

Welcome to A Level Literature!

Bridging Work Year 11 into Year 12

As part of your bridging work, you will be completing introductory activities that will help you make the successful leap from GCSE to A level Literature study.

After finishing these introductory tasks, you will complete a range of activities on the Gothic genre. As part of the OCR A Level Literature course you will be studying the Gothic genre including : 'The Bloody Chamber and Other Stories' by Angela Carter and 'Frankenstein' by Mary Shelley plus a range of other exciting Gothic texts/extracts from 'Dracula' by Bram Stoker to modern texts such as 'The Essex Serpent' by Sarah Perry.

<u>Section</u>	<u>Schedule for Completion</u>	<u>Completed?</u>
Section A	Monday 8th June	
Section B	Ongoing - Mon 20th July	
Section C	Monday 15 th June	
Section D (a)	Monday 22 nd June	
Section D (b)	Monday 6 th July	
Section D (c) Optional	Ongoing - Sept 2020	

SECTION A

Introductory activities

1. LET A POEM BREW OVER TIME

Allow a response to a poem to develop over time, widen your reading, develop independence

Browse the five websites below and choose a poem that appeals to you:

Poetry Foundation

<https://www.poetryfoundation.org/>

The Saturday Poem

<https://www.theguardian.com/books/series/saturdaypoem>

National Poetry Library

<https://www.nationalpoetrylibrary.org.uk/online-poetry>

Poem Hunter

<https://www.poemhunter.com/>

Poetry by Heart

<https://www.poetrybyheart.org.uk/>

Read your chosen poem once and then put it to one side. Over the next three days spend 10 minutes each day re-reading your chosen poem and jotting down your response/anything that occurs to you - please do this in 3 different coloured pens. You might note what you like or dislike, any questions it may raise or things you do not understand. On the final day read over the poem again and all the notes you have made. Then record a voice message reading the poem followed by an explanation of how your response to it changed and developed over the previous days. You will share/submit your recording, poem and notes with your English teacher in September.

2. PLAYING WITH A TEXT

Find out what you can about a text by transforming it; encouraging creative engagement with a text.

2a) Using the poem you have been working on, copy and paste the poem into a word document or type it up. Make a copy of it so it looks like one continuous piece of prose/writing (as if it has come from a novel).

Next insert your own line breaks and try reading out this 'new' version. Try this a few more times to see what new effects you can create. Choose the one you think is most creative to share with school and then record it to share with your English teacher in September.

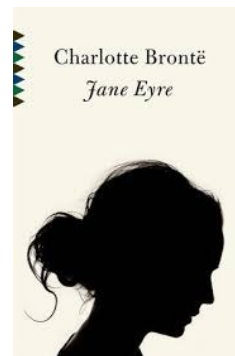
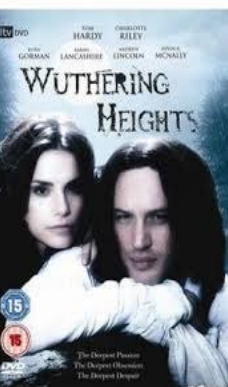
Extension - if you have enjoyed this activity you could now read this article:
Learning the Poetic Line

<https://www.poetryfoundation.org/articles/70144/learning-the-poetic-line>

2b) Transformation from Prose to Drama

Take a short extract from a novel you know really well such as 'Dr Jekyll and Mr Hyde' and transform it into the layout of a play (you could check the layout of a drama by taking another look at how 'An Inspector Calls'/'Macbeth' looks on the page).

Once you have completed this task, make notes on what changes you had to make; what was gained and what has been lost in this transformation?



