

**William Shakespeare, *Richard III* (c.1591), act I scene 4 (l. 1-47)**

[*The scene takes place in the Tower of London where Clarence, who is King Edward and Richard of Gloucester's brother, is being detained upon the King's orders.*]

*Enter CLARENCE and KEEPER*

KEEPER

1 Why looks your Grace so heavily today?

CLARENCE

O, I have pass'd a miserable night,  
So full of fearful dreams, of ugly sights,  
That, as I am a Christian faithful man,  
5 I would not spend another such a night,  
Though 'twere to buy a world of happy days,  
So full of dismal terror was the time.

KEEPER

What was your dream, my lord? I pray you tell me.

CLARENCE

Methoughts that I had broken from the Tower,  
10 And was embark'd to cross to Burgundy;  
And, in my company, my brother Gloucester,  
Who from my cabin tempted me to walk  
Upon the hatches: thence we looked toward England,  
And cited up a thousand heavy times,  
15 During the wars of York and Lancaster,  
That had befall'n us. As we paced along  
Upon the giddy footing of the hatches,  
Methought that Gloucester stumbled, and in falling,  
Struck me (that thought to stay him) overboard,  
20 Into the tumbling billows of the main.  
O Lord! Methought what pain it was to drown!  
What dreadful noise of waters in mine ears!  
What sights of ugly death within mine eyes!  
Methoughts I saw a thousand fearful wrecks;  
25 Ten thousand men that fishes gnaw'd upon;  
Wedges of gold, great anchors, heaps of pearl,  
Inestimable stones, unvalued jewels,  
All scatter'd in the bottom of the sea:  
Some lay in dead men's skulls; and in the holes  
30 Where eyes did once inhabit, there were crept—  
As 'twere in scorn of eyes—reflecting gems,  
That woo'd the slimy bottom of the deep,  
And mock'd the dead bones that lay scatter'd by.

KEEPER

Had you such leisure in the time of death  
35 To gaze upon these secrets of the deep?

CLARENCE

Methought I had; and often did I strive  
To yield the ghost, but still the envious flood  
Stopp'd in my soul, and would not let it forth  
To find the empty, vast and wand'ring air;  
40 But smother'd it within my panting bulk,  
Which almost burst to belch it in the sea.

KEEPER

Awak'd you not in this sore agony?

CLARENCE

No, no; my dream was lengthen'd after life.  
O, then began the tempest to my soul:  
45 I pass'd, methought, the melancholy flood,  
With that sour ferryman which poets write of,  
Unto the kingdom of perpetual night.

**William Shakespeare, *A Midsummer Night's Dream* (c. 1595), act III, scene 1 (l.72-125)**

[The passage is set in the woods outside of Athens where a merry company of craftsmen have gathered at night to rehearse the play they wrote for Theseus and Hippolyta's wedding. The artisans' play is called "The most lamentable comedy, and most cruel death of Pyramus and Thisbe."]

*Enter Puck*

PUCK

What hempen homespuns<sup>1</sup> have we swaggering here, 72  
So near the cradle of the fairy queen?  
What, a play toward! I'll be an auditor;  
An actor too, perhaps, if I see cause. 75

QUINCE

Speak, Pyramus. Thisbe, stand forth.

BOTTOM [as Pyramus]

*Thisbe, the flowers of odious savours sweet,—*

QUINCE

"Odious"? "odorous"!

BOTTOM [as Pyramus]

*Odorous savours sweet,  
So hath thy breath, my dearest Thisbe dear.  
But hark, a voice: stay thou but here awhile,  
And by and by I will to thee appear.* 80

*Exit*

PUCK

A stranger Pyramus than e'er played here.

*Exit*

FLUTE

Must I speak now?

QUINCE

Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again. 85

FLUTE [as Thisbe]

*Most radiant Pyramus, most lily-white of hue,  
Of colour like the red rose on triumphant briar,  
Most brisky juvenal and eke most lovely Jew,  
As true as truest horse that yet would never tire,  
I'll meet thee, Pyramus, at Ninny's tomb.* 90

QUINCE

"Ninus' tomb," man. Why, you must not speak that yet. That you answer to Pyramus. You speak all your part at once, cues and all — Pyramus, enter! Your cue is past: it is, "never tire."

FLUTE [as Thisbe]

Oh! — *As true as truest horse, that yet would never tire.*

*Re-enter PUCK, and BOTTOM with an ass's head*

BOTTOM [as Pyramus]

*If I were fair, Thisbe, I were only thine.* 95

QUINCE

O monstrous! O strange! We are haunted. Pray, masters, fly, masters! Help!

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<sup>1</sup> Rustic peasants

*Exeunt QUINCE, SNUG, FLUTE, SNOUT, and STARVELING*

PUCK

I'll follow you, I'll lead you about a round,  
Through bog, through bush, through brake, through briar:  
Sometime a horse I'll be, sometime a hound,  
A hog, a headless bear, sometime a fire; 100  
And neigh, and bark, and grunt, and roar, and burn,  
Like horse, hound, hog, bear, fire, at every turn.

*Exit*

BOTTOM

Why do they run away? This is a knavery of them to make me afeard.

*Re-enter SNOUT*

SNOUT

O Bottom, thou art changed! What do I see on thee?

BOTTOM

What do you see? You see an ass-head of your own, do you? 105

*Exit SNOUT, Re-enter QUINCE*

QUINCE

Bless thee, Bottom, bless thee! Thou art translated.

*Exit*

BOTTOM

I see their knavery: this is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid.

*The ousel cock so black of hue,* 110  
*With orange-tawny bill,*  
*The throstle with his note so true,*  
*The wren with little quill —*

TITANIA [Awaking]

What angel wakes me from my flowery bed?

