

# THE TURN OF THE SCREW

## BENJAMIN BRITTEN

### SOCIAL STUDIES: The World through Letters

#### Students will

- Read for information
- Research a time period for multiple events, inventions, and individuals of various cultures
- Draft a letter to a relative discussing current events based on research
- Understand the relevance of cultures and historic events within a given time period

**Copies for Each Student:** *The Turn of the Screw* Synopsis, Activity Worksheet, Letter Example

**Copies for the Teacher:** *The Turn of the Screw* Synopsis, Activity Worksheet, Letter Example

#### Getting Ready

Prepare internet access for research for guided practice or group work.

Gather pens, pencils and additional writing paper as needed for your students.

#### Introduction

Explain to your students that like all works of theater, opera is a result of teamwork. The librettist and composer must work together and communicate to ensure the success of an opera or project. Communication today is as simple as sending texts, face-time, snap chat, and email, but during the time period and setting of *The Turn of the Screw*, the means for communication were much less immediate. Today, we know a lot about historical events and individuals due to information gathered from personal and official letters.

Have students discuss what they believe people wrote about in their letters during the mid-1800's and the types of letters the Governess may have received or sent while at the Bly Estate. You may want to guide the discussion so that the students begin to understand the presence of historic and cultural references to music, inventions, and political movements during the early to mid-19<sup>th</sup> century. Have your students read *The Turn of the Screw* Synopsis and the Letter Example. Give each student a copy of the Activity Worksheet or display it on a screen. Give an overview of the assignment and point out the information your students are expected to research and write about. To align with Texas TEKS, you may provide and tailor research topics according to your grade level:

**6<sup>th</sup> Grade:** Societies of the contemporary world.

**7<sup>th</sup> Grade:** Texas history, from natural Texas to present.

**8<sup>th</sup> Grade:** United States history from the early colonial period through Reconstruction.

**U.S. History Studies since 1877:** U.S. History from Reconstruction to the present day.

**World History Studies:** Societies of ancient Greece, Rome, India, Persia, China, and Medieval to Renaissance Europe.

#### Guided/Independent Practice

Depending on your grade level, the ability of your students, and time constraints, you may choose to have students work as a whole class, in small groups, with a partner, or individually. Read the directions on the Activity Worksheet. Have students select topics and begin research. This can be done in class or as an outside assignment. Have students draft a letter to the Governess being sure to include the required information from their research. Have students share their letters individually, or by groups, and tell the class why they chose the particular location and events that were in their letter.

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## **Evaluation**

Have students present their ideas to the class for discussion and evaluation. The teacher may want to guide the discussion.

## **For Further Study**

Students may want to do additional research on librettists, composers, or civilizations during a specific time period or other related topics online and in their school library. Their findings can be shared with the class at the beginning of a later lesson.

## **If time allows**

Have students begin a letter chain responding to letters written by their classmates.

If time allows, have students write an outline for an opera based on one of their historic events or inventions mentioned in their letter.

## **TEKS**

### **Social Studies**

#### **6<sup>th</sup> Grade**

##### **113.18. b. 16 A Culture**

The student understands that all societies have basic institutions in common even though the characteristics of these institutions may differ. The student is expected to: (A) identify institutions basic to all societies, including government, economic, educational, and religious institutions.

##### **113.18. b. 17 A,B Culture**

The student understands relationships that exist among world cultures. The student is expected to: (A) identify and describe how culture traits such as trade, travel, and war spread; (B) identify and describe factors that influence cultural change such as improved communication, transportation, and economic development.

##### **113.18. b. 21 A,B Social studies skills**

The student applies critical-thinking skills to organize and use information acquired through established research methodologies from a variety of valid sources, including electronic technology. The student is expected to: (A) differentiate between, locate, and use valid primary and secondary sources such as computer software; interviews; biographies; oral, print, and visual material; and artifacts to acquire information about various world cultures; (B) analyze information by sequencing, categorizing, identifying cause-and-effect relationships, comparing, contrasting, finding the main idea, summarizing, making generalizations and predictions, and drawing inferences and conclusions.

#### **7<sup>th</sup> Grade**

##### **113.19 b. 21 A Social studies skills**

The student applies critical-thinking skills to organize and use information acquired through established research methodologies from a variety of valid sources, including electronic technology. The student is expected to: (A) differentiate between, locate, and use valid primary and secondary sources such as computer software, databases, media and news services, biographies, interviews, and artifacts to acquire information about Texas.

