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## Close Reading Organizer - Section 7

**Directions:** Read each summary entry and think about which themes listed in the Themes Key apply to it, then color in those themes in the Theme Tracker. Next, write a few sentences of Analysis to explain how the themes you chose apply to each summary section.

### Themes Key

1	Privacy, Loneliness, and Communication
2	Social Criticism
3	Time
4	Psychology and Perception
5	Death

Summary	Theme Tracker					Your Analysis
The narrative switches to <b>Lucrezia</b> (Rezia), who sees the same <b>old woman singing</b> . At first she pities the woman just as <b>Peter</b> did, but when she hears “if some one should see, what matter they?” she suddenly feels like everything will be all right, and that her own unhappiness is just a “silly dream.” She is hopeful that <b>Sir William Bradshaw</b> will cure <b>Septimus</b> .	1	2	3	4	5	
Meanwhile <b>Septimus</b> feels that he carries the “greatest message in the world” and is also both the happiest and most miserable of men. The narrative steps back to describe Septimus’s appearance and backstory. Before the war Septimus was an aspiring poet, and he fell in love with <b>Miss Isabel Pole</b> . She was a woman who gave lectures about Shakespeare, and she would	1	2	3	4	5	

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edit Septimus's love poems to her while carefully ignoring their subject matter.						
<b>Mr. Brewer</b> , who was <b>Septimus's</b> boss at the time and the managing clerk of "Sibleys and Arrowsmiths, auctioneers, valuers, land and estate agents," thought that Septimus had potential to rise in his field if he could keep his health. Mr. Brewer recommended that Septimus play football to grow stronger and healthier. Then World War I had begun, and Septimus enlisted. He went to France, hoping to save an England composed "almost entirely of Shakespeare's plays and <b>Miss Isabel Pole</b> ."	1	2	3	4	5	
<b>Septimus</b> distinguished himself in battle, and then became very close with his officer, <b>Evans</b> . The two were almost inseparable, but when Evans was killed (just before Armistice Day) Septimus could feel nothing. He was frightened by this, and began to think that there was a fatal flaw in his soul.	1	2	3	4	5	
<b>Septimus</b> was billeted in Milan when he met <b>Rezia</b> , who made hats with her sisters. Rezia fell in love with Septimus and he thought her pretty, clever, and interesting, but he still could feel nothing. He married her to try and make up for his lack of emotion. He then returned to England with her and was decorated for his bravery at war.	1	2	3	4	5	
<b>Septimus</b> returned to reading	1	2	3	4	5	

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Shakespeare, but now he felt that “Shakespeare loathed humanity,” and that this loathing was in all of his writings. He found this same hatred in other great writers as well. All the while <b>Rezia</b> made hats and was happy with Septimus, as she liked his seriousness. Soon Rezia wanted to have children, but Septimus found sexual intercourse to be abominable. He did not want to bring children into the cruel world or pass along his own suffering.						
<b>Septimus</b> would watch <b>Rezia</b> make hats and think about how humans had no real compassion for each other. He had talked to <b>Mr. Brewer</b> , who complained that the war ruined his geraniums and frightened his cook. Septimus would think of all the suffering in the world and worry that he would go mad.	1	2	3	4	5	
One day <b>Rezia</b> cried for the first time in their marriage, and she said she wanted children and was unhappy. <b>Septimus</b> still couldn’t feel anything, and after this his illness grew more severe, and he would not leave his bed. Rezia sent for the local <b>Dr. Holmes</b> to treat him. Dr. Holmes said that nothing was wrong with Septimus - he was just “in a funk” and needed to get out more or pick up a hobby.	1	2	3	4	5	
<b>Septimus</b> did not improve, and he sometimes threatened suicide. <b>Dr. Holmes</b> kept visiting him, but was always convinced that Septimus had	1	2	3	4	5	

