



# *Implications of Literature*

*An Integrated  
Literature / Language Arts Program  
for High School Students*

*Explorer Level*



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- the emotional, religious, social, and moral condition of the subject
- and/or the time and historical background of the work

The setting adds to the atmosphere of the narrative.

## THEME

The theme is the central or dominating concept in a literary work. It is sometimes stated, sometimes implied. The plot and its details are *not* to be confused with the theme. The theme transmits a central idea that must be connected to every action in the story. Most frequently, the themes of literary works deal with life's significant issues.

## CHARACTERIZATION

Characterization refers to the development of believable personalities who carry out the actions occurring in the story. The reader should be able to relate to the characters and respond emotionally to their experiences. Because of the tight, limited structure of the short story, words cannot be wasted. Every significant character's personality must be clearly defined; actions, statements, and thoughts must be consistent with the personality as it is portrayed.

The author reveals information about his characters in the following ways:

- by directly describing or explaining their actions
- by revealing them through their actions and/or behavior
- by revealing them through their speech and/or thoughts
- by revealing them through the reactions of other characters

Characterization can be accomplished by using different **points of view**, including:

The **First Person Narrator** technique, which limits the amount of information given; the author reveals only that which the narrator would logically know, do, or think. The story is written in the first person.

The **Third Person Omniscient Narrator** is written from an all-knowing perspective. The author can present the reader with more information than any single character would be able to impart.

The **Third Person Limited Narrator** presents the action from the point of view of an observer who knows some, but not all, of the information needed to resolve the conflict.

## SYMBOLISM

**Symbolism** refers to an object, place, or person that possesses its own significance and, at the same time, represents something bigger and more universal. Thus, a crown can often be spoken of as symbolizing royalty, or a rock might symbolize integrity or



# INTRODUCTION TO THE SHORT STORY

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The short story as a **genre**, a very popular form of literature today, originated many, many years ago in the form of myths, fables, and parables. The short story is a form of fiction that should be read in one sitting; it should create a single unified effect toward which all actions and incidents in the story are directed. It should answer some, but not necessarily all, questions of *Who? What? Where? When? How? and Why?*

Elements of literature found in good short-story writing include:

## CONFLICT

Stories can feature one or more of the following conflicts:

- man vs. man
- man vs. nature
- man vs. society
- man vs. self

Conflict can be **external** or **internal**, or a combination of both. Conflict brings about suspense. Terms such as **protagonist** and **antagonist** are used in relation to conflict. Your teacher will explain these terms.

## PLOT

The **exposition** and the inciting incidents in the story lead to the **turning point** or **climax**, the point of highest interest and intensity, based on the tension created by the conflict between the protagonist and the antagonist. The tension contributes to the **rising action** that builds into the climax. The **denouement**, or **falling action**, unravels the twisted threads of the situation and provides a **resolution** to the problems that have arisen. It does not follow that the results of the denouement will solve the conflict, nor is the resolution necessarily happy or satisfactory, but a conclusion has been reached.

## SETTING

The setting may refer to:

- the location, or physical backdrop against which the story is played out
- the daily lifestyles of the characters



stability. Generally the symbol represents human emotions or a condition of life, such as age, death, etc. or an abstract concept such as hope, faith, etc. Even a name can imply symbolism in the context in which it is used.

## IRONY

**Irony** occurs when the actual intent of the sentence or thought expressed carries a significance exactly opposite to the meaning intended. Types of irony include:

**Verbal irony** — when the character says one thing and means the opposite.

**Irony of situation** — when the turn of events is the complete opposite of what was expected.

**Dramatic irony** — when the reader knows more about the actual situation than the character does, as in many plays.

All of the concepts listed above are mentioned in various places in the short-story unit. You will soon be able to identify which literary terms apply to a specific story. As you read for understanding and evaluation, these concepts will be extremely valuable.



# Before You Read...

## *The Adventure of the Speckled Band*

by Sir Arthur Conan Doyle (1859–1930)

### ABOUT THE AUTHOR

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Sir Arthur Conan Doyle was a ship's doctor before establishing a private medical practice in England. At the same time, Conan Doyle combined his penchants for science and sleuthing and began writing detective tales. In 1882, he published a series of short stories, *The Adventures of Sherlock Holmes*, featuring the savvy Sherlock Holmes as the brilliant detective-hero of each mystery. Enthusiastically received, this collection was later followed by a novel, *The Sign of Four* (1892), after which Conan Doyle was forever associated with the genre of mystery writing. Indeed, Sherlock Holmes was soon to become the detective of detectives, after whom dozens of subsequent sleuths were modeled.

After a time, Conan Doyle became resentful of Holmes' success, because the author aspired to be appreciated as a more universal writer. So he wrote a story in which Holmes died. The public clamor for more Sherlock Holmes stories was so great that Conan Doyle relented and continued to compose stories about his master sleuth.