#### **8<sup>th</sup> Grade**

##### **113.20 b. 23 C Culture**

The student understands the relationships between and among people from various groups, including racial, ethnic, and religious groups, during the 17th, 18th, and 19th centuries. The student is expected to: (C) identify ways conflicts between people from various racial, ethnic, and religious groups were resolved.

##### **113.20 b. 24 A,B Culture**

The student understands the major reform movements of the 19th century. The student is expected to: (A) describe the historical development of the abolitionist movement; and (B) evaluate the impact of reform movements, including educational reform, temperance, the women's rights movement, prison reform, abolition, the labor reform movement, and care of the disabled.

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### 113.20 b. 29 A Social studies skills

The student applies critical-thinking skills to organize and use information acquired through established research methodologies from a variety of valid sources, including electronic technology. The student is expected to: (A) differentiate between, locate, and use valid primary and secondary sources such as computer software, databases, media and news services, biographies, interviews, and artifacts to acquire information about the United States.

### **United States History Studies Since 1877**

#### 113.41. c. 26 A,B,C Culture

The student understands how people from various groups contribute to our national identity. The student is expected to: (A) explain actions taken by people to expand economic opportunities and political rights, including those for racial, ethnic, and religious minorities as well as women, in American society; (B) discuss the Americanization movement to assimilate immigrants and American Indians into American culture; (C) explain how the contributions of people of various racial, ethnic, gender, and religious groups shape American culture

#### 113.41. c. 29 A,B,D Social studies skills

The student applies critical-thinking skills to organize and use information acquired from a variety of valid sources, including electronic technology. The student is expected to: (A) use a variety of both primary and secondary valid sources to acquire information and to analyze and answer historical questions; (B) analyze information by sequencing, categorizing, identifying cause-and-effect relationships, comparing and contrasting, finding the main idea, summarizing, making generalizations, making predictions, drawing inferences, and drawing conclusions; (D) use the process of historical inquiry to research, interpret, and use multiple types of sources of evidence

### **World History Studies**

#### 113.42. c. 25 A,B Culture

The student understands how the development of ideas has influenced institutions and societies. The student is expected to: (A) summarize the fundamental ideas and institutions of Eastern civilizations that originated in China and India; (B) summarize the fundamental ideas and institutions of Western civilizations that originated in Greece and Rome.

#### 113.42. c. 29 F Social studies skills

The student applies critical-thinking skills to organize and use information acquired from a variety of valid sources, including electronic technology. The student is expected to: (F) analyze information by sequencing, categorizing, identifying cause-and-effect relationships, comparing, contrasting, finding the main idea, summarizing, making generalizations and predictions, drawing inferences and conclusions, and developing connections between historical events over time.

**Correlates:** Language Arts, Drama

**Gardner's Intelligences:** Verbal-Linguistic, Logical/Mathematical, Intrapersonal

**Bloom's Taxonomy:** Knowledge, Comprehension, Application, Synthesis, Evaluation (1956)

Remember, Understand, Apply, Evaluate, Create (2001)

### **Sources**

Accessed on 12/10/2015 <http://www.britannica.com/biography/Henry-James-American-writer>

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# *The Turn of the Screw*

## Synopsis

*Setting: Bly, an English country-house*

### PROLOGUE

The Prologue introduces ‘a curious story, written in faded ink’, the personal account of a young governess, sent to instruct a boy and a girl in the country, long ago...

### ACT ONE

On her journey to Bly, the Governess ponders her position’s uncertainties: the orphaned children, the old housekeeper, and her instructions not to contact her charges’ only relative.

The children – Miles and Flora – together with the housekeeper, Mrs. Grose, welcome the Governess; Mrs. Grose assures her they are clever and good. The Governess feels at home. When she receives a letter from Miles’s school dismissing him as ‘an injury to his friends’, Mrs. Grose’s protestations and the sight of the children playing reassure her; she decides to ignore it.