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nothing the matter with him. Septimus came to associate Holmes with the “repulsive brute” of human nature, and he longed to escape him, but felt that he had been condemned to death for being unable to feel.						
<b>Septimus</b> felt that the whole world wanted him to kill himself, but he didn’t want to kill himself yet. It was then that he started hearing and seeing <b>Evans</b> . <b>Rezia</b> was frightened that Septimus was talking to himself, and she sent for Dr. Holmes, but Septimus cursed at him. Dr. Holmes suggested that if the Smiths no longer had confidence in him, then they should visit a specialist named <b>Sir William Bradshaw</b> .	1	2	3	4	5	
Back in the present <b>Big Ben</b> tolls twelve o’clock, <b>Clarissa</b> lays her green dress on her bed, and <b>Septimus</b> and <b>Rezia</b> arrive for their appointment at <b>Sir William Bradshaw</b> ’s residence. Sir William is a psychiatrist who is famous for his tact and understanding. He has an expensive gray car and attends parties with the rich and famous in between treating his wealthy, troubled patients. He is an older man and has been knighted for his services to the people of England.	1	2	3	4	5	
<b>Septimus</b> and <b>Rezia</b> arrive and <b>Sir William</b> quickly diagnoses Septimus as in a state of “complete breakdown.” Sir William laments that the couple has been trusting <b>Dr. Holmes</b> for so long. Sir William asks	1	2	3	4	5	

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Septimus if he served with “great distinction” in the war, and Septimus can’t even remember, though he remembers the war as a “little shindy of schoolboys with gunpowder.” Rezia answers for him, saying that Septimus was indeed a war hero.						
<b>Septimus</b> tries to confess to <b>Sir William</b> that he has committed a crime against human nature, but <b>Rezia</b> assures the doctor that this isn’t true. Sir William takes Rezia aside and tells her that Septimus is very ill. He asks if Septimus has threatened suicide, and she admits that he has. Sir William says that Septimus must be separated from Rezia and sent to rest in a “beautiful house in the country.” Sir William prefers not to talk of madness, but simply a lack of proportion.	1	2	3	4	5	
<b>Rezia</b> is very upset by this, and when they give this news to <b>Septimus</b> he is wary of <b>Sir William’s</b> “home.” Sir William resents Septimus’s distrust, as Sir William is the son of a tradesman and lacks the natural cultivation and bookishness Septimus still retains. Septimus adds “Bradshaw” (along with <b>Holmes</b> ) to his idea of the human nature that tortures and condemns him.	1	2	3	4	5	
<b>Sir William</b> tells <b>Septimus</b> that everyone has times of depression, but that no one lives for himself alone. He reminds Septimus that he has a brilliant career ahead of him. Septimus	1	2	3	4	5	

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tries to confess his crime and reveal the message the voices told him to transmit, but he cannot remember anything. Sir William tells <b>Rezia</b> that he will make all the arrangements for Septimus's treatment and he dismisses the couple. Rezia is very upset and thinks that Sir William has failed them, and is "not a nice man."						
The narrator expands on <b>Sir William's</b> philosophy of "proportion." Sir William prescribes isolation, rest, and lots of food for the mentally ill, and he forbids them from having children. Sir William has grown so famous that his sense of "proportion" has affected all of England, and if anyone doesn't conform to his views then they are considered mad.	1	2	3	4	5	
The narrator says that Proportion has a sinister "sister," though, which is Conversion. This pressure to conform to social norms or religion can masquerade as charity or self-sacrifice, but in reality it is a quest for power. In English colonies like India this leads to the literal smashing up of idols, and in London <b>Sir William</b> goes about "colonizing" his patients' minds and converting them to Proportion.	1	2	3	4	5	
<b>Sir William's</b> wife, <b>Lady Bradshaw</b> , is an example of this, as she once had a life of her own but it was subsumed into her husband's will fifteen years before. With all his mentally ill patients Sir William	1	2	3	4	5	

