon was announced.
- \_\_\_ 18.        For the moment, Will's admiration was accompanied with a chilling sense of remoteness.
- \_\_\_ 19.        He naturally got tired of smiling and saying, "Ah!" when he was told that Mr. Peacock's successor did not mean to dispense medicines.
- \_\_\_ 20.        None of them knew Dodo as well as she did, or knew how to manage her.
- \_\_\_ 21.        "Ha, ha!" said Raffles, with an affected explosion, "that reminds me of a droll dog of a thief who declined to know the constable."
- \_\_\_ 22.        If youth is the season of hope, it is often so only in the sense that our elders are hopeful about us; for no age is so apt as youth to think its emotions, partings, and resolves are the last of their kind.
- \_\_\_ 23.        For religion can only change when the emotions which fill it are changed; and the religion of personal fear remains nearly at the level of the savage.
- \_\_\_ 24.        But he not only dreaded the effect of such extremities on their mutual life – he had a growing dread of Rosamond's quiet elusive obstinacy, which would not allow any assertion of power to be final.
- \_\_\_ 25.        And Celia the matron naturally felt more able to advise her childless sister.

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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**

He had longed not only to be set free from his  
uncle, but also to find Mary Garth <sup>1</sup> She was  
now in her usual place by the fire, with sowing <sup>2</sup>  
in her hands and a book open on the little table <sup>3</sup>  
by her side. her eyelids had lost some of their <sup>4</sup>  
redness now, and she had her usuale air of <sup>5</sup>  
self-command.

“Am I wanted upstairs” she said, half rising <sup>6</sup>  
as Fred entered. (From Chapter 14)

- \_\_\_ 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**

It was in that way dorothea came to be sobbing  
<sup>1</sup>  
as soon as she was securly alone. <sup>2</sup> But she was  
presently roused by a knock at the door, which  
made her hastily dry her eyes before saying,  
“Come in. Tantripp had brought a card, and  
<sup>3</sup>  
said that there was a Gentleman waiting in the  
<sup>4</sup>  
lobby. The courier had told him that only Mrs  
<sup>5</sup>  
casaubon was at home, but he said he was a  
<sup>6</sup>  
relation of Mr. Casaubon’s. (From Chapter 21)

- \_\_\_ 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**

Sir James looked at the carpet for a minite in  
1  
silence, and then lifting his eyes suddenly fixed  
them on Mr Brooke, saying, "I will tell you what  
2  
we can do. Until dorothea is well, all business  
3  
must be kept from her, and as soon as she is abel  
4  
to be moved she must come to us. Being with  
Celia and the Baby will be the best thing in the  
5  
world for her, and will pass away the time.  
6  
(From Chapter 49)

- \_\_\_ 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**

They stood silent, not looking at each other: but  
1  
looking at the Evergreens which were being  
2  
tossed, and were showing the pale underside  
3  
of their leeves against the blackening sky.  
4  
Will never enjoyed the prospect of a storm so  
much: it delivered him from the neccessity of  
5  
going away. leaves and little branches were  
6  
hurled about, and the thunder was getting  
nearer. (From Chapter 83)

- \_\_\_ 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, CX for complex, or CC for compound/complex.

- \_\_\_1.          Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress.
- \_\_\_2.          He talked of what he was interested in, or else he was silent and bowed with sad civility.
- \_\_\_3.          Mr. Brooke wondered, and felt that women were an inexhaustible subject of study, since even he at his age was not in a perfect state of scientific prediction about them.
- \_\_\_4.          Celia, whose mind had never been thought too powerful, saw the emptiness of other people's pretensions much more readily.
- \_\_\_5.          A woman dictates before marriage in order that she may have an appetite for submission afterwards.
- \_\_\_6.          In a grey but dry November morning Dorothea drove to Lowick in company with her uncle and Celia.
- \_\_\_7.          Mr. Casaubon's words had been quite reasonable, yet they had brought a vague instantaneous sense of aloofness on his part.
- \_\_\_8.          Not long after that dinner party she had become Mrs. Casaubon, and was on her way to Rome.
- \_\_\_9.          There was a slight pause before Mrs. Waule replied, and when she did so, her voice seemed to be slightly moistened with tears, though her face was still dry.
- \_\_\_10.          Old Featherstone would not begin the dialogue till the door had been closed.
- \_\_\_11.          "Mr. Bulstrode, like other men, believes scores of things that are not true, and he has a prejudice against me."
- \_\_\_12.          One of Lydgate's gifts was a voice habitually deep and sonorous, yet capable of becoming very low and gentle at the right moment.
- \_\_\_13.          "I don't see how a man is to be good for much unless he has some one woman to love him dearly."

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**EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

- \_\_\_\_ 14.      The Vicar was a first-rate billiard player, and though he did not frequent the Green Dragon, there were reports that he had sometimes been there in the daytime and had won money.
- \_\_\_\_ 15.      If we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence.
- \_\_\_\_ 16.      Mr. Garth had a small office in the town, and to this Fred went with his request.
- \_\_\_\_ 17.      He was one of those rare men who are rigid to themselves and indulgent to others.
- \_\_\_\_ 18.      She dried her eyes, threw aside her book, rose and fetched her sewing.
- \_\_\_\_ 19.      If a man could not love and be wise, surely he could flirt and be wise at the same time?
- \_\_\_\_ 20.      In half an hour he left the house an engaged man, whose soul was not his own, but the woman's to whom he had bound himself.
- \_\_\_\_ 21.      His profession had familiarized him with all grades of poverty, and he cared much for those who suffered hardships.
- \_\_\_\_ 22.      Clouds gathered with treacherous quickness, the rain came down, and Will was obliged to take shelter in the house.
- \_\_\_\_ 23.      Any private hours in her day were usually spent in her blue-green boudoir, and she had come to be very fond of its pallid quaintness.
- \_\_\_\_ 24.      The bow of a violin drawn near him cleverly, would at one stroke change the aspect of the world for him, and his point of view shifted as easily as his mood.
- \_\_\_\_ 25.      The young creature who had worshipped him with perfect trust had quickly turned into the critical wife.