Enjoying a warm summer evening in the grounds, the Governess sees a figure on the tower whom she at first imagines to be the children’s relative. But it is not. She suspects it may be a madman or intruder. As the children are playing indoors, the Governess sees the man again, gazing in at the window. Mrs. Grose identifies him as Quint, the master’s former valet and Miles’s companion, who ‘made free’ with the Governess’s predecessor, Miss Jessel. Both are now dead. Horror-struck, the Governess fears that he has come back for Miles, and swears to protect the children. Mrs. Grose offers her support.

During the children’s lesson, Miles sings a strange song; he asks the Governess if she likes it. Sitting by the lake with Flora, the Governess sees her staring at Miss Jessel, who has appeared on the other side. Sending Flora away, the Governess believes that both children are lost.

At night in the garden, Quint calls to Miles, and Miss Jessel to Flora. The Governess comes upon them as the ghosts disappear, and asks Miles what he is doing. ‘You see, I am bad,’ he answers.

### ACT TWO

Quint and Jessel converse, she accusing him of betrayal, he speaking of the friend he seeks. The Governess admits that she is lost in a labyrinth.

In the churchyard, the children emulate choirboys. The Governess tells Mrs. Grose that they are complicit with Quint and Jessel. She has a disconcerting conversation with Miles and thinks he is challenging her to act. In the schoolroom, the Governess finds Miss Jessel, who says to her that she cannot rest. She writes a letter to her employer telling him what has occurred.

In Miles’s bedroom, she tells him that she has written to his guardian. Quint calls to him. The candle goes out; Miles says that it was he who extinguished it. Quint’s voice is heard encouraging Miles to retrieve the letter. He complies.

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During Miles's piano practice, the Governess realizes that Flora has slipped away – to meet, she suspects, Miss Jessel. She and Mrs. Grose go in search of her.

At the lake, the Governess accuses Flora of seeing Miss Jessel, who remains invisible to Mrs. Grose. Flora denies it, and Mrs. Grose leads her away. The Governess fears she has lost the housekeeper's support.

After a horrendous night with Flora, Mrs. Grose prepares to remove her; she also informs the Governess that Miles has stolen the letter.

The Governess confronts Miles. Quint – at first unseen, then visible – warns him to remain silent. She forces Miles to name who made him take the letter. Miles blurts out 'Peter Quint, you devil!' collapsing in the Governess's arms. Realizing he is dead, she sings the strange song he once sang to her.

Synopsis Courtesy of © Glyndebourne Productions Ltd

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## *The Turn of the Screw*

# Our Author, Henry James

Henry James, (born April 15, 1843, New York, New York, U.S.—died February 28, 1916, London, England), American novelist and, as a naturalized English citizen from 1915, a great figure in the transatlantic culture. His fundamental theme was the innocence and exuberance of the New World in clash with the corruption and wisdom of the Old, as illustrated in such works as *Daisy Miller* (1879), *The Portrait of a Lady* (1881), *The Bostonians* (1886), and *The Ambassadors* (1903).

### Early life and works

Henry James was named for his father, a prominent social theorist and lecturer, and was the younger brother of the pragmatist philosopher William James. The young Henry was a shy, book-addicted boy who assumed the role of quiet observer beside his active elder brother. They were taken abroad as infants, were schooled by tutors and governesses, and spent their preadolescent years in Manhattan. Returned to Geneva, Paris, and London during their teens, the James children acquired languages and an awareness of Europe vouchsafed to few Americans in their times. On the eve of the American Civil War, the James family settled at Newport, Rhode Island, and there, and later in Boston, Henry came to know New England intimately. When he was 19 years of age, he enrolled at the Harvard Law School, but he devoted his study time to reading Charles Augustin Sainte-Beuve, Honoré de Balzac, and Nathaniel Hawthorne. His first story appeared anonymously two years later in the *New York Continental Monthly* and his first book reviews in the *North American Review*. When William Dean Howells became editor of *The Atlantic Monthly*, James found in him a friend and mentor who published him regularly. Between them, James and Howells inaugurated the era of American “realism.”

By his mid-20s James was regarded as one of the most skillful writers of short stories in America. Critics, however, deplored his tendency to write of the life of the mind, rather than of action. The stories of these early years show the leisurely existence of the well-to-do at Newport and Saratoga. James’s apprenticeship was thorough. He wrote stories, reviews, and articles for almost a decade before he attempted a full-length novel. There had to be also the traditional “grand tour,” and James went abroad for his first adult encounter with Europe in 1869. His year’s wandering in England, France, and Italy set the stage for a lifetime of travel in those countries. James never married. By nature he was friendly and even gregarious, but, while he was an active observer and participant in society, he tended, until late middle age, to be “distant” in his relations with people and was careful to avoid “involvement.”