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eventually overcomes their will and converts them to his worldview. When they ask for a reason to live or if God exists, he suggests that they are simply lacking a sense of proportion – they should live for worldly success, and if they cannot have that then they should accept what they have got.						
If the patients will not be converted and retain their “unsocial impulses,” then <b>Sir William</b> has them sent away. But usually he can impress his will on his weak, troubled patients, all while endearing himself to their relations. <b>Rezia</b> is an exception to this rule, as she dislikes Sir William after their consultation. She walks down Harley Street, and the clocks there seem to divide and eat away at time, to uphold conformity and promote proportion.	1	2	3	4	5	
The narrative now follows <b>Hugh Whitbread</b> , who is examining shoes and socks in a shop window. Hugh “brushes the surfaces” of things, dabbling in different hobbies and living in different places. There is no real substance to him, but he is always well-dressed and courteous. He is on his way to have lunch at <b>Lady Bruton’s</b> with <b>Richard Dalloway</b> . Hugh brings Lady Bruton <b>carnations</b> , as he has on every visit for the last twenty years.	1	2	3	4	5	
<b>Hugh</b> arrives and greets <b>Lady Bruton’s</b> assistant, <b>Milly Brush</b> , who can’t stand him.	1	2	3	4	5	

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Lady Bruton, who is sixty-two, prefers <b>Richard</b> to Hugh but still feels that Hugh is kind and worthwhile. She does not like “cutting people up” the way <b>Clarissa</b> does. Richard arrives and Lady Bruton tells them that she wants their help, but they won’t talk business until after lunch.						
Lunch appears soundlessly and almost magically, with many delicious servings borne in by white-capped maids. Overall it creates an illusion that no one set the table, cooked the dishes, or paid for it all. <b>Richard Dalloway</b> watches <b>Lady Bruton</b> holding <b>Hugh’s carnations</b> and thinks of how she looks just like her ancestor, the great general in the portrait behind her.	1	2	3	4	5	
<b>Richard</b> thinks that <b>Lady Bruton</b> is like a general herself, and that he would have gladly served under her. He has great respect for her and likes well-set-up women from great families. Lady Bruton asks him about <b>Clarissa</b> , and Richard thinks of how Clarissa feels that Lady Bruton doesn’t like her. Lady Bruton is indeed “more interested in politics than people,” which is the opposite of Clarissa, and Lady Bruton feels that Clarissa may have held Richard back in his political career.	1	2	3	4	5	
<b>Hugh</b> interrupts to say that he met <b>Clarissa</b> that morning. <b>Lady Bruton</b> says that <b>Peter Walsh</b> is back in town, and they	1	2	3	4	5	



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all remember how passionately Peter had loved Clarissa, and how he had then “made a mess of things” in India. At that moment <b>Richard</b> decides that he will find Clarissa after lunch and tell her that he loves her.						
<b>Milly Brush</b> feels that she might have been able to fall in love with <b>Richard</b> once. Richard, <b>Lady Bruton</b> , and <b>Hugh</b> all feel vaguely flattered that <b>Peter Walsh</b> has returned to England unsuccessful. They all want to help him but feel it is impossible “because of his character.” Hugh asks for Peter’s address and promises to write recommendations for him, but everyone knows it will come to nothing.	1	2	3	4	5	
After the lunch is over <b>Lady Bruton</b> moves immediately to business. Her cause, which she is so wrapped up in that it has become an inseparable part of her, is Emigration – sending well-born young people to Canada, which at that time was an English colony. The narrator says she has “lost her sense of proportion” in her devotion to this cause. Lady Bruton wants to write a letter to the <i>Times</i> about emigration, but she is having great trouble, so she invited <b>Richard</b> and <b>Hugh</b> to help her.	1	2	3	4	5	
<b>Richard</b> advises <b>Lady Bruton</b> on her points and <b>Hugh</b> writes the letter for her, as he knows how to appeal to editors. Richard thinks that Hugh’s letter is nonsensical and flowery, but Lady Bruton loves it. She puts	1	2	3	4	5	