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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

p.a. = predicate adjective

o.p. = object of preposition

- \_\_\_ 1.        Even a prospective brother-in-law may be an oppression if he will always be presupposing too good an understanding with you, and agreeing with you even when you contradict him.
- \_\_\_ 2.        Dorothea closed her pamphlet, as soon as she was aware of her uncle's presence, and rose as if to go.
- \_\_\_ 3.        But her feeling towards the vulgar rich was a sort of religious hatred.
- \_\_\_ 4.        Miss Brooke was certainly naïve with all her alleged cleverness.
- \_\_\_ 5.        She was tired of the faces and figures she had always been used to – the various irregular profiles and gaits and turns of phrase distinguishing those Middlemarch young men whom she had known as boys.
- \_\_\_ 6.        An alderman about to be mayor must by-and-by enlarge his dinner parties, but at present there were plenty of guests at his well-spread table.
- \_\_\_ 7.        The banker's speech was fluent, but it was also copious, and he used up an appreciable amount of time in brief meditative pauses.
- \_\_\_ 8.        One can begin so many things with a new person! -- even begin to be a better man.
- \_\_\_ 9.        "But Fred gives me his honour that he has never borrowed money on the pretence of any understanding about his uncle's land."
- \_\_\_ 10.       Does it seem incongruous to you that a Middlemarch surgeon should dream of himself as a discoverer?
- \_\_\_ 11.       He would be a good Middlemarch doctor, and by that very means keep himself in the track of far-reaching investigation.
- \_\_\_ 12.       The question whether Mr. Tyke should be appointed as salaried chaplain to the hospital was an exciting topic to the Middlemarchers.
- \_\_\_ 13.       "The fittest man for a particular post is not always the best fellow or the most agreeable."

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**EXERCISE 5            COMPLEMENTS**

- \_\_\_\_ 14.        “I should never have been happy in any profession that did not call forth the highest intellectual strain, and yet keep me in good warm contact with my neighbours.”
- \_\_\_\_ 15.        Dorothea was silent, but a tear which had come up with the sob would insist on falling.
- \_\_\_\_ 16.        “Failure after long perseverance is much grander than never to have a striving good enough to be called a failure.”
- \_\_\_\_ 17.        She had that rare sense which discerns what is unalterable, and submits to it without murmuring.
- \_\_\_\_ 18.        For Rosamond never showed any unbecoming knowledge, and was always that combination of correct sentiments, music, dancing, drawing, elegant note-writing, private album for extracted verse, and perfect blond loveliness, which made the irresistible woman for the doomed man of that date.
- \_\_\_\_ 19.        That night after twelve o’clock Mary Garth relieved the watch in Mr. Featherstone’s room, and sat there alone through the small hours.
- \_\_\_\_ 20.        Mary admired the keen-faced handsome little Vicar in his well-brushed threadbare clothes more than any man she had had the opportunity of knowing.
- \_\_\_\_ 21.        Sir James, of course, had told Celia everything, with a strong representation how important it was that Dorothea should not know it sooner than was inevitable.
- \_\_\_\_ 22.        And one form of business which was beginning to breed just then was the construction of railways.
- \_\_\_\_ 23.        “People glorify all sorts of bravery except the bravery they might show on behalf of their nearest neighbours.”
- \_\_\_\_ 24.        In Middlemarch a wife could not long remain ignorant that the town held a bad opinion of her husband.
- \_\_\_\_ 25.        “She is giving up a fortune for the sake of a man, and we men have so poor an opinion of each other that we can hardly call a woman wise who does that.”

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**EXERCISE 6            PHRASES**

**Identify the phrases in the following sentences. Label the underlined words:**

par = participle      ger = gerund      infin = infinitive      appos = appositive      prep = preposition

- \_\_\_\_ 1.        Dorothea, with all her eagerness to know the truths of life, retained very childlike ideas about marriage.
- \_\_\_\_ 2.        “How can one ever do anything nobly Christian, living among people with such petty thoughts?”
- \_\_\_\_ 3.        “The fact is, I never loved any one well enough to put myself into a noose for them.”
- \_\_\_\_ 4.        The difficult task of knowing another soul is not for young gentlemen whose consciousness is chiefly made up of their own wishes.
- \_\_\_\_ 5.        Mr. Bulstrode, bending and looking intently, found the form which Lydgate had given to his agreement not quite suited to his comprehension.
- \_\_\_\_ 6.        . . . Mr. Bulstrode and Mr. Featherstone, two of Peacock’s most important patients, had, from different causes, given an especially good reception to his successor, who had raised some partisanship as well as discussion.
- \_\_\_\_ 7.        He was conscious of being irritated by ridiculously small causes, which were half of his own creation.
- \_\_\_\_ 8.        . . . after the brief narrow experience of her girlhood she was beholding Rome, the city of visible history, where the past of a whole hemisphere seems moving in funeral procession with strange ancestral images and trophies gathered from afar.
- \_\_\_\_ 9.        Mr. Casaubon pronounced this little speech with the most conscientious intention, blinking a little and swaying his head up and down, and concluding with a smile.
- \_\_\_\_ 10.       Had she not been repressing everything in herself except the desire to enter into some fellowship with her husband’s chief interests?
- \_\_\_\_ 11.       To Dorothea’s inexperienced sensitiveness, it seemed like a catastrophe, changing all prospects.
- \_\_\_\_ 12.       The creditor was Mr. Bambridge, a horse-dealer of the neighbourhood, whose company was much sought in Middlemarch by young men “addicted to pleasure.”

**MIDDLEMARCH by George Eliot – Grammar and Style**

**EXERCISE 6            PHRASES**

- \_\_\_ 13.        “Some men take to drinking, and you have taken to working without pay.”
- \_\_\_ 14.        Doubtless some ancient Greek has observed that behind the big mask and the speaking-trumpet, there must always be our poor little eyes peeping as usual and our timorous lips more or less under anxious control.
- \_\_\_ 15.        Mary, standing by the fire, saw its red light falling on the old man, propped up on his pillows and bed-rest, with his bony hand holding out the key, and the money lying on the quilt before him.
- \_\_\_ 16.        “I feel sure that marriage must be the best thing for a man who wants to work steadily.”
- \_\_\_ 17.        There was an immediate refusal on the part of every medical man in the town to become a visitor at the Fever Hospital.
- \_\_\_ 18.        To his own surprise Will felt suddenly uncomfortable, and dared not look at her after they had bowed to each other.
- \_\_\_ 19.        If he lived as Lydgate had said he might, for fifteen years or more, her life would certainly be spent in helping him and obeying him.
- \_\_\_ 20.        She had never thought that any man could love her except Fred, who had espoused her with the umbrella ring, when she wore socks and little strapped shoes; still less that she could be of any importance to Mr. Farebrother, the cleverest man in her narrow circle.
- \_\_\_ 21.        In spite of Rosamond’s self-control a tear fell silently and rolled over her lips.
- \_\_\_ 22.        Playing at the Green Dragon once or oftener might have been a trifle in another man; but in Lydgate it was one of several signs that he was getting unlike his former self.
- \_\_\_ 23.        She said goodbye with nervous haste, and told the coachman to drive to Mr. Vincy’s warehouse.
- \_\_\_ 24.        He had looked forward to her learning the truth from others, and had acquiesced in that probability, as something easier to him than any confession.
- \_\_\_ 25.        Rosamond, wrapping her soft shawl around her as she walked towards Dorothea, was inwardly wrapping her soul in cold reserve.