SECTION B

Introductory Activities Continued

3. LISTEN TO LITERATURE

Enjoy listening to a new novel

The audio books below are available to listen to free of charge:

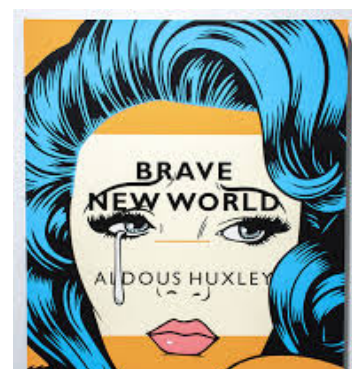
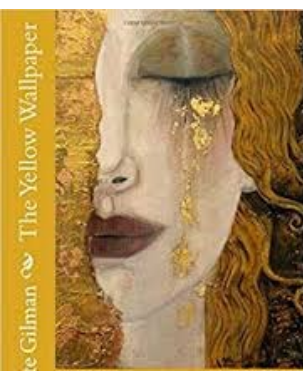
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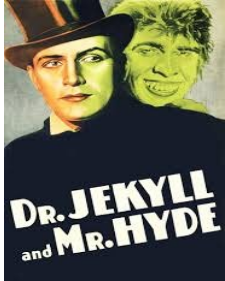
These texts will contribute to your wider understanding of literature.

- Listen to the opening 5 mins of each of the texts and decide which one attracts your interest the most. Write down a short paragraph explaining your choice.
- Listen to your choice of audio book
- Write a review that you will share with your English teacher. Focus on the big picture - what the story is, what it is about (underlying themes and ideas), anything that seems particularly interesting about the way it is written. Read your review over and see if you can reduce it to 150 words while still getting your main points across. You will be expected to submit/share both the longer and shorter versions of your review in September.

The audio books:

- Jane Eyre
- Pride and Prejudice
- Brave New World
- My Antonia
- Ethan Frome
- The Picture of Dorian Gray
- The Age of Innocence
- Metamorphosis
- Wuthering Heights
- The Yellow Wallpaper
- The Jungle





SECTION C

The Gothic



As you watch Elly McCausland's short **Introduction to Gothic Literature Lecture 1**, please answer these questions. Most require brief answers, but please ensure you write in full sentences using key words from the questions which you will submit to your teacher in September.

<https://www.massolit.io/courses/gothic-literature/introduction-1a461b54-070f-49d1-9d5d-d91406dfbd37>

1. What does invoking the Gothic for many writers "tie into"?
2. How is the setting of Thornfield in 'Jane Eyre' described?
3. What question does McCausland ask about 'Wuthering Heights'?
4. What are the key Gothic themes in the Gothic that McCausland identifies?

Then watch Professor John McRae's longer Gothic lecture on **"Readership and Historical Context"** and answer these questions:

<https://www.massolit.io/courses/gothic-literature-8ff4d44e-36ed-4fda-8f6e-2fd53e961f8d/readership-and-historical-context>

1. What was the first Gothic novel?
2. Why did Walpole call his novel "A Gothic Story"?
3. What are the Houses of Parliament considered to be?
4. What often happens in key moments of progress?
5. Name two Gothic writers that followed Walpole.
6. How is 'Macbeth' a Gothic play?
7. Who read the first Gothic novels?
8. What happened to Cromwell's dead body?
9. What was society really scared of from the Restoration to the 20th Century?
10. What does the Gothic novel "shake to its core"?
11. What was hugely attractive? D_____
12. Who or what did most of the readership identify with?
- 13.
14. O_____.



SECTION D (a) Edgar Allan Poe



You will read Edgar Allan Poe's gothic short story '*The Tell-Tale Heart*', and his famous gothic poem *The Raven*. Please see attachments below.

1. First you must read the background material on Edgar Allan Poe (also attached below) and then summarise the most interesting aspects of his life in 5 bullet points.
 - When reading *The Tell-Tale Heart* and *The Raven* you might not understand all the vocabulary, which is perfectly fine, but then use a dictionary and make sure you write down these words and their meaning - we will check your understanding in your first lesson in Year 12.
 - Please answer all the questions below as fully as you can on A4 paper/word document. Some of them are basic comprehension requiring short answers, while others require more detailed analysis. You will need to submit this work to your English teacher in September

Section D (a)

The Tell-Tale Heart (1843)

Read the story below

1. Poe's story creates **suspense** (apprehension about what is going to happen - creating questions for the reader and we read on hoping to see them answered). What questions are raised for you as you read. Write at least 4 questions you would like to see answered as you read.
2. What sort of disease does the narrator claim to have?
3. What is the narrator's strongest sense and what does it allow him to do?
4. What started the narrator's "idea"?
5. What does the narrator decide must happen to the old man and why?
6. What argument does the narrator present as to why he is not insane?