### ABOUT THE SELECTION

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Did you know that Sherlock Holmes is the most famous detective in literature? He is featured in more than 60 stories and scores of parodies, with countless followers worldwide. In the United States alone, there are over 120 Sherlock Holmes societies.

The Sherlock Holmes persona is not just a figment of the author's imagination: Holmes' character is based on the real-life diagnostician, Dr. Joseph Bell, who taught Conan Doyle in medical school. As a man, Holmes is brilliant, eccentric, and undoubtedly a gentleman. As a detective, his encyclopedic knowledge, keen and logical mind, and incredible powers of observation enable him to arrive at astounding conclusions and solve extremely complicated cases. In short, Holmes' unique combination of class and capability make him the quintessential detective who has inspired subsequent authors for more than a century.



# The Adventure of the Speckled Band

Sir Arthur Conan Doyle

## FOCUS: INFERENCE

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On glancing over my notes of the seventy-odd cases in which I have during the last eight years studied the methods of my friend Sherlock Holmes, I find none which presented more *singular* features than that which was associated with the well-known family of the Roylotts of Stoke Moran. The events in question occurred in the early days of association with Holmes, when we were sharing rooms as bachelors in Baker Street.

It was early in April in the year '83 that I woke one morning to find Sherlock Holmes standing, fully dressed, by the side of my bed. He was a late riser as a rule, and as the clock showed me that it was only a quarter past seven, I blinked up at him in some surprise, and perhaps just a little resentment, for I was myself regular in my habits.\*

"Very sorry to rouse you up, Watson," said he.

"What is it, then — a fire?" I asked.

"No, a client. It seems that a young

lady has arrived in a considerable state of excitement, who insists upon seeing me. She is waiting now in the sitting room. Now, when young ladies wander about the metropolis at this hour of the morning, I presume that it is something very pressing which they have to communicate. Should it prove to be an interesting case, you would, I am sure, wish to follow it from the outset. I thought, at any rate, that I should give you the chance."

"My dear fellow, I would not miss it for anything."

I had no keener pleasure than in following Holmes in his professional investigations, and in admiring the rapid deductions, as swift as *intuitions*, and yet always founded on a logical basis, with which he unraveled the problems which were submitted to him. I rapidly threw on my clothes, and accompanied my friend down to the sitting room. A lady dressed in black and heavily veiled, who had been sitting in the window,\* rose as we entered.

What is the nature of the relationship between Holmes and Watson?

**HELPFUL  
DEFINITIONS**

**regular in my habits** — accustomed to a fixed schedule.  
**in the window** — in a chair near the bay window.

"Good morning, madam," said Holmes, cheerily. "My name is Sherlock Holmes. This is my intimate friend and associate, Dr. Watson, before whom you can speak as freely as before myself. Ha! I am glad to see that my housekeeper, Mrs. Hudson, had the good sense to light the fire. Pray draw up to it, and I shall order you a cup of hot coffee, for I observe that you are shivering."

"It is not cold which makes me shiver," said the woman, in a low voice, changing her seat as requested.

"What, then?"

"It is fear, Mr. Holmes. It is terror." She had raised her veil; and we could see that she was indeed in a pitiable state of agitation, her face all drawn and gray, with restless, frightened eyes, like those of some hunted animal. Her features were those of a woman of thirty, but her hair was shot with premature gray, and her expression was weary and haggard. Sherlock Holmes ran her over with one of his quick, all-comprehensive glances.

"You must not fear," said he, soothingly. "We shall set matters right, I have no doubt. You have come in by train this morning, I see."

"You know me, then?"

"No, but I observe the second half of a return ticket in the palm of your left glove. You must have started early, and yet you had a good drive in a dogcart,\* along heavy roads, before you reached the station."

The lady gave a violent start, and stared in bewilderment at my companion.

"There is no mystery, my dear madam," said he, smiling. "The left arm of your jacket is spattered with mud in no

less than seven places. The marks are perfectly fresh. There is no vehicle save a dogcart which throws up mud in that way, and then only when you sit on the left-hand side of the driver."

"Whatever your reasons may be, you are perfectly correct," said she. "I started from home before six, reached the railway station of Leatherhead at twenty past, and came in by the first train to Waterloo.\* Sir, I can stand this strain no longer; I shall go mad if it continues. I have no one to turn to — none, save only one, who cares for me, and he, poor fellow, can be of little aid. I have heard of you, Mr. Holmes, from Mrs. Farintosh, whom you helped in the hour of her sore need. It was from her that I had your address. Oh, sir, do you not think that you could help me, too, and at least throw a little light through the dense darkness which surrounds me? At present it is out of my power to reward you for your services, but in a month or six weeks I shall be married, with the control of my own income, and then at least you shall not find me ungrateful."