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**EXERCISE 7            VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adj = adjective

adv = adverb

o.p. = object of preposition

Verbal    Usage

- |       |       |     |                                                                                                                                                                                        |
|-------|-------|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| _____ | _____ | 1.  | “The fact is, I want a reader for my evenings; but I am fastidious in voices, and I cannot endure <u>listening to an imperfect reader.</u> ”                                           |
| _____ | _____ | 2.  | She threw off her mantle and bonnet, and sat down opposite to him, <u>enjoying the glow, but lifting up her beautiful hands for a screen.</u>                                          |
| _____ | _____ | 3.  | Later in the evening she followed her uncle into the library <u>to give him the letter,</u> that he might send it in the morning.                                                      |
| _____ | _____ | 4.  | <u>To have in general but little feeling,</u> seems to be the only security against feeling too much on any particular occasion.                                                       |
| _____ | _____ | 5.  | Few scholars would have disliked <u>teaching the alphabet under such circumstances.</u>                                                                                                |
| _____ | _____ | 6.  | “I dislike <u>hearing scandal too much</u> to wish to repeat it.”                                                                                                                      |
| _____ | _____ | 7.  | “A man looks very silly <u>playing the flute.</u> ”                                                                                                                                    |
| _____ | _____ | 8.  | “The path I have chosen is <u>to work well in my own profession.</u> ”                                                                                                                 |
| _____ | _____ | 9.  | <u>To point out other people’s errors</u> was a duty that Mr. Bulstrode rarely shrank from, but Mr. Vincy was not equally prepared to be patient.                                      |
| _____ | _____ | 10. | “I have tried <u>being a teacher,</u> and I am not fit for that: my mind is too fond of wandering on its way.”                                                                         |
| _____ | _____ | 11. | Mr. Bulstrode’s power was not due simply to <u>his being a country banker,</u> who knew the financial secrets of most traders in the town and could touch the springs of their credit. |
| _____ | _____ | 12. | The only pleasure he allowed himself during the latter part of his stay in Paris was <u>to go and hear music.</u>                                                                      |



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**EXERCISE 7          VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

Verbal      Usage

- \_\_\_\_\_      \_\_\_\_\_ 13.      All Will's hope and contrivance were now concentrated on seeing Dorothea when she was alone.
- \_\_\_\_\_      \_\_\_\_\_ 14.      "Would you turn all the youth of the world into a tragic chorus, wailing and moralizing over misery?"
- \_\_\_\_\_      \_\_\_\_\_ 15.      To know intense joy without a strong bodily frame, one must have an enthusiastic soul.
- \_\_\_\_\_      \_\_\_\_\_ 16.      "I suspect you of being an adroit flatterer," said Rosamond . . .
- \_\_\_\_\_      \_\_\_\_\_ 17.      Dorothea had learned to read the signs of her husband's mood, and she saw that the morning had become more foggy there during the last hour.
- \_\_\_\_\_      \_\_\_\_\_ 18.      To be anxious about a soul that is always snapping at you must be left to the saints of the earth.
- \_\_\_\_\_      \_\_\_\_\_ 19.      Mr. Casaubon bowed with cold politeness, mastering his irritation, but only so far as to be silent.
- \_\_\_\_\_      \_\_\_\_\_ 20.      To ask her to be less simple and direct would be like breathing on the crystal that you want to see the light through.
- \_\_\_\_\_      \_\_\_\_\_ 21.      On such occasions he usually threw himself into an easy-chair in the library, and allowed Dorothea to read the London papers to him, closing his eyes the while.
- \_\_\_\_\_      \_\_\_\_\_ 22.      Everything seemed hindrance to her till she could find an opportunity of opening her heart to her husband.
- \_\_\_\_\_      \_\_\_\_\_ 23.      When Mrs. Casaubon was announced he started up as from an electric shock, and felt a tingling at his fingerends.
- \_\_\_\_\_      \_\_\_\_\_ 24.      A medical man should be responsible for the quality of the drugs consumed by his patients.
- \_\_\_\_\_      \_\_\_\_\_ 25.      The effect of any one's anger on Rosamond had always been to make her shrink in cold dislike, and to become all the more calmly correct, in the conviction that she was not the person to misbehave . . .

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EXERCISE 8            CLAUSES

Indicate how the underlined clauses are used in the sentences below. Label the clause:

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

- \_\_\_\_ 1.        Most men thought her bewitching when she was on horseback.
- \_\_\_\_ 2.        That he should be regarded as a suitor to herself would have seemed to her a ridiculous irrelevance.
- \_\_\_\_ 3.        “Every one can see that Sir James is very much in love with you.”
- \_\_\_\_ 4.        Mr. Brooke threw his head and shoulders backward as if some one had thrown a light missile at him.
- \_\_\_\_ 5.        There was nothing external by which he could account for a certain blankness of sensibility which came over him just when his expectant gladness should have been most lively, just when he exchanged the accustomed dullness of his Lowick library for his visits to the Grange.
- \_\_\_\_ 6.        Rosamond silently wished that her father would invite Mr. Lydgate.
- \_\_\_\_ 7.        Before Mr. Featherstone’s cough was quiet, Rosamond entered, bearing up her riding habit with much grace.
- \_\_\_\_ 8.        Like many a plucked idle young gentleman, he was thoroughly in love, and with a plain girl, who had no money!
- \_\_\_\_ 9.        “No man can judge what is good evidence on any particular subject, unless he knows that subject well.
- \_\_\_\_ 10.        Lydgate’s private opinion was that Mr. Chichely might be the very coroner without bias as to the coats of the stomach.
- \_\_\_\_ 11.        She had brought up her children to wear flannel and not to over-eat themselves, which last habit she considered the chief reason why people needed doctors.
- \_\_\_\_ 12.        What was fresh to her mind was worn out to his; and such capacity of thought and feeling as had ever been stimulated in him by the general life of mankind had long shrunk to a sort of dried preparation, a lifeless embalmment of knowledge.