7. What does the narrator do each day of the week around midnight?
8. What is the narrator unable to do and why?
9. What causes the narrator to finally jump on the old man?
10. Who comes to the old man's house to talk to the narrator?
11. Why does the narrator end up confessing to the crime?
12. The mood and atmosphere is quite typically Gothic. What is a typical Gothic atmosphere? How does Poe create this? Try to comment on language choices, sentence structure, punctuation, repetition, narrative voice etc. This requires at least one detailed paragraph (about 1/2 page).
13. It is likely that you studied either *Dr Jekyll and Mr Hyde* or *Jane Eyre* at GCSE, both of which make use of the Gothic. Can you make any links between Poe's story and these texts? Consider typical tropes/ideas such as madness, mood & atmosphere, setting, villains, extreme emotions, dark & repressed desires, secrets etc. Write at least one detailed paragraph ($\frac{1}{2}$ page).

Now watch this animated version of the story:

<https://www.youtube.com/watch?v=k7d7qVgNj8g>

14. What has this adaptation added to your understanding of the story?

Section D (b)

The Raven (1845)

1. You will need to do some research to answer this question: What is the significance of the raven in mythology and literature?
2. What are your 3 favourite lines or images from the poem. Explain why and learn them off by heart.
3. How is madness or insanity explored in the poem?



4. Edgar Allan Poe is famed as "**The Master of the Macabre**". Define what **macabre** means. Is this present in the poem? Provide evidence for your answer.
5. Another typical Gothic trope/concern is **the supernatural** - define this term and then write a detailed paragraph (1/2 page at least) explaining how far this term can be applied to *The Raven*. Provide blended/embedded evidence in your answer from across the whole poem.
6. Now watch this Simpson's version of the poem - it suggests how well-known and relevant *The Raven* is in contemporary society:
<https://www.youtube.com/watch?v=bLiXjaPqSyY>
7. How has the poem been adapted and what effect does it have on the audience?

Section D (c)

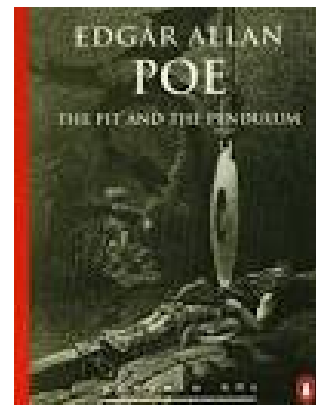
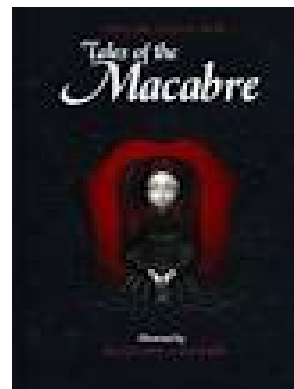
If you find that you enjoy Edgar Allan Poe's writing, you could then go on to read stories such as *The Fall of the House of Usher*, *The Pit and the Pendulum* or *The Premature Burial*. This is not compulsory.

If you have any questions, please contact:

Ms Halpin

thalpindiasant.310 @parkhighstanmore.org.uk

Notes, poem and story on next pages



Edgar Allan Poe Background Notes

What is a literary classic and why are these classic works important to the world?

A literary classic is a work of the highest excellence that has something important to say about life and/or the human condition and says it with great artistry. A classic, through its enduring presence, has withstood the test of time and is not bound by time, place, or customs. It speaks to us today as forcefully as it spoke to people one hundred or more years ago, and as forcefully as it will speak to people of future generations. For this reason, a classic is said to have universality.