BOTTOM [Sings]

*The finch, the sparrow and the lark,* 115  
*The plainsong cuckoo grey,*  
*Whose note full many a man doth mark,*  
*And dares not answer, nay —*

for, indeed, who would set his wit to so foolish a bird? Who would give a bird the lie, though he cry "cuckoo" never so? 120

TITANIA

I pray thee, gentle mortal, sing again:  
Mine ear is much enamour'd of thy note;  
So is mine eye enthralled to thy shape;  
And thy fair virtue's force perforce doth move me  
On the first view to say, to swear, I love thee. 125

**Oscar Wilde, *The Importance of Being Earnest*, 1895, act III.**

**Algernon Moncrieff.** I am engaged to be married to Cecily, Aunt Augusta.

**Lady Bracknell.** I beg your pardon?

**Cecily Cardew.** Mr. Moncrieff and I are engaged to be married, Lady Bracknell.

**Lady Bracknell.** [With a shiver, crossing to the sofa and sitting down.] I do not know whether there is anything peculiarly exciting in the air of this particular part of Hertfordshire, but the number of engagements that go on seems to me considerably above the proper average that statistics have laid down for our guidance. I think some preliminary inquiry on my part would not be out of place. Mr. Worthing, is Miss Cardew at all connected with any of the larger railway stations in London? I merely desire information. Until yesterday I had no idea that there were any families or persons whose origin was a Terminus. [Jack looks perfectly furious, but restrains himself.]

**Jack Worthing.** [In a clear, cold voice.] Miss Cardew is the grand-daughter of the late Mr. Thomas Cardew of 149 Belgrave Square, S.W.; Gervase Park, Dorking, Surrey; and the Sporran, Fifeshire, N.B.

**Lady Bracknell.** That sounds not unsatisfactory. Three addresses always inspire confidence, even in tradesmen. But what proof have I of their authenticity?

**Jack.** I have carefully preserved the Court Guides of the period. They are open to your inspection, Lady Bracknell.

**Lady Bracknell.** [Grimly] I have known strange errors in that publication.

**Jack.** Miss Cardew's family solicitors are Messrs. Markby, Markby, and Markby.

**Lady Bracknell.** Markby, Markby, and Markby? A firm of the very highest position in their profession. Indeed I am told that one of the Mr. Markby's is occasionally to be seen at dinner parties. So far I am satisfied.

**Jack.** [Very irritably.] How extremely kind of you, Lady Bracknell I have also in my possession, you will be pleased to hear, certificates of Miss Cardew's birth, baptism, whooping cough, registration, vaccination, confirmation, and the measles; both the German and the English variety.

**Lady Bracknell.** Ah! A life crowded with incident, I see; though perhaps somewhat too exciting for a young girl. I am not myself in favour of premature experiences. [Rises, looks at her watch.] Gwendolen! the time approaches for our departure. We have not a moment to lose. As a matter of form, Mr. Worthing, I had better ask you if Miss Cardew has any little fortune?

**Jack.** Oh! about a hundred and thirty thousand pounds in the Funds. That is all. Goodbye, Lady Bracknell. So pleased to have seen you.

**Lady Bracknell.** [Sitting down again.] A moment, Mr. Worthing. A hundred and thirty thousand pounds! And in the Funds! Miss Cardew seems to me a most attractive young lady, now that I look at her. Few girls of the present day have any really solid qualities, any of the qualities that last, and improve with time. We live, I regret to say, in an age of surfaces. [To Cecily.] Come over here, dear. [Cecily goes across.] Pretty child! your dress is sadly simple, and your hair seems almost as Nature might have left it. But we can soon alter all that. A thoroughly experienced French maid produces a really marvellous result in a very brief space of time. I remember recommending one to young Lady Lancing, and after three months her own husband did not know her.

**Jack.** And after six months nobody knew her.

**Lady Bracknell.** [Glares at Jack for a few moments. Then bends, with a practised smile, to Cecily.] Kindly turn round, sweet child. [Cecily turns completely round.] No, the side view is what I want. [Cecily presents her profile.] Yes, quite as I expected. There are distinct social possibilities in your profile. The two weak points in our age are its want of principle and its want of profile. The chin a little higher, dear. Style largely depends on the way the chin is worn. They are worn very high, just at present. Algernon!

**Algernon.** Yes, Aunt Augusta!

**Lady Bracknell.** There are distinct social possibilities in Miss Cardew's profile.

**Algernon.** Cecily is the sweetest, dearest, prettiest girl in the whole world. And I don't care twopence about social

possibilities.

**Lady Bracknell.** Never speak disrespectfully of Society, Algernon. Only people who can't get into it do that. [To Cecily.] Dear child, of course you know that Algernon has nothing but his debts to depend upon. But I do not approve of mercenary marriages. When I married Lord Bracknell I had no fortune of any kind. But I never dreamed for a moment of allowing that to stand in my way. Well, I suppose I must give my consent.

**Algernon.** Thank you, Aunt Augusta.

**Lady Bracknell.** Cecily, you may kiss me!

**Cecily.** [Kisses her.] Thank you, Lady Bracknell.

**Lady Bracknell.** You may also address me as Aunt Augusta for the future.

**Cecily.** Thank you, Aunt Augusta.

**Lady Bracknell.** The marriage, I think, had better take place quite soon.

**Algernon.** Thank you, Aunt Augusta.

**Cecily.** Thank you, Aunt Augusta.

**Lady Bracknell.** To speak frankly, I am not in favour of long engagements. They give people the opportunity of finding out each other's character before marriage, which I think is never advisable.

**Jack.** I beg your pardon for interrupting you, Lady Bracknell, but this engagement is quite out of the question. I am Miss Cardew's guardian, and she cannot marry without my consent