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EXERCISE 8            CLAUSES

- \_\_\_ 13.        “I know that people who spend a great deal of money on themselves without knowing how they shall pay, must be selfish.”
- \_\_\_ 14.        “On the other hand, it is possible that the disease may develop itself more rapidly: it is one of those cases in which death is sometimes sudden.”
- \_\_\_ 15.        No soul except herself knew what had passed on that final night.
- \_\_\_ 16.        As Rigg pronounced the last words he turned round and looked at Raffles with his prominent frozen eyes.
- \_\_\_ 17.        “But the consequence is, that the whole profession in Middlemarch have set themselves tooth and nail against the Hospital, and not only refuse to cooperate themselves, but try to blacken the whole affair and hinder subscriptions.”
- \_\_\_ 18.        One of the facts quickly rumoured was that Lydgate did not dispense drugs.
- \_\_\_ 19.        “But what I contend against is the way medical men are fouling their own nest, and setting up a cry about the country as if a general practitioner who dispenses drugs couldn’t be a gentleman.
- \_\_\_ 20.        Lydgate took Mr. Farebrother’s hints very cordially, though he would hardly have borne them from another man.
- \_\_\_ 21.        A large tear which had been for some time gathering, rolled down Dorothea’s cheek as she looked up and tried to smile.
- \_\_\_ 22.        “Farebrother often hints that he has got into the wrong profession.”
- \_\_\_ 23.        As was usual with him in matters of personal gossip, Lydgate had quite forgotten Rosamond’s remark that she thought Will adored Mrs. Casaubon.
- \_\_\_ 24.        But what we call our despair is often only the painful eagerness of unfed hope.
- \_\_\_ 25.        Few things hold the perceptions more thoroughly captive than anxiety about what we have got to say.

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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

- \_\_\_ 1.        Notions and scruples were like spilt needles, making one afraid of treading, or sitting down, or even eating.
- \_\_\_ 2.        Has any one ever pinched into its pilulous smallness the cobweb of pre-matrimonial acquaintanceship?
- \_\_\_ 3.        And in looking at her, his face was often lit up by a smile like pale wintry sunshine.
- \_\_\_ 4.        “How can you let Trantripp talk such gossip to you, Celia?” said Dorothea, indignantly, not the less angry because details asleep in her memory were now awakened to confirm the unwelcome revelation.
- \_\_\_ 5.        Dorothea’s feelings had gathered to an avalanche, and there could be no further preparation.
- \_\_\_ 6.        The frigid rhetoric at the end was as sincere as the bark of a dog, or the cawing of an amorous rook.
- \_\_\_ 7.        “For this marriage to Casaubon is as good as going to a nunnery.”
- \_\_\_ 8.        Hence he determined to abandon himself to the stream of feeling, and perhaps was surprised to find what an exceedingly shallow rill it was.
- \_\_\_ 9.        Here is a mine of truth, which, however vigorously it may be worked, is likely to outlast our coal.
- \_\_\_ 10.       Destiny stands by sarcastic with our dramatis personae folded in her hand.
- \_\_\_ 11.       . . . he gave her a momentary sharp glance, which seemed to react on him like a draught of cold air and set him coughing.
- \_\_\_ 12.        Mr. Featherstone was still applauding the last performance, and assuring Missy that her voice was as clear as a blackbird’s, when Mr. Lydgate’s horse passed the window.
- \_\_\_ 13.        When a conversation has taken a wrong turn for us, we only get farther and farther into the swamp of awkwardness.

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**EXERCISE 9**                      **STYLE: FIGURATIVE LANGUAGE**

- \_\_\_\_ 14.        Dorothea had now been five weeks in Rome, and in the kindly mornings when autumn and winter seemed to go hand in hand like a happy aged couple, one of whom would presently survive in chiller loneliness, she had driven about at first with Mr. Casaubon . . .
- \_\_\_\_ 15.        Would not love see returning penitence afar off, and fall on its neck and kiss it?
- \_\_\_\_ 16.        The echoes of the great hammer where roof or keel were a-making, the signal-shouts of the workmen, the roar of the furnace, the thunder and plash of the engine, were a sublime music to him.
- \_\_\_\_ 17.        Circumstance was almost sure to be on the side of Rosamond's idea, which had a shaping activity and looked through watchful blue eyes, whereas Lydgate's lay blind and unconcerned as a jelly-fish which gets melted without knowing it.
- \_\_\_\_ 18.        . . . Dorothea had not looked away from her own table, when she heard the loud bang of a book on the floor . . .
- \_\_\_\_ 19.        She felt that her tears had risen, and it was no use to try to do anything else than let them stay like water on a blue flower or let them fall over her cheeks . . .
- \_\_\_\_ 20.        Suspicion and jealousy of Will Ladislaw's intentions, suspicion and jealousy of Dorothea's impressions were constantly at their weaving work.
- \_\_\_\_ 21.        So by the end of June the shutters were all opened at Lowick Manor, and the morning gazed calmly into the library, shining on the rows of notebooks . . .
- \_\_\_\_ 22.        It was simply that beneficent harness of routine which enables silly men to live respectably and unhappy men to live calmly.
- \_\_\_\_ 23.        But this gossip about Bulstrode spread through Middlemarch like the smell of fire.
- \_\_\_\_ 24.        . . . she would never be married again, and in the long valley of her life, which looked so flat and empty of way-marks, guidance would come as she walked along the road, and saw her fellow passengers by the way.
- \_\_\_\_ 25.        . . . the thunder gave a tremendous crack and roll above them, and the rain began to pour down.

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EXERCISE 10      STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences. Label the underlined words:

a. assonance      b. consonance      c. alliteration      d. repetition      e. rhyme

- \_\_\_ 1.      Young women of such birth, living in a quiet country house, and attending a village church hardly larger than a parlour, naturally regarded frippery as the ambition of a huckster's daughter.
- \_\_\_ 2.      . . . Sir James said to himself that the second Miss Brooke was certainly very agreeable as well as pretty, though not, as some people pretended, more clever and sensible than the elder sister.
- \_\_\_ 3.      “. . . I have known few pleasures save of the severer kind: my satisfactions have been those of the solitary student.”
- \_\_\_ 4.      . . . Mr. Brooke's nieces had resided with him, so that the talking was done in duos and trios and more or less inharmonious.
- \_\_\_ 5.      “Any valid professional aims may often find a freer, if not a richer field, in the provinces.”
- \_\_\_ 6.      “I am aware,” he said, “that the peculiar bias of medical ability is towards material means.”
- \_\_\_ 7.      A hidden soul seemed to be flowing forth from Rosamond's fingers.
- \_\_\_ 8.      “Sick people can't bear so much praying and preaching.”
- \_\_\_ 9.      They were just in time to see another figure standing against a pedestal near the reclining marble: a breathing blooming girl, whose form, not shamed by the Ariadne, was clad in Quakerish grey drapery.
- \_\_\_ 10.      There are characters which are continually creating collisions and nodes for themselves in dramas which nobody is prepared to act with them.
- \_\_\_ 11.      “And you will then, I think, have seen the chief works of Raphael, any of which it were a pity to omit in a visit to Rome.”
- \_\_\_ 12.      “It is painful to be told that anything is very fine and not be able to feel that it is fine – something like being blind, while people talk of the sky.”
- \_\_\_ 13.      “And then all this immense expense of art, that seems somehow to lie outside of life and make it no better for the world, pains one.”