Poe's stories and poems are remarkable, not only for an unusual anxiety about life, a preoccupation with loss, an all-consuming terror, and a unique perspective on death, but also for their rich mixture of beauty, the sensual, and the supernatural. Many readers wonder whether Poe's odd perspectives were the result of his unconventional lifestyle, but the debate over whether drugs or alcohol fueled his imagination and caused his death is inconclusive.

Most modern critics recognize the emotional difficulties that Poe experienced in his life, but they also doubt that binge drinking and opium use were the inspirations for his fascination with the macabre. It is just as likely that Poe's series of wrenching losses contributed to a lifelong struggle with depression. His mother and two other women who served as mother figures to him, died prematurely. His wife was ill for years before she succumbed to tuberculosis, and a fiancée rejected him.

It is obvious that an artist as sensitive as Poe would reflect this pain in his writings. In addition, it is well known that he revised his work painstakingly. The hours that Poe spent revising his work also belie any claim that his work was the product of something other than his own innate genius and craftsmanship.

Poet, storyteller, respected literary critic—Poe was and still remains one of the defining contributors to American literature. It is our hope that this collection will not only afford you the opportunity to revisit some of your favorite Poe writings, but also give you the chance to experience a side of his genius that, perhaps, you never knew existed.

Edgar Allan Poe was born in Boston, Massachusetts, on January 19, 1809. Both his mother, Elizabeth Arnold Poe, and his father, David Poe, Jr., were employed as actors in the Boston Theatre. After his father abandoned the family and his mother's death a year later, Poe was taken in by Mr. and Mrs. John Allan, but they never adopted him. While they lived in England, Poe and his stepfather began to argue fiercely and frequently. Mrs. Allan died, John remarried, and he and Poe became even further estranged.

In 1826, Poe began attending the University of Virginia, but was expelled later that year. He attended West Point for a short time; while there, he accumulated some gambling debts. John Allan would not help pay them and Poe left the Academy. He went to Boston in 1827 and, finding that he could not support himself, enlisted in the United States Army under the name Edgar A. Perry. After two years, he was released and moved to Baltimore, Maryland, where his maternal relatives lived. During this period, newspapers and literary magazines began to publish Poe's work. *Tamerlaine and Other Poems* appeared in 1827 and *Al Aaraaf* in 1829. His *Manuscript Found in a Bottle* won a literary contest in 1833. Three years later, however, his life would change drastically. In May of 1836, he

Background Notes Continued

married his 14-year-old cousin, Virginia Clemm, who convinced Poe to settle in Philadelphia, where he obtained regular employment as an editor. In 1844, Poe moved to New York City, taking a job as editor for another literary magazine, *The Evening Mirror*. His most famous and popular poem, *The Raven*, was published in this magazine; through this one poem, Poe finally achieved his well-deserved reputation as a great writer. In January of 1847, however, after a long illness, Virginia died of tuberculosis. Poe's grief, combined with the stress caused by years of caring for his invalid wife, caused him to collapse emotionally after her death; it is believed that this loss accelerated his drinking problem.

Yet two years later, in 1849, he moved back to Richmond and planned to wed Sarah Elmira Royster Shelton, a woman Poe had been engaged to marry earlier in life. (John Allan had forced Poe to abandon any thoughts of marrying her because of a lack of money.) Poe and Shelton, both now having lost a spouse, renewed their relationship. They would, however, not marry due to Poe's untimely death, the circumstances of which remain a mystery, even today.

He had left Richmond for Baltimore on September 27, 1849, and was found unconscious in a gutter there on October 3rd. Poe had collected approximately \$1,500 for subscriptions to his literary magazine, *The Stylus*, but no money was found with him, leading to the speculation that he might have been robbed. He was taken to a hospital where he regained consciousness a few times, but Poe was never coherent enough to explain what had happened to him. Edgar Allan Poe died on October 7, 1849.

