



**The Grammar Dog Guide to  
Tess of the  
D'Urbervilles  
by Thomas Hardy**

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

## About Gramwardog

Gramwardog 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 Gramwardog.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.

Gramwardog'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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**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.            She wore a red ribbon in her hair, and was the only one of the white company who could boast of such a pronounced adornment.
  
- \_\_\_2.            Tess Durbeyfield at this time of her life was a mere vessel of emotion untinged by experience.
  
- \_\_\_3.            Left to his reflections, Abraham soon grew drowsy.

**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.            To cheer themselves as well as they could, they made an artificial morning with the lantern, some bread and butter, and their own conversation, the real morning being far from come.
  
- \_\_\_2.            Tess went down the hill to Trantridge Cross, and inattentively waited to take her seat in the van returning from Chaseborough to Shaston.
  
- \_\_\_3.            Tess made no reply to this remark, of which, indeed, she did not quite comprehend the drift, unheeding the snub she had administered by her instinctive rub upon her cheek.

**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.            All these young souls were passengers in the Durbeyfield ship – entirely dependent on the judgment of the two Durbeyfield adults for their pleasures, their necessities, their health, even their existence.
  
- \_\_\_2.            Far behind the corner of the house – which rose like a geranium bloom against the subdued colours around – stretched the soft azure landscape of The Chase . . .
  
- \_\_\_3.            Her mother's pride in the girl's appearance led her to step back, like a painter from his easel, and survey her work as a whole.

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**EXERCISE 12      STYLE: ALLUSIONS**

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

*a. historical      b. mythological      c. religious      d. literary      e. folklore/superstition*

- \_\_\_ 1.      When they were together the Jacobean and the Victorian ages were juxtaposed.
- \_\_\_ 2.      Of the rushing couples there could barely be discerned more than the high lights – the indistinctness shaping them to satyrs clasping nymphs – a multiplicity of Pans whirling a multiplicity of Syrinxes . . .
- \_\_\_ 3.      But, might some say, where was Tess's guardian angel?

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

Read the following passage the first time through for meaning.

The only exercise that Tess took at this time was after dark; and it was then, when out in the woods, that she seemed least solitary. She knew how to hit to a hair's-breadth that moment of evening when the light and the darkness are so evenly balanced that the constraint of day and the suspense of night neutralized each other, leaving absolute mental liberty. It is then that the plight of being alive becomes attenuated to its least possible dimensions. She had no fear of shadows; her sole idea seemed to be to shun mankind – or rather that cold accretion called the world, which, so terrible in the mass, is so unformidable, even pitiable, in its units.

On these lonely hills and dales her quiescent glide was of a piece with the element she moved in. Her flexuous and stealthy figure became an integral part of the scene. At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story. Rather they became a part of it; for the world is only a psychological phenomenon, and what they seemed they were. The midnight airs and gusts, moaning amongst the tightly wrapped buds and bark of the winter twigs, were formulae of bitter reproach. A wet day was the expression of irremediable grief at her weakness in the mind of some vague ethical being whom she could not class definitely as the God of her childhood, and could not comprehend as any other.

But this encompassment of her own characterization, based on shreds of convention, peopled by phantoms and voices antipathetic to her, was a sorry and mistaken creation of Tess's fancy – a cloud of moral hobgoblins by which she was terrified without reason. It was they that were out of harmony with the actual world, not she. Walking among the sleeping birds in the hedges, watching the skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon herself as a figure of Guilt intruding into the haunts of Innocence. But all the while she was making a distinction where there was no difference. Feeling herself in antagonism, she was quite in accord. She had been made to break an accepted social law, but no law known to the environment in which she fancied herself such an anomaly. (From Chapter XIII)

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 only exercise that Tess took at this time was after dark; and it was then, when out in the woods, that
- 2 she seemed least solitary. She knew how to hit to a hair's-breadth that moment of evening when the

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3 light and the darkness are so evenly balanced that the constraint of day and the suspense of night

4 neutralized each other, leaving absolute mental liberty. It is then that the plight of being alive

5 becomes attenuated to its least possible dimensions. She had no fear of the shadows; her sole idea

6 seemed to be to shun mankind – or rather that cold accretion called the world, which, so terrible in

7 the mass, is so unformidable, even pitiable, in its units.

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13 winter twigs, were formulae of bitter reproach. A wet day was the expression of irremediable grief at

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20 skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon

21 herself as a figure of Guilt intruding into the haunts of Innocence. But all the while she was making a

22 distinction where there was no difference. Feeling herself in antagonism, she was quite in accord.

23 She had been made to break an accepted social law, but no law known to the environment in which

24 she fancied herself such an anomaly.

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- \_\_\_1. All of the following descriptions are parallel in meaning EXCEPT . . .
- a. *the world is only a psychological phenomenon* (Line 11)
  - b. *the expression of irremediable grief* (Line 13)
  - c. *peopled by phantoms and voices antipathetic to her* (Line 17)
  - d. *a sorry and mistaken creation of Tess's fancy* (Line 17)
- \_\_\_2. In Lines 17-18 *a cloud of moral hobgoblins* is an example of . . .
- a. metaphor
  - b. simile
  - c. personification
- \_\_\_3. A shift occurs in . . .
- a. Line 4
  - b. Line 9
  - c. Line 13
  - d. Line 18

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