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EXERCISE 10      STYLE: POETIC DEVICES

- \_\_\_\_ 14.      He wished to get indirectly at their genuine opinion of its value, not being aware that a genuine opinion was the last thing likely to be extracted from such eminent critics.
- \_\_\_\_ 15.      Mrs. Vincy sprang to the window and opened it in an instant, thinking only of Fred and not of medical etiquette.
- \_\_\_\_ 16.      Lydgate was only two yards off on the other side of some iron palisading, and turned round at the sudden sound of the sash, before she called to him.
- \_\_\_\_ 17.      Lydgate, whenever he could, took his seat by Rosamond's side, and lingered to hear her music, calling himself her captive – meaning, all the while, not to be her captive.
- \_\_\_\_ 18.      It was getting towards the chilliest moment of the morning, the fire had got low, and she could see through the chink between the moreen window curtains the light whitened by the blind.
- \_\_\_\_ 19.      The leaves from the lofty limes were falling silently across the somber evergreens, while the lights and shadows slept side by side.
- \_\_\_\_ 20.      Still, there was a deep difference between that devotion to the living and that indefinite promise of devotion to the dead.
- \_\_\_\_ 21.      His arms were resting on the table, and his brow was bowed down on them, the blue cloak being dragged forward and screening his face on each side.
- \_\_\_\_ 22.      One morning, about eleven, Dorothea was seated in her boudoir with a map of the land attached to the manor and other papers before her . . .
- \_\_\_\_ 23.      But to most mortals there is a stupidity which is unendurable and a stupidity which is altogether acceptable – else, indeed, what would become of social bonds?
- \_\_\_\_ 24.      “I don't want anybody to come and tell me as there's been more going on nor the Prayerbook's got a service for – I don't want to stand winking and blinking and thinking.”
- \_\_\_\_ 25.      His confession was silent, and her promise of faithfulness was silent.

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**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.      It was not great collection, but a few of the ornaments were really of remarkable beauty, the finest that was obvious at first being a necklace of purple amethysts set in exquisite gold work . . .
- \_\_\_ 2.      As Celia bent over the paper, Dorothea put her cheek against her sister's arm.
- \_\_\_ 3.      When she got out of the carriage, her cheeks were pale and her eyelids red.
- \_\_\_ 4.      “My dear young lady – Miss Brooke – Dorothea!” he said, pressing her hand between his hands, “this is a happiness greater than I had ever imagined to be in reserve for me.”
- \_\_\_ 5.      . . . she looked up from the lace-mending which was occupying her plump fingers and rang the bell.
- \_\_\_ 6.      “Have you got nothing else for my breakfast, Pritchard?” said Fred, to the servant who brought in coffee and buttered toast.
- \_\_\_ 7.      Mary Garth, on the contrary, had the aspect of an ordinary sinner: she was brown; her curly dark hair was rough and stubborn; her stature was low . . .
- \_\_\_ 8.      He had a pale blond skin, thin grey-besprinkled brown hair, light-grey eyes, and a large forehead.
- \_\_\_ 9.      Fred liked it too, knowing it by heart even to the attic which smelt deliciously of apples and quinces, and until today he had never come to it without pleasant expectations.
- \_\_\_ 10.      He left his horse in the yard to avoid making a noise on the gravel in front, and entered the parlour without other notice than the noise of the door handle.
- \_\_\_ 11.      She would follow him out of the room and put her hand on his arm moaning out, “Save my boy.”
- \_\_\_ 12.      “A little English beef and mutton will soon make a difference.”
- \_\_\_ 13.      “And at least you go through wide corridors and have the scent of rose leaves everywhere.”



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**EXERCISE 11      STYLE: SENSORY IMAGERY**

- \_\_\_\_ 14.      He was used to being gentle with the weak and suffering – and kissed each of the two large tears.
- \_\_\_\_ 15.      “I shall take a mere mouthful of ham and a glass of ale,” he said, reassuringly.
- \_\_\_\_ 16.      Tonight he had not once snapped, and for the first hour or two he lay remarkably still, until at last Mary heard him rattling his bunch of keys against the tin box which he always kept in the bed beside him.
- \_\_\_\_ 17.      They made a pretty picture . . . Mary in her lavender gingham and black ribbons holding a basket, while Letty in her well-worn nankin picked up fallen apples.
- \_\_\_\_ 18.      But prejudices, like odorous bodies, have a double existence both solid and subtle – solid as the pyramids, subtle as the twentieth echo of an echo, or as the memory of hyacinths which once scented the darkness.
- \_\_\_\_ 19.      “No matter; those who read the ‘Pioneer’ don’t read the ‘Trumpet,’ said Will, swallowing his tea and walking about.
- \_\_\_\_ 20.      Dorothea did at last appear on this quaint background, walking up the short aisle in her white beaver bonnet and grey cloak – the same she had worn in the Vatican.
- \_\_\_\_ 21.      When Mr. Brooke presented himself on the balcony, the cheers were quite loud enough to counterbalance the yells, groans, brayings, and other expressions of adverse theory . . .
- \_\_\_\_ 22.      . . . the evenings were delicious in that quiet spot, when the new hay ricks lately set up were sending forth odours to mingle with the breath of the rich old garden.
- \_\_\_\_ 23.      Rosamond turned her neck and patted her hair, looking the image of placid indifference.
- \_\_\_\_ 24.      “. . . I had to give him port wine and brandy constant, and a big glass at a time,” added Mrs. Abel, with a touch of remonstrance in her tone.
- \_\_\_\_ 25.      Leaves and little branches were hurled about, and the thunder was getting nearer.