"Farintosh," said he. "Ah, yes, I recall the case. I think it was before your time, Watson. I can only say, madam, that I shall be happy to devote the same care to your case as I did to that of your friend. As to reward, my profession is its own reward; but you are at liberty to *defray* whatever expenses I may be put to, at the time which suits you best. And I beg you will lay before us everything that may help us in forming an opinion upon the matter."

"My name is Helen Stoner," replied our visitor, "and I am living with my stepfather, who is the last survivor of

*Who is Mrs. Farintosh?  
What is her part in  
the story?*

*What can we assume  
about Holmes' eco-  
nomic situation? Is  
detection his liveli-  
hood?*

## HELPFUL DEFINITIONS

**dogcart** — a light, one-horse open carriage, with two seats back to back.

**Waterloo** — a large railway station in London.



Why does Helen Stoner use the past tense to refer to her sister Julia?

How will Dr. Roylott's financial condition change when the girls marry?

one of the oldest Saxon\* families in England, the Roylotts of Stoke Moran, in Surrey."

Holmes nodded his head. "The name is familiar to me," said he.

"The family was at one time among the richest in England, and the estates extended many miles. In the last century, however, four successive heirs were of a *dissolute* and wasteful *disposition*, and the family ruin was eventually completed by a gambler in the days of the Regency.\* Nothing was left save a few acres of ground, and the two-hundred-year-old house, which is itself crushed under a heavy mortgage. The last squire dragged out his existence there, living the horrible life of an aristocratic pauper; but his only son, my stepfather, seeing that he must adapt himself to the new conditions, obtained an advance from a relative, which enabled him to take a medical degree, and went out to Calcutta,\* where, by his professional skill and his force of character, he established a large practice. In a fit of anger, however, caused by some robberies which had been *perpetrated* in the house, he beat his native butler to death and narrowly escaped a capital sentence.\* As it was, he suffered a long term of imprisonment, and afterward returned to England a *morose* and disappointed man.

"When Dr. Roylott was in India, he married my mother, Mrs. Stoner, the young widow of Major General Stoner, of the Bengal Artillery. My sister Julia and I

were twins, and we were only two years old at the time of my mother's remarriage. She had a considerable sum of money — not less than £1000\* a year — and this she *bequeathed* to Dr. Roylott entirely while we resided with him, with a provision\* that a certain annual sum should be allowed to each of us in the event of our marriage. Shortly after our return to England my mother died — she was killed eight years ago in a railway accident. Dr. Roylott then abandoned his attempts to establish himself in practice in London, and took us to live with him in the old ancestral house at Stoke Moran. The money which my mother had left was enough for all our wants, and there seemed to be no obstacle to our happiness.

"But a terrible change came over our stepfather about this time. Instead of making friends and exchanging visits with our neighbors, who had at first been overjoyed to see a Roylott of Stoke Moran back in the old family seat, he shut himself up in his house, and seldom came out save to indulge in ferocious quarrels with whoever might cross his path. Violence of temper approaching to *mania* has been hereditary in the men of the family, and in my stepfather's case it had, I believe, been intensified by his long residence in the tropics. A series of disgraceful brawls\* took place, two of which ended in the police court, until at last he became the terror of the village, and the folks would fly at his approach, for he is a man

## HELPFUL DEFINITIONS

**Saxon** — the Saxons were among the earliest inhabitants of England.

**Regency** — the period in English history from 1811-1820.

**Calcutta** — a large city in India, then a British colony.

**capital sentence** — the death penalty.

**£1000** — about \$5,000; at that time a small fortune.

**provision** — measure taken beforehand to provide.

**brawls** — noisy quarrels.

stepfather hastily closing the door of his safe upon its terrible occupant. Having once made up my mind, you know the steps which I took in order to put the matter to the proof. I heard the creature hiss, and I instantly lit the light and attacked it."

"With the result of driving it through the ventilator."

"And also with the result of causing it to turn upon its master at the other side. Some of the blows of my cane came home, and roused its snakish temper, so that it flew upon the first person it saw. In this way I am no doubt indirectly responsible for Dr. Grimesby Roylott's death, and I cannot say that it is likely to weigh very heavily upon my conscience."



## CHECKQUIZ

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1. When was Julia Stoner killed? What has happened recently to Helen Stoner to cause her to seek Holmes' assistance?
2. How are the girls related to Dr. Roylott? What happened to their mother?
3. Dr. Roylott is portrayed as the perfect villain. List what you are told and what you can deduce about his personality and character, and describe his physical appearance.
4. What was the motive for Julia Stoner's murder? Where is the first allusion to the motive?
5. What caused Roylott to seek a medical career in India? What caused Dr. Roylott to return to England?