### Career—first phase

Recognizing the appeal of Europe, given his cosmopolitan upbringing, James made a deliberate effort to discover whether he could live and work in the United States. Two years in Boston, two years in Europe, mainly in Rome, and a winter of unremitting hackwork in New York City convinced him that he could write better and live more cheaply abroad. Thus began his long expatriation—heralded by publication in 1875 of the novel *Roderick Hudson*, the story of an American sculptor’s struggle by the banks of the Tiber between his art and his passions; *Transatlantic Sketches*, his first collection of travel writings; and a collection of tales. With these

three substantial books, he inaugurated a career that saw about 100 volumes through the press during the next 40 years.

During 1875–76 James lived in Paris, writing literary and topical letters for the *New York Tribune* and working on his novel *The American* (1877), the story of a self-made American millionaire whose guileless and forthright character contrasts with that of the arrogant and cunning family of French aristocrats whose daughter he

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unsuccessfully attempts to marry. In Paris James sought out the Russian novelist Ivan Turgenev, whose work appealed to him, and through Turgenev was brought into Gustave Flaubert's coterie, where he got to know Edmond de Goncourt, Émile Zola, Alphonse Daudet, and Guy de Maupassant. From Turgenev he received confirmation of his own view that a novelist need not worry about "story" and that, in focusing on character, he would arrive at the life experience of his protagonist.

Much as he liked France, James felt that he would be an eternal outsider there, and late in 1876 he crossed to London. There, in small rooms in Bolton Street off Piccadilly, he wrote the major fiction of his middle years. In 1878 he achieved international renown with his story of an American flirt in Rome, *Daisy Miller*, and further advanced his reputation with *The Europeans* that same year. In England he was promptly taken up by the leading Victorians and became a regular at Lord Houghton's breakfasts, where he consorted with Alfred Tennyson, William Gladstone, Robert Browning, and others. A great social lion, James dined out 140 times during 1878 and 1879 and visited in many of the great Victorian houses and country seats. He was elected to London clubs, published his stories simultaneously in English and American periodicals, and mingled with George Meredith, Robert Louis Stevenson, Edmund Gosse, and other writers, thus establishing himself as a significant figure in Anglo-American literary and artistic relations.

James's reputation was founded on his versatile studies of "the American girl." In a series of witty tales, he pictured the "self-made" young woman, the bold and brash American innocent who insists upon American standards in European society. James ended this first phase of his career by producing his masterpiece, *The Portrait of a Lady* (1881), a study of a young woman from Albany who brings to Europe her narrow provincialism and pretensions but also her sense of her own sovereignty, her "free spirit," her refusal to be treated, in the Victorian world, merely as a marriageable object. As a picture of Americans moving in the expatriate society of England and of Italy, this novel has no equal in the history of modern fiction. It is a remarkable study of a band of egotists while at the same time offering a shrewd appraisal of the American character. James's understanding of power in personal relations was profound, as evinced in *Washington Square* (1881), the story of a young American heroine whose hopes for love and marriage are thwarted by her father's callous rejection of a somewhat opportunistic suitor.

### **Career—middle phase**

In the 1880s James wrote two novels dealing with social reformers and revolutionaries, *The Bostonians* (1886) and *The Princess Casamassima* (1886). In the novel of Boston life, James analyzed the struggle between conservative masculinity embodied in a Southerner living in the North and an embittered man-hating suffragist. *The Bostonians* remains the fullest and most-rounded American social novel of its time in its study of cranks, faddists, and "do-gooders." In

*The Princess Casamassima* James exploited the anarchist violence of the decade and depicted the struggle of a man who toys with revolution and is destroyed by it. These novels were followed by *The Tragic Muse* (1890), in which James projected a study of the London and Paris art studios and the stage, the conflict between art and "the world."