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EXERCISE 12

STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion used in the following sentences. Label the underlined words:

a. mythology      b. religion      c. literature      d. folklore/superstition      e. fatalism/chance

- \_\_\_\_ 1. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters.
- \_\_\_\_ 2. “My mind is something like the ghost of an ancient, wandering about the world and trying mentally to construct it as it used to be, in spite of ruin and confusing changes.”
- \_\_\_\_ 3. “Could I not learn to read Latin and Greek aloud to you, as Milton’s daughters did to their father, without understanding what they read?”
- \_\_\_\_ 4. “Aha, Miss Rosy, you don’t know Homer from slang.”
- \_\_\_\_ 5. It was attributed by some to his being a Pharisee, and by others to his being Evangelical.
- \_\_\_\_ 6. “Everything here I can do as well as any one else . . . though she is just the sort of beautiful creature that is imprisoned with ogres in fairy tales.”
- \_\_\_\_ 7. “There is Juliet – she seems an example of what you say. But then Ophelia had probably known Hamlet a long while.”
- \_\_\_\_ 8. “You have not only got the old Adam in yourself against you, but you have got all those descendants of the original Adam who form the society around you.”
- \_\_\_\_ 9. It was a gush of inward light illuminating the transparent skin as well as the eyes . . . as if some Ariel were touching them with a new charm . . .
- \_\_\_\_ 10. And if Mr. Casaubon had been a dragon who had carried her off to his lair with his talons simply and without legal forms, it would have been an unavoidable feat of heroism to release her and fall at her feet.
- \_\_\_\_ 11. “You have brought up some of those horrible notions that choose the sweetest women to devour – like Minotaurs.”
- \_\_\_\_ 12. Fred felt sure . . . that he should have a run of luck, that . . . he should gradually metamorphose a horse worth forty pounds into a horse that would fetch a hundred at any moment.
- \_\_\_\_ 13. Poor Rosamond lost her appetite and felt as forlorn as Ariadne.

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EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

- \_\_\_\_ 14.      Perhaps even in the highest aristocracy there are Brobdingnag specimens, gigantically in debt and bloated at greater expense.
- \_\_\_\_ 15.      Mr. Vincy was very little like a Jesuit, but no accomplished Jesuit could have turned a question more adroitly.
- \_\_\_\_ 16.      “Eros has degenerated; he began by introducing order and harmony, and now he brings back chaos.”
- \_\_\_\_ 17.      Ideal happiness (of the kind known in the Arabian Nights, in which you are invited to step from the labour and discord of the street into a paradise where everything is given to you and nothing claimed) seemed to be an affair of a few weeks’ waiting, more or less.
- \_\_\_\_ 18.      “He seems to me a kind of Shelley, you know,” Mr. Brooke took an opportunity of saying, for the gratification of Mr. Casaubon.
- \_\_\_\_ 19.      . . . Rigg was a most unengaging kickable boy, and Raffles was the rather thickset Adonis of barrooms and back parlours.
- \_\_\_\_ 20.      Here was the whole history of the situation in which Diana had descended too unexpectedly on her worshipper.
- \_\_\_\_ 21.      “Why, what can a man do when he takes to adoring one of you mermaids?”
- \_\_\_\_ 22.      “We should have a witches’ brewing with a vengeance then – ‘Mingle, mingle, mingle, mingle . . .’”
- \_\_\_\_ 23.      . . . there is no escape from sordidness but by being free from money-craving, with all its base hopes and temptations, its watching for death, its hinted requests, its horse-dealer’s desire to make bad work pass for good . . . its compulsion often to long for Luck in the shape of a wide calamity.
- \_\_\_\_ 24.      . . . all ways of getting money are essentially the same, and . . . chance has an empire which reduces choice to a fool’s illusion . . .
- \_\_\_\_ 25.      . . . Dowager Lady Chettam, and Celia were sometimes seated on garden chairs, sometimes walking to meet little Arthur, who was being drawn in his chariot, and, as became the infantine Bouddha, was sheltered by his sacred umbrella with handsome silken fringe.

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EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

... but whatever else remained the same, the light had changed, and you cannot find the pearly dawn at noonday. The fact is unalterable, that a fellow mortal with whose nature you are acquainted solely through the brief entrances and exits of a few imaginative weeks called courtship, may, when seen in the continuity of married companionship, be disclosed as something better or worse than what you have preconceived, but will certainly not appear altogether the same. And it would be astonishing to find how soon the change is felt if we had no kindred changes to compare with it. To share lodgings with a brilliant dinner companion, or to see your favourite politician in the Ministry, may bring about changes quite as rapid: in these cases too we begin by knowing little and believing much, and we sometimes by inverting the quantities.

Still, such comparisons might mislead, for no man was more incapable of flashy make-believe than Mr. Casaubon: he was as genuine a character as any ruminant animal, and he had not actively assisted in creating any illusions about himself. How was it that in the weeks since her marriage, Dorothea had not distinctly observed but felt with a stifling depression, that the large vistas and wide fresh air which she had dreamed of finding in her husband's mind were replaced by anterooms and winding passages which seemed to lead nowhither? I suppose it was that in courtship everything is regarded as provisional and preliminary, and the smallest sample of virtue or accomplishment is taken to guarantee delightful stores which the broad leisure of marriage will reveal. But the doorsill of marriage once crossed, expectation is concentrated on the present. Having once embarked on your marital voyage, it is impossible not to be aware that you make no way and that the sea is not within sight – that, in fact, you are exploring an enclosed basin. (From Chapter 20)

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 ... but whatever else remained the same, the light had changed, and you cannot find the pearly  
2 dawn at noonday. The fact is unalterable, that a fellow mortal with whose nature you are  
3 acquainted solely through the brief entrances and exits of a few imaginative weeks called courtship,  
4 may, when seen in the continuity of married companionship, be disclosed as something better or  
5 worse than what you have preconceived, but will certainly not appear altogether the same. And  
6 it would be astonishing to find how soon the change is felt if we had no kindred changes to compare  
7 with it. To share lodgings with a brilliant dinner companion, or to see your favourite politician  
8 in the Ministry, may bring about changes quite as rapid: in these cases too we begin by knowing  
9 little and believing much, and we sometimes end by inverting the quantities.

10 Still, such comparisons might mislead, for no man was more incapable of flashy make-believe  
11 than Mr. Casaubon: he was as genuine a character as any ruminant animal, and he had not  
12 actively assisted in creating any illusions about himself. How was it that in the weeks since her

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**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

13 marriage, Dorothea had not distinctly observed but felt with a stifling depression, that the large  
14 vistas and wide fresh air which she had dreamed of finding in her husband's mind were replaced  
15 by anterooms and winding passages which seemed to lead nowhither? I suppose it was that in  
16 courtship everything is regarded as provisional and preliminary, and the smallest sample of  
17 virtue or accomplishment is taken to guarantee delightful stores which the broad leisure of  
18 marriage will reveal. But the doorsill of marriage once crossed, expectation is concentrated  
19 on the present. Having once embarked on your marital voyage, it is impossible not to be aware  
20 that you make no way and that the sea is not within sight – that, in fact, you are exploring an  
21 enclosed basin.