One doctor reported to the newspapers that Poe died from a “congestion of the brain.” Poe was known to have a tendency toward binge drinking; this, along with the subject matter of his stories and poems, caused many contemporaries to speculate that alcohol or drugs played a role in his death, but the truth may never be known. Some modern critics speculate that he might have been an undiagnosed diabetic. Other theories include the possibility of a brain lesion. One historian theorizes that Poe was kidnapped, given alcohol, beaten, and forced to vote time and again for sheriff; this was called “cooping” and was a practice in Baltimore elections at the time. The possibility also exists that Poe encountered a spurned lover, who wounded him in the neck. What is certain, however, is that Edgar Allan Poe left behind an enduring legacy of work that will long outlive the circumstances of his death.

‘The Tell-Tale Heart’ is on the next page

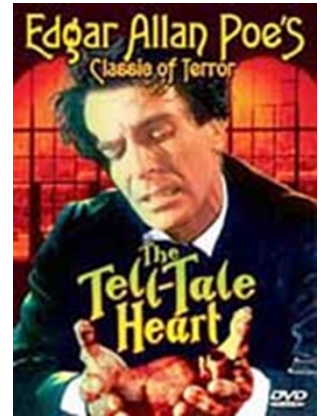
THE TELL-TALE HEART

Edgar Allan Poe

TRUE!—nervous—very, very dreadfully nervous I had been and am; but why *will* you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old



THE TELL-TALE HEART

man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I *felt* the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness (for the shutters were close fastened, through fear of robbers), and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "it is merely a cricket which has made a single chirp." Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. *All in vain*; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim. And it

was the mournful influence of the unperceived shadow that

THE TELL-TALE HEART

caused him to feel—although he neither saw nor heard—to *feel* the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye.

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And now have I not told you that what you mistake for madness is but over-acuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew *that* sound well too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror *must* have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed

my hand upon the heart and held it there many minutes.

THE TELL-TALE HEART

There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even *his*—could have detected anything wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled,—for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My *manner* had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—it continued and became more distinct: I talked more freely to

get rid of the feeling; but it continued and gained definitiveness—until, at length, I found that the noise was
THE TELL-TALE HEART

not within my ears.

No doubt I now grew *very* pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was *a low, dull, quick*

sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men—but the noise steadily increased. Oh God! what *could* I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—*louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they *knew!*—they were making a *mockery* of my horror!—this I thought, and this I think. But any thing was better than this agony! Any thing was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! louder! *louder!*—

“Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!”

END

(*The Raven* is on the next page)

The Raven

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door. “
‘Tis some visitor,” I muttered, “tapping at my chamber door—
Only this, and nothing more.”

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating, “
‘Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is, and nothing more.”

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”—here I opened wide the door;—
Darkness there, and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortals ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, “Lenore!”
This I whispered, and an echo murmured back the word, “Lenore!”—
Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice,
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment and this mystery explore;—
’Tis the wind and nothing more.”

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas just above my chamber door—
Perched, and sat, and nothing more.

(continued next page)

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore.
“Though thy crest be shorn and shaven, thou,” I said, “art sure no craven,
Ghastly grim and ancient raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night's Plutonian shore!”
Quoth the Raven, “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blest with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered, “other friends have flown before—
On the morrow he will leave me, as my hopes have flown before.”
Then the bird said, “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store,
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore—
Till the dirges of his Hope that melancholy burden bore,
Of ‘Never—nevermore’.”

But the Raven still beguiling my sad fancy into smiling,
Straight I wheeled a cushioned seat in front of bird and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamplight gloated o'er,
But whose velvet violet lining with the lamplight gloating o'er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
Swung by Seraphim whose footfalls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe, from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”
Quoth the Raven, “Nevermore.”

(Continued next page)

Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by horror haunted—tell me truly, I implore—
Is there—is there balm in Gilead?—tell me—tell me, I implore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore."

"Be that word our sign in parting, bird or fiend!" I shrieked, upstarting—
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamplight o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

END