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Hugh's <b>carnations</b> in the front of her dress and calls him "My <b>Prime Minister!</b> "						
The two men leave, and on his way out <b>Richard</b> admires the portrait of <b>Lady Bruton's</b> ancestor. He has been planning on writing a history of her family, which has consisted of many great military men. Richard will do this when he has some leisure time – when the Labour Party comes into power. Richard reminds Lady Bruton of <b>Clarissa's</b> party, and she says that she might or might not come.	1	2	3	4	5	
After the men leave <b>Lady Bruton</b> lies down "majestically" on the sofa. She gets sleepy and imagines herself as a girl, riding on a pony with her brothers out in the country. Then she returns to the present and is pleased at having such able, respectable men (like <b>Richard</b> and <b>Hugh</b> ) as her friends. Hugh and Richard seem attached to Lady Bruton by a thread, which grows thinner as they move farther away. Finally the thread snaps and Lady Bruton falls asleep.	1	2	3	4	5	
<b>Hugh</b> and <b>Richard</b> walk along together and look in some shop windows. Hugh admires a Spanish necklace and considers buying it for his wife <b>Evelyn</b> . Richard follows him into the store, drawn along by the mere force of inertia, as he doesn't particularly like Hugh and doesn't care at all about Emigration.	1	2	3	4	5	

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<p><b>Hugh</b> demands to be seen by a particular clerk and <b>Richard</b> considers buying something for <b>Clarissa</b>. He once gave her a bracelet, but she never wears it, which pains him to remember. Richard thinks about <b>Elizabeth</b> and about <b>Peter Walsh's</b> passionate love for Clarissa. He notes that Hugh is being even more pompous than normal, and is "becoming an intolerable ass." Richard leaves the store.</p>	1	2	3	4	5	
<p><b>Richard</b> heads home to see <b>Clarissa</b>, feeling especially affectionate because of his thoughts of <b>Peter Walsh</b>. He buys a bouquet of red and white <b>roses</b> to bring to her, and plans to say "I love you" to her, which he hasn't said in years. Richard suddenly feels that their relationship and life together is a miracle considering the war, and he thinks that he should declare his love more often.</p>	1	2	3	4	5	
<p><b>Richard</b> passes some homeless children and police, and he thinks about his desire for social reform. In Green Park he walks past a <b>homeless woman</b> reclining on the ground, looking as if "rid of all ties." Richard approaches her "bearing his <b>flowers</b> like a weapon," and the woman laughs at him. He smiles and walks on, considering the problem of vagrancy but not wanting to actually talk to the woman.</p>	1	2	3	4	5	
<p><b>Richard</b> thinks of <b>Peter Walsh</b> and how he used to be jealous of Peter. Now he agrees with <b>Clarissa</b> when she says she was</p>	1	2	3	4	5	

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right not to marry Peter, as Richard feels that Clarissa needs support, and Peter could not have supported her. Richard passes Buckingham Palace and thinks about how it is dignified and symbolic, but also a little silly. Richard likes the tradition of the monarchy, though he recognizes its basic hollowness.						
At home, <b>Clarissa</b> is upset because her “dull” cousin <b>Ellie Henderson</b> has asked to come to her party, and now she cannot refuse. She is also irritated that <b>Elizabeth</b> is currently holed up with <b>Doris Kilman</b> , praying. <b>Big Ben</b> strikes three and at that moment <b>Richard</b> enters. He gives her the <b>roses</b> but is unable to say “I love you,” though he feels she understands.	1	2	3	4	5	
<b>Richard</b> wants <b>Clarissa</b> to take a break from her preparations, and they sit down together. Richard holds her hand and thinks “happiness is this” while Clarissa complains about <b>Ellie Henderson</b> and <b>Doris Kilman</b> . Richard has to go to a meeting about Armenians (or Albanians, Clarissa can’t remember), and Clarissa thinks about the gulf between every person, even a husband and wife.	1	2	3	4	5	
Before he leaves, <b>Richard</b> sets <b>Clarissa</b> up for “an hour’s complete rest after luncheon,” as per the doctor’s orders, and Clarissa muses on his “adorable, divine simplicity.” She recognizes that she cares more for parties than for politics,	1	2	3	4	5	