- \_\_\_ 1.      The underlined words in Line 1 are examples of . . .  
            a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_ 2.      The underlined words in Line 10 are examples of . . .  
            a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_ 3.      Lines 13 through 15 contain an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_ 4.      Line 18 contains an example of . . .  
            a. hyperbole    b. personification    c. simile    d. metaphor
- \_\_\_ 5.      Lines 19 through 21 contain an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_ 6.      ALL of the following observations are revealed in the passage EXCEPT . . .  
            a. Dorothea has changed her impression of her husband.  
            b. Mr. Casaubon pretended to be someone he wasn't during courtship.  
            c. Mr. Casaubon's mind is uninteresting to Dorothea.  
            d. Dorothea feels disillusioned.

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**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

**Read the following passage the first time through for meaning.**

Mr. and Mrs. Casaubon, returning from their wedding journey, arrived at Lowick Manor in the middle of January. A light snow was falling as they descended at the door, and in the morning, when Dorothea passed from her dressing room into the blue-green boudoir that we know of, she saw the long avenue of limes lifting their trunks from a white earth, and spreading white branches against the dun and motionless sky. The distant flat shrank in uniform whiteness and long-hanging uniformity of cloud. The very furniture in the room seemed to have shrunk since she saw it before: the stag in the tapestry looked more like a ghost in his ghostly blue-green world; the volumes of polite literature in the bookcase looked more like immovable imitations of books. The bright fire of dry oak boughs burning on the dogs seemed an incongruous renewal of life and glow – like the figure of Dorothea herself as she entered carrying the red-leather cases containing the cameos for Celia. She was glowing from her morning toilette as only healthful youth can glow: there was a gem-like brightness on her coiled hair and in her hazel eyes; there was warm red life in her lips; her throat had a breathing whiteness above the differing white of the fur which itself seemed to wind about her neck and cling down her blue-grey pelisse with a tenderness gathered from her own, a sentient commingled innocence which kept its loveliness against the crystalline purity of the outdoor snow. As she laid the cameo cases on the table in the bow window, she unconsciously kept her hands on them, immediately absorbed in looking out on the still, white enclosure which made her visible world. (From Chapter 28)

**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 Mr. and Mrs. Casaubon, returning from their wedding journey, arrived at Lowick Manor in
- 2 the middle of January. A light snow was falling as they descended at the door, and in the morning,
- 3 when Dorothea passed from her dressing room into the blue-green boudoir that we know of, she
- 4 saw the long avenue of limes lifting their trunks from a white earth, and spreading white branches
- 5 against the dun and motionless sky. The distant flat shrank in uniform whiteness and long-hanging
- 6 uniformity of cloud. The very furniture in the room seemed to have shrunk since she saw it before:
- 7 the stag in the tapestry looked more like a ghost in his ghostly blue-green world; the volumes of polite
- 8 literature in the bookcase looked more like immovable imitations of books. The bright fire of dry oak
- 9 boughs burning on the dogs seemed an incongruous renewal of life and glow – like the figure of
- 10 Dorothea herself as she entered carrying the red-leather cases containing the cameos for Celia.
- 11 She was glowing from her morning toilette as only healthful youth can glow: there was a gem-like
- 12 brightness on her coiled hair and in her hazel eyes; there was warm red life in her lips; her throat
- 13 had a breathing whiteness above the differing white of the fur which itself seemed to wind about her

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**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

14 neck and cling down her blue-grey pelisse with a tenderness gathered from her own, a sentient

15 commingled innocence which kept its loveliness against the crystalline purity of the outdoor snow.

16 As she laid the cameo cases on the table in the bow window, she unconsciously kept her hands on

17 them, immediately absorbed in looking out on the still, white enclosure which made her visible world.

- \_\_\_\_ 1.      **ALL of the following words are part of the pattern of repetition EXCEPT . . .**  
a. snow   b. white   c. ghost   d. blue-green
- \_\_\_\_ 2.      **The underlined words in Line 4 and 10 are examples of . . .**  
a. assonance   b. alliteration   c. consonance   d. rhyme
- \_\_\_\_ 3.      **ALL of the following devices are used to create tone EXCEPT . . .**  
a. internal monologue  
b. sensory imagery  
c. figurative language  
d. repetition
- \_\_\_\_ 4.      **The pronoun *we* in Line 3 refers to . . .**  
a. Mr. and Mrs. Casaubon  
b. The narrator and the reader  
c. Dorothea and Celia  
d. The author and the characters
- \_\_\_\_ 5.      **ALL of the following descriptions are parallel in function EXCEPT . . .**  
a. *The very furniture in the room seemed to have shrunk* (Line 6)  
b. *like a ghost is his ghostly blue-green world* (Line 7)  
c. *like immovable imitations of books* (Line 8)  
d. *carrying the red-leather cases containing the cameos* (Line 10)
- \_\_\_\_ 6.      **ALL of the following descriptions are parallel in function EXCEPT . . .**  
a. *She was glowing from her morning toilette* (Line 11)  
b. *there was gem-like brightness on her coiled hair and in her hazel eyes* (Line 11-12)  
c. *there was warm red life in her lips* (Line 12)  
d. *looking out on the still, white enclosure* (Line 17)

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**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

**Read the following passage the first time through for meaning.**

The accepted lover spent most of his evenings in Lowick Gate, and a love-making not at all dependent on money advances from fathers-in-law, or prospective income from a profession, went on flourishingly under Mr. Vincy's own eyes. Young love-making – that gossamer web! Even the points it clings to – the things whence its subtle interlacings are swung – are scarcely perceptible: momentary touches of finger-tips, meetings of rays from blue and dark orbs, unfinished phrases, lightest changes of cheek and lip, faintest tremors. The web itself is made of spontaneous beliefs and indefinable joys, yearnings of one life towards another, visions of completeness, indefinite trust. And Lydgate fell to spinning that web from his inward self with wonderful rapidity, in spite of experience supposed to be finished off with the drama of Laure – in spite too of medicine and biology; for the inspection of macerated muscle or of eyes presented in a dish (like Santa Lucia's), and other incidents of scientific inquiry, are observed to be less incompatible with poetic love than a native dullness or a lively addition to the lowest prose. As for Rosamond, she was in the water lily's expanding wonderment at its own fuller life, and she too was spinning industriously at the mutual web. All this went on in the corner of the drawing room where the piano stood, and subtle as it was, the light made it a sort of rainbow visible to many observers besides Mr. Farebrother. The certainty that Miss Vincy and Mr. Lydgate were engaged became general in Middlemarch without the aid of formal announcement. (From Chapter 36)