The latter novel raised the curtain on his own "dramatic years," 1890–95, during which he tried to win success writing for the stage. His dramatization of *The American* in 1891 was a modest success, but an original play, *Guy Domville*, produced in 1895, was a failure, and James was booed at the end of the first performance. Crushed and feeling that he had lost his public, he spent several years seeking to adapt his dramatic experience to his fiction. The result was a complete change in his storytelling methods. In *The Spoils of Poynton* (1897), *What Maisie Knew* (1897), *The Turn of the Screw* and *In the Cage* (1898), and *The Awkward Age* (1899), James began to use the methods of alternating "picture" and dramatic scene, close adherence to a given angle of vision, a withholding of information from the reader, making available to him only that which the characters

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see. The subjects of this period are the developing consciousness and moral education of children—in reality James’s old international theme of innocence in a corrupting world, transferred to the English setting.

### **Career—final phase**

The experiments of this “transition” phase led James to the writing of three grandiose novels at the beginning of the new century, which represent his final—his “major”—phase, as it has been called. In these novels James pointed the way for the 20th-century novel. He had begun as a realist who describes minutely his crowded stage. He ended by leaving his stage comparatively bare, and showing a small group of characters in a tense situation, with a retrospective working out, through multiple angles of vision, of their drama. In addition to these technical devices he resorted to an increasingly allusive prose style, which became dense and charged with symbolic imagery. His late “manner” derived in part from his dictating directly to a typist and in part from his unremitting search for ways of projecting subjective experience in a flexible prose.

The first of the three novels was *The Ambassadors* (1903). This is a high comedy of manners, of a middle-aged American who goes to Paris to bring back to a Massachusetts industrial town a wealthy young man who, in the view of his affluent family, has lingered too long abroad. The “ambassador” in the end is captivated by civilized Parisian life. The novel is a study in the growth of perception and awareness in the elderly hero, and it balances the relaxed moral standards of the European continent against the parochial rigidities of New England. The second of this series of novels was *The Wings of the Dove*, published in 1902, before *The Ambassadors*, although written after it. This novel, dealing with a melodramatic subject of great pathos, that of an heiress doomed by illness to die, avoids its cliché subject by focusing upon the characters surrounding the unfortunate young woman. They intrigue to inherit her millions. Told in this way, and set in London and Venice, it becomes a powerful study of well-intentioned humans who, with dignity and reason, are at the same time also birds of prey. In its shifting points of view and avoidance of scenes that would end in melodrama, *The Wings of the Dove* demonstrated the mastery with which James could take a tawdry subject and invest it with grandeur. His final novel was *The Golden Bowl* (1904), a study of adultery, with four principal

characters. The first part of the story is seen through the eyes of the aristocratic husband and the second through the developing awareness of the wife.

While many of James’s short stories were potboilers written for the current magazines, he achieved high mastery in the ghostly form, notably in *The Turn of the Screw* (1898), and in such remarkable narratives as “*The Aspern Papers*” (1888) and “*The Beast in the Jungle*” (1903)—his prophetic picture of dissociated 20th-century man lost in an urban agglomeration. As a critic, James tended to explore the character and personality of writers as revealed in their creations; his essays are a brilliant series of studies, moral portraits, of the most famous novelists of his century, from Balzac to the Edwardian realists. His travel writings, *English Hours* (1905), *Italian Hours* (1909), and *A Little Tour in France* (1884), portray the backgrounds James used for his fictions.

In his later years, James lived in retirement in an 18th-century house at Rye in Sussex, though on completion of *The Golden Bowl* he revisited the United States in 1904–05. James had lived abroad for 20 years, and in the interval America had become a great industrial and political power. His observation of the land and its people led him to write, on his return to England, a poetic volume of rediscovery and discovery, *The American Scene* (1907), prophetic in its vision of urban doom, spoliation, and pollution of resources and filled with misgivings over the anomalies of a “melting pot” civilization. The materialism of American life deeply troubled James, and on his return to England he set to work to shore up his own writings, and his own career, against this ephemeral world. He devoted three years to rewriting and revising his principal novels and tales for the highly selective “New York Edition,” published in 24 volumes. For this edition James wrote 18 significant prefaces, which contain both reminiscence and exposition of his theories of fiction.

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Throwing his moral weight into Britain's struggle in World War I, James became a British subject in 1915 and received the Order of Merit (O.M.) from King George V.