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<p>“more for her <b>roses</b> than for the Armenians,” but she grows suddenly unhappy because Richard and <b>Peter</b> criticize and trivialize her love of throwing parties. Clarissa realizes that she just likes life, and she has parties as a kind of an offering, though she doesn’t know to whom.</p>						
<p><b>Clarissa</b> thinks about how this is her only gift – having parties as an offering of life. She thinks about the events of the day and how unbelievable death is, considering all the moments and sensations that must someday end. She drifts off to sleep.</p>	1	2	3	4	5	
<p><b>Elizabeth</b> comes in quietly, knowing that her mother is resting. The narrator describes her as darker and more exotic-looking than her parents. She is seventeen and has recently grown very serious. <b>Miss Kilman</b> waits for her outside the room, wearing her mackintosh. Miss Kilman wears the mackintosh because she is poor and she has no desire to please anyone with her appearance. She finds <b>Clarissa</b> rich, shallow, and condescending, but admits that <b>Richard</b> is kind.</p>	1	2	3	4	5	
<p><b>Doris Kilman</b> feels that she has been cheated out of happiness in life. She has always been poor, clumsy, and unattractive. At the school she had taught at she was fired because of her German ancestry and her sympathetic views of Germany during the war – simply saying that they were not all monsters.</p>	1	2	3	4	5	

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Then <b>Richard Dalloway</b> found her and hired her as a tutor for <b>Elizabeth</b> .						
<b>Miss Kilman</b> had been converted to Christianity two years earlier, and since then she feels that she doesn't envy women like <b>Clarissa</b> , but only pities them. In reality she despises Clarissa, and wishes all the fine ladies like her could be sent to work in a factory. Miss Kilman had been converted when she went into a church, weeping with bitterness and hatred. Now she tries to think of God whenever this hatred returns.	1	2	3	4	5	
Looking at <b>Clarissa</b> , <b>Doris Kilman</b> thinks of God and suddenly feels serene and righteous. Clarissa gets up to greet Miss Kilman (while <b>Elizabeth</b> goes to get her gloves), and Miss Kilman feels a desire to "fell her" and show her mastery over Clarissa. She wants to make Clarissa cry, but she wants to do it with religious righteousness. Clarissa is shocked by the hatred in Miss Kilman's eyes and cannot believe that this woman is trying to steal Elizabeth from her.	1	2	3	4	5	
<b>Elizabeth</b> returns and <b>Doris Kilman's</b> threat, which is like a "prehistoric monster," suddenly seems to shrink and crumble. <b>Clarissa</b> laughs at Miss Kilman and says goodbye. She calls out for Elizabeth to remember her party. After they are gone, Clarissa thinks that love and religion are the cruelest things	1	2	3	4	5	

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in the world, always trying to dominate and convert others.						
<b>Clarissa</b> looks out the window and watches an <b>old woman</b> in the house opposite hers climb upstairs and look out the window. The old woman has no idea she is being watched, and Clarissa is comforted by this. Somehow the old woman's existence reassures her of the "privacy of the soul," the thing that love, religion, and the <b>Doris Kilmans</b> of the world try to destroy. Clarissa and the old woman have been neighbors for years but have never spoken.	1	2	3	4	5	
Love seems just as bad as religion to <b>Clarissa</b> , and she thinks of <b>Peter Walsh</b> as an example – he is a wonderful man intellectually and by himself, but when he is in love he becomes selfish and vulgar. <b>Big Ben</b> strikes three-thirty, and Clarissa thinks that neither <b>Miss Kilman's</b> religion nor Peter Walsh's love solve the mystery of the soul. The true heart of life exists in the fact that the <b>old woman</b> has her room, and Clarissa has her own.	1	2	3	4	5	
<b>Doris Kilman</b> goes outside with <b>Elizabeth</b> , trying to control her hatred of <b>Clarissa</b> . Miss Kilman thinks that Clarissa laughed at her for her ugliness, and she tries to suppress her desire to resemble Clarissa. Despite her desire to "master" Clarissa, Miss Kilman was almost reduced to tears by her laughter.	1	2	3	4	5	
<b>Miss Kilman</b> walks and prays,	1	2	3	4	5	

