**S6 Henryson: The Paddock and the Mouse Name……………….**

Note that there is no introduction to this fable; it speeds inexorably to its inevitable end.

1. What is the mouse's problem? ..................................................................................

2. It is sometimes said that the mouse deserves all she gets, since she doesn't *need* to crossthe river, but is simply greedy. What evidence is there that she did not *have* to cross?

…………………………………………………………………………………………..

3. What causes the mouse to hesitate about accepting the paddock's assistance?

…………………………………………………………………………………………..

4. What is Henryson *doing* in lines 2819‑2822 to emphasize the paddock's ugliness?

…………………………………………………………………………………………..

5. What is the mouse's argument (ll.2824‑2832)?

…………………………………………………………………………………………..

6. What is the paddock's counter‑argument (ll.2833‑2850)?

…………………………………………………………………………………………

…………………………………………………………………………………………

7. The *dramatic* (in the sense of drama: characters talking) nature of the conversation is a very prominent feature of this part of the poem; notice, for example, how the mouse's impatience is emphasized by having her break into the paddock's stanza (ll.2851‑3). In addition, what seems to have happened in the middle of line 2858? What must the mouse have *done* at that point?

………………………………………………………………………………………….

8. Remember how in *The Cock and the Fox* Henryson used Mock Epic to ridicule the pretensions of the characters and cut them down to size; how is Mock Epic used in lines 2868‑2874?

…………………………………………………………………………………………

…………………………………………………………………………………………

9. Notice how the violence of the struggle in the river (from l.2886‑2895) is expressed by the verbs, and particularly by the ‑it past tense verbs; write them down:

………………………… ……………………….. …………………………

………………………… ……………………….. …………………………

10. Notice also the suddenness of the change of point of view; we are involved with the paddock and the mouse, and then in one phrase we are transferred to the wider perspective of the gled, by the phrase *Fechtand thusgait* (l.2896). What does this phrase mean?

…………………………………………………………………………………………..

11. From this moment on, nothing more is presented from the point of view of the paddock or the mouse; the verbs now refer to what the gled is doing. Write them down (starting at *claucht* in line 2989, to *fled* in line2904).

12. Another way in which Henryson conveys the idea of the random effects of

fate is by the offhand dismissal in the last line of the tale; copy it (l.2909):

…………………………………………………………………………………………..

13. Note the more‑than‑usually‑intimate address to the reader on line 2910:

*My brother*;in which other lines in the *Moralitas* does he use a similar form of address?

……………………………….. ………………………………...

14. The paddock represents ………………………………………

 The mouse represents ...........................................................

 The water represents ...........................................................

 The gled represents ...........................................................

15. Remember that this is not just the ending to this fable alone, but is the conclusion of the whole book of fables. What signs of this can you see in the last stanza of all?

(Try to find several ideas.)

……………………………………… ……………………………………

……………………………………… ……………………………………