### **Assessment**

Henry James's career was one of the longest and most productive—and most influential—in American letters. A master of prose fiction from the first, he practiced it as a fertile innovator, enlarged the form, and placed upon it the stamp of a highly individual method and style. He wrote for 51 years—20 novels, 112 tales, 12 plays, several volumes of travel and criticism, and a great deal of literary journalism. He recognized and helped to fashion the myth of the American abroad and incorporated this myth in the “international novel,” of which he was the acknowledged master. His fundamental theme was that of an innocent, exuberant, and democratic America confronting the worldly wisdom and corruption of Europe's older, aristocratic culture. In both his light comedies and his tragedies, James's sense of the human scene was sure and vivid, and, in spite of the mannerisms of his later style, he was one of the great prose writers and stylists of his century.

James's public remained limited during his lifetime, but, after a revival of interest in his work during the 1940s and '50s, he reached an ever-widening audience. His works were translated in many countries, and he was recognized in the late 20th century as one of the subtlest craftsmen who ever practiced the art of the novel. His rendering of the inner life of his characters made him a forerunner of the “stream-of-consciousness” movement in the 20th century.

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## *The Turn of the Screw*

# Social Studies Activity

Think about what life was like in the mid 1800's. What were some of the major events taking place in the world, in the US, and in Texas at that time? What events had already happened or were developing? Who were the celebrities and famous persons at that time? How would this information affect the Governess living in an old English Country House during that time? Imagine that you are a relative or close friend of the Governess who is now caring for the two children. Draft a letter to her telling about recent events and inventions she should consider during her trips into town. You may even provide advice or support for her new job as a caregiver.

Research the time period to gather information about events and inventions. You may choose any location in the world as your home such as Egypt, the U.S., an island in the Pacific, or China. Be sure to mention at least 2 different events and exciting inventions that are taking place at the time of your letter. You may need to do a little research about the original story of *The Turn of the Screw* and author, Henry James, to develop a more detailed letter.

### Your Letter

Your drafted letter to your relative must contain the following:

- Date and location
- Greetings
- Mention of your environment and things happening around you
- Mention of a current event in the world
- Mention of a current event in the United States or Texas
- Mention of a new invention or famous person
- Conclusion
- Signature

Complete the activity worksheet to organize your research for your letter.

1. What date will you choose? What is your location when the letter is written?
2. What are some of the major things happening in the world during this time?
  - a. How do you feel about this event?
3. What are some of the major things happening in the United States or Texas at this time?
  - a. How do you feel about this event?
4. What is a newly developed invention? Or an invention that is still receiving a patent?
  - a. How do you feel about this invention? What do you hope will happen?
5. Who is someone you would like to meet and why?

All of this information can be as brief or as detailed as your teacher requests. The information in your letter does not have to be based on exact communication and travel circumstances of your chosen period.

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

*The Turn of the Screw*

**Activity Worksheet: The World through Letters**

1. What is the date of your letter? What is your location when the letter is written? Why did you choose this location?

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2. List a few major or minor world events that took place during that time. How do you feel about the events?

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3. List a few major or minor U.S. and/or Texas events that took place at that time. How do you feel about the events?

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4. Briefly tell about a new invention or an enhancement to a current invention of early or mid-19<sup>th</sup> century. What do you hope will be accomplished through this invention?

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5. Who is someone you would like to meet from this time period? Why? Do you imagine that you have already met this person?

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Use the answers to the above questions to draft your letter to the Governess. Be sure to write the letter from the point of view of a friend or relative. Your status and occupation can be authentic or fictional.

**Bonus:** Handwrite your letter to the Governess.

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*The Turn of the Screw*  
**Letter Example**

Date

To my dearest friend,

I am thrilled to hear that you have accepted the position of a caregiver. It is an honest living. You must do your very best to ensure the children are shining examples. Please tell me more about them when next you get the chance. I do hope you receive this letter in lifted spirits.

Have you heard of **(Inventor)**'s new invention. It is said that many will find it awfully pleasant. I hope to that you will test it upon your next venture into the town. I await your opinion of it.

The shores of **(location)** hold as much interest as it does beauty. I am learning much here and hope to move the world forward someday.

Just as so, we have quite a time on our hands now as the **(current event)** has just begun. I hope to meet **(person)** in the aftermath if at all possible. It would surely be a meeting I shall never forget.

I await your next letter with great anticipation, dear friend. For they are a pleasant reprise of my days. I long to hear more of the beautiful grounds of the estate. How enchanting. Please give my love to the children.

Your ever loving friend,

**(Name)**