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<p>thinking bitterly that she has been denied all the pleasures and luxuries that were given to <b>Clarissa Dalloway</b>. All Miss Kilman lives for now is <b>Elizabeth</b>, food, and her small comforts of tea and a hot-water bottle at night. She thinks of her pastor's words, saying that she must suffer to gain knowledge, but Miss Kilman feels that no one suffers like she does.</p>						
<p><b>Elizabeth</b> guides <b>Miss Kilman</b> into the Army and Navy Stores, where Miss Kilman distractedly buys a petticoat. They have tea and Miss Kilman eats "with intensity," feeling resentment at a little girl who eats the pink cake she wanted. Miss Kilman talks to Elizabeth about how not everyone thinks the English are "invariably right," and tells her that all professions are open to women of her generation.</p>	1	2	3	4	5	
<p><b>Elizabeth</b> thinks about how her mother and <b>Miss Kilman</b> are opposites and don't get along, but Elizabeth respects both women and recognizes that her mother makes an effort to be kind to Miss Kilman. Once <b>Clarissa</b> had offered Miss Kilman <b>flowers</b> from Bourton, and Miss Kilman had squashed them in a bunch.</p>	1	2	3	4	5	
<p><b>Elizabeth</b> soon feels stifled by <b>Miss Kilman's</b> litany of self-pity, and she says she has to go. Miss Kilman is desperate to keep Elizabeth with her, and she makes her wait until she finishes her tea. Miss Kilman longs to have total possession over</p>	1	2	3	4	5	



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Elizabeth, thinking that she “genuinely loves” her, and she fears that Elizabeth will leave her for <b>Clarissa</b> . Miss Kilman continues her self-pitying tirade, though she knows it is unappealing to Elizabeth.						
Finally <b>Elizabeth</b> gets up, pays, and leaves, and <b>Miss Kilman</b> feels broken. Elizabeth has left her, and with her has gone youth and beauty. She thinks that <b>Clarissa Dalloway</b> has triumphed. Miss Kilman blunders off through the streets in a daze and then goes into Westminster Cathedral to pray. Even within the cathedral she thinks resentfully that it is easier for other churchgoers to pray than it is for her.	1	2	3	4	5	
<b>Elizabeth</b> is pleased to be alone, and wishes she lived in the country with her father and dogs instead of in London. She gets on an omnibus, but has no particular destination. People have started to notice Elizabeth’s beauty, and she finds the invitations to parties and the streams of compliments boring – men comparing her to <b>flowers</b> , trees, and other clichéd poetic images.	1	2	3	4	5	
<b>Elizabeth</b> is delighted to be free of <b>Miss Kilman</b> ’s self-pity, and she enjoys the freedom of the omnibus. She considers what she should do with her life. She likes people and animals who are “ill,” and so thinks of becoming a doctor, a farmer, or a member of Parliament. She rides the bus through the	1	2	3	4	5	

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Strand, a busy, working-class area that her parents never visit.						
<b>Elizabeth</b> thinks that her ideas about a career are silly, and she recognizes that she is rather lazy, so she will mention them to no one. Elizabeth tries to find a clock, knowing that her mother wants her home soon. It is later than she had thought, so Elizabeth boards another bus and returns home.	1	2	3	4	5	
Meanwhile <b>Septimus</b> is sitting on the couch at home, watching sunlight play along the wallpaper and thinking of the line from Shakespeare's <i>Cymbeline</i> - "Fear no more." <b>Rezia</b> is sitting at the table, making a hat. She sees Septimus smile but she is disturbed by it.	1	2	3	4	5	
<b>Rezia</b> thinks of the strange things <b>Septimus</b> has been doing lately, like talking to <b>Evans</b> , writing down bits of nonsense (some of it beautiful, though), and talking about <b>Dr. Holmes</b> as a representation of something horrible. Rezia feels that he is no longer her husband, and so they no longer have a real marriage.	1	2	3	4	5	
<b>Rezia</b> is making a hat for <b>Mrs. Peters</b> , the large, married daughter of <b>Mrs. Filmer</b> , the Smith's neighbor. Rezia talks aloud about her work and <b>Septimus</b> opens his eyes cautiously, noticing the "real things" around him. Septimus feels suddenly lucid, contrasting his mad prophesying with the	1	2	3	4	5	