**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 accepted lover spent most of his evenings in Lowick Gate, and a love-making not at all
- 2 dependent on money advances from fathers-in-law, or prospective income from a profession,
- 3 went on flourishingly under Mr. Vincy's own eyes. Young love-making – that gossamer web!
- 4 Even the points it clings to – the things whence its subtle interlacings are swung – are scarcely
- 5 perceptible: momentary touches of finger-tips, meetings of rays from blue and dark orbs,
- 6 unfinished phrases, lightest changes of cheek and lip, faintest tremors. The web itself is made
- 7 of spontaneous beliefs and indefinable joys, yearnings of one life towards another, visions of
- 8 completeness, indefinite trust. And Lydgate fell to spinning that web from his inward self
- 9 with wonderful rapidity, in spite of experience supposed to be finished off with the drama of
- 10 Laure – in spite too of medicine and biology; for the inspection of macerated muscle or of eyes
- 11 presented in a dish (like Santa Lucia's), and other incidents of scientific inquiry, are observed
- 12 to be less incompatible with poetic love than a native dullness or a lively addition to the
- 13 lowest prose. As for Rosamond, she was in the water lily's expanding wonderment at its own



**MIDDLEMARCH** by George Eliot – Grammar and Style

**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

14 fuller life, and she too was spinning industriously at the mutual web. All this went on in the  
15 corner of the drawing room where the piano stood, and subtle as it was, the light made it a sort  
16 of rainbow visible to many observers besides Mr. Farebrother. The certainty that Miss Vincy  
17 and Mr. Lydgate were engaged became general in Middlemarch without the aid of formal  
18 announcement.

- \_\_\_\_ 1.      Line 3 contains an example of . . .  
              a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 2.      The underlined words in Line 4 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 3.      The word *orbs* in Line 5 refers to the lovers' . . .  
              a. heads    b. eyes    c. fingers    d. faces
- \_\_\_\_ 4.      The words *in spite* of in Lines 9 and 10 are examples of . . .  
              a. antimetabole    b. antithesis    c. anecdote    d. anaphora
- \_\_\_\_ 5.      The underlined words in Line 13 are an example of . . .  
              a. assonance    b. consonance    c. personification    d. hyperbole
- \_\_\_\_ 6.      The comparison of Rosamond to a water lily in Lines 13-14 is an  
              example of . . .  
              a. hyperbole    b. personification    c. simile    d. metaphor

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**EXERCISE 16          STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

**Read the following passage the first time through for meaning.**

“The fact is, you would wish me to be a little more like him, Rosy,” said Lydgate, in a sort of resigned murmur, with a smile which was not exactly tender, and certainly not merry. Rosamond was silent and did not smile again; but the lovely curves of her face looked good-tempered enough without smiling.

Those words of Lydgate’s were like a sad milestone marking how far he had traveled from his old dreamland, in which Rosamond Vincy appeared to be that perfect piece of womanhood who could reverence her husband’s mind after the fashion of an accomplished mermaid, using her comb and looking-glass and singing her song for the relaxation of his adored wisdom alone. He had begun to distinguish between that imagined adoration and the attraction towards a man’s talent because it gives him prestige, and is like an order in his button-hole or an Honourable before his name.

It might have been supposed that Rosamond had traveled too, since she had found the pointless conversation of Mr. Ned Plymdale perfectly wearisome; but to most mortals there is a stupidity which is unendurable and a stupidity which is altogether acceptable – else, indeed, what would become of social bonds? Captain Lydgate’s stupidity was delicately scented, carried itself with “style” talked with a good accent, and was closely related to Sir Godwin. Rosamond found it quite agreeable and caught many of its phrases. (From Chapter 58)

**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 fact is, you would wish me to be a little more like him, Rosy,” said Lydgate, in a sort
- 2 of resigned murmur, with a smile which was not exactly tender, and certainly not merry.
- 3 Rosamond was silent and did not smile again; but the lovely curves of her face looked
- 4 good-tempered enough without smiling.
- 5 Those words of Lydgate’s were like a sad milestone marking how far he had traveled from
- 6 his old dreamland, in which Rosamond Vincy appeared to be that perfect piece of womanhood
- 7 who could reverence her husband’s mind after the fashion of an accomplished mermaid,
- 8 using her comb and looking-glass and singing her song for the relaxation of his adored wisdom
- 9 alone. He had begun to distinguish between that imagined adoration and the attraction
- 10 towards a man’s talent because it gives him prestige, and is like an order in his button-hole or
- 11 an Honourable before his name.
- 12 It might have been supposed that Rosamond had traveled too, since she had found the pointless
- 13 conversation of Mr. Ned Plymdale perfectly wearisome; but to most mortals there is a
- 14 stupidity which is unendurable and a stupidity which is altogether acceptable – else, indeed,

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**EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

15 what would become of social bonds? Captain Lydgate's stupidity was delicately scented,

16 carried itself with "style" talked with a good accent, and was closely related to Sir Godwin.

17 Rosamond found it quite agreeable and caught many of its phrases.

- \_\_\_\_ 1.      Line 5 contains an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 2.      Lines 7 and 8 contain an example of . . .  
            a. allegory    b. anaphora    c. anecdote    d. allusion
- \_\_\_\_ 3.      Lines 10 and 11 contain an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 4.      Lines 15 and 16 contain an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 5.      The word *its* in Line 17 refers to . . .  
            a. Sir Godwin    b. stupidity    c. Captain Lydgate    d. style
- \_\_\_\_ 6.      The word *traveled* in Lines 5 and 12 most likely means ALL of  
            the following EXCEPT . . .  
            a. journeyed    b. matured    c. developed    d. grown

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

**EXERCISE 16:**    1. b   2. d   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).

**ANTIPHRAISIS** – 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. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

**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 the 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.

**DOPPELGÄNGER** – 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** – 20<sup>th</sup> 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, person-ification.

**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.

**HOMOPHONE** – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear: fair, fare*).

**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** – the opposite of what is expected, 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: (*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, clomp, 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 become a chef, but he didn't have the 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 18<sup>th</sup> and 19<sup>th</sup> 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** – 20<sup>th</sup> 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 19<sup>th</sup> 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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