## LITERARY CRITIQUE

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1. What is the point of view of the story? How does it affect the reader's ability to predict the ending?
2. What do we learn about Holmes from his reaction to Dr. Roylott's visit?
3. Describe Dr. Watson: in what way is he the ideal foil for Holmes?
4. Test yourself: now that you've finished the story, recall the purpose of the significant clues: What made the hissing sound? Why was there a dish of milk on top of the safe? What purpose did the whistle serve? What was unusual about Dr. Roylott's chair? What was contained in the safe? What role did the dummy bell-cord play?
5. Now that you have all the facts, does Holmes' conclusion make sense? Are there still pieces of the puzzle that don't fit? Are you bothered by anything about Holmes' exposition?



6. What might have happened if Holmes hadn't spent the night in the victim's room?
7. List two examples of figurative language and one example of irony.



## WRITING WORKSHOP

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Although Sherlock Holmes solves each of his cases, even the master sleuth occasionally jumps to a wrong conclusion, such as Holmes' early belief that the speckled band indicated the band of gypsies with spotted kerchiefs.

Like Holmes, most of us have jumped to erroneous conclusions, often with less happy results than those depicted in this story. Unfortunately, sometimes our mistaken judgment causes pain to others; often it leads to an amusing situation. Whatever the case, each of us has made a *faulty inference* at one time or another.

Think about a time when you came to an erroneous conclusion or experienced the faulty judgment of another. Write a five-paragraph personal narrative in which you describe this sort of occurrence. Include the reasons for your mistaken conclusion as well as the reaction of others involved. If your story is funny, prepare to read it aloud and share it with your classmates. You may write dialogue and include others in your presentation if you wish.



## JOURNAL WORKSHOP

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Before you read the climactic final scene of the story, your teacher will suggest that you complete this assignment. Review the clues, the significant information, and the theories you've recorded thus far in your journal, put on your Sherlock Holmes thinking cap, and be the detective. Based on what you know so far, write a reasonable conclusion for the story that reflects what you know of the inhabitants and features of Stoke Moran, as well as the brilliant and logical detective skills of Holmes.

Hone your powers of perception as you focus in on the seemingly impossible, and come up with a solution that does justice to the inimitable sleuth, as well as to yourself! If you already know the ending of the story, can you write an alternative ending that is equally as plausible and exciting. Don't share your ideas; read the conclusions aloud in class, and you and your classmates can decide whose version is the most Holmes-like!



## VOCABULARY WORKSHOP

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*aperture apparition bequeathed breadth compliance confound convulsed  
cunning defray disposition dissolute ejaculation excursion gaping hasp  
herald impending intuitions mania morose nocturnal notorious obliged  
perpetrated perplexity poker punctures reverie ruthless scaffolding scruples  
singular vagabonds ventilator vise writhed*

---

## EXERCISE 1

In your notebook, write the word from the vocabulary list that best completes each sentence:

1. The intricate \_\_\_\_\_ in front of my house compelled me to stay elsewhere until the renovations to the roof were complete.
2. Owl, bats, and other \_\_\_\_\_ creatures rely on a keen sense of hearing to find their way in the dark.
3. The frightening \_\_\_\_\_ at your window was only the shadow of a tree swaying in the wind.
4. Working conditions in the stuffy, overcrowded factory improved after several \_\_\_\_\_ were installed.
5. Even a penniless man has his name to \_\_\_\_\_ to his son.
6. He would have left the restaurant without paying had he ignored his \_\_\_\_\_.
7. David kept the \_\_\_\_\_ handy in case an intruder entered through the open door.
8. Air hissed from the \_\_\_\_\_ in the tire after David drove over the broken bottle.
9. To \_\_\_\_\_ the cost of the office suite, Rachel rents the lobby to an artist.
10. After \_\_\_\_\_ the hoax, the pranksters deeply regretted having attempted to fool the population.

## EXERCISE 2

Choose the best **synonym** for each word below from the vocabulary list and write it in your notebook.

- |                 |              |
|-----------------|--------------|
| 1. exclamation  | 6. agitated  |
| 2. a tight grip | 7. imminent  |
| 3. width        | 8. insights  |
| 4. daydream     | 9. latch     |
| 5. compelled    | 10. insanity |

## EXERCISE 3

Choose a word from the vocabulary list that has the **opposite** meaning of each word below and write it in your notebook.

1. clarity
2. refusal



3. happy
4. closed
5. moral

#### **EXERCISE 4**

Choose a word from the vocabulary list which best completes each group below and write it in your notebook.

1. sly, crafty, shrewd
2. expedition, pleasure trip, outing
3. messenger, harbinger, forerunner
4. tramp, vagrant, hobo
5. opening, cavity, orifice
6. outstanding, unusual, exceptional
7. confuse, bewilder, perplex
8. squirmed, twisted, wriggled
9. cruel, heartless, unmerciful
10. nature, character, temperament