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mundane details of Mrs. Peters' life.						
<b>Septimus</b> says the hat is too small for <b>Mrs. Peters</b> , and he starts to speak in a lucid way for the first time in weeks. Septimus jokes with <b>Rezia</b> , who is overjoyed. Septimus has a good eye for color, and he designs the hat. Rezia starts stitching it together, and Septimus feels that he is in a warm place, like on the edge of the woods. When it is done, Septimus feels that the hat is the greatest accomplishment of his life.	1	2	3	4	5	
In the future <b>Rezia</b> will always like this hat, and cherish the happy memory of making it with <b>Septimus</b> . There is a tap on the door and Rezia worries that it is <b>Sir William</b> , but it is the small girl who delivers them the evening paper. Rezia kisses the child, brings her some sweets, and dances her around the room. Septimus reads the paper and starts to get tired, but he feels very happy. He falls asleep.	1	2	3	4	5	
<b>Septimus</b> wakes up and is terrified to find that he is alone. <b>Rezia</b> has gone to bring the girl back to her mother. Septimus thinks that he is doomed to be alone forever as punishment for being unable to feel. His visions of beautiful objects are gone, and he is surrounded by ordinary things. Septimus calls out for <b>Evans</b> , but there is no answer.	1	2	3	4	5	
<b>Rezia</b> returns, talking about <b>Mrs. Peters</b> . She feels happy	1	2	3	4	5	

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and comfortable with <b>Septimus</b> now, like she can be honest with him. She remembers the first time they met, when he seemed like a shy young hawk. She asks Septimus's opinion about the hat, and they both dread the approaching arrival of <b>Sir William</b> 's message, which will send Septimus to be committed.						
<b>Septimus</b> asks why he must be separated from <b>Rezia</b> , and asks why <b>Sir William</b> has the right to control his life. Rezia says that it is because Septimus threatened suicide. Septimus feels that he has been overpowered by both <b>Holmes</b> and Bradshaw now. Septimus asks Rezia for the papers on which he and Rezia had written down all his ramblings. He tells Rezia to burn them all, but Rezia wants to save them because some are beautiful, so she ties them up with silk.	1	2	3	4	5	
<b>Rezia</b> promises to go wherever <b>Septimus</b> goes, and as she gathers the papers and ties them up Septimus thinks of her as a "flowering tree," a fearless sanctuary, a "miracle" to triumph over <b>Holmes</b> and <b>Bradshaw</b> . Rezia goes to pack their things so that they won't be separated if Septimus is sent away.	1	2	3	4	5	
<b>Rezia</b> hears <b>Dr. Holmes</b> downstairs and runs to prevent him coming up. Holmes pushes his way past her, saying he is there "as a friend," and heads up the stairs. <b>Septimus</b> hears him coming and thinks of	1	2	3	4	5	

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: \_\_\_\_\_

different ways to kill himself and escape. He finally decides to throw himself from the window.						
<b>Septimus</b> does not want to die, as “life was good” and “the sun hot.” He thinks that his death will be the doctors’ idea of a tragedy, not his or <b>Rezia’s</b> . Septimus looks out the window and sees an <b>old man</b> coming down the staircase in the apartment across the way. The old man stops and stares at him, and <b>Holmes</b> opens the door. Septimus yells “I’ll give it you!” and throws himself out the window, landing on <b>Mrs. Filmer’s</b> railings.	1	2	3	4	5	
<b>Dr. Holmes</b> immediately calls <b>Septimus</b> a coward, but <b>Rezia</b> now understands her husband. <b>Mrs. Filmer</b> rushes in and she and Holmes try to comfort Rezia. Holmes gives her a sweet drink that makes her sleepy, and he wonders aloud what reason Septimus could possibly have for killing himself.	1	2	3	4	5	
The clock strikes as <b>Rezia</b> gets sleepy, and she thinks about the war and her happy memories with <b>Septimus</b> . <b>Holmes</b> says that Rezia should not watch as Septimus’s body is carried away, as it is so mangled. Rezia sees Dr. Holmes’s outline against the window just as she falls asleep, and she thinks, “So that was Dr. Holmes.”	1	2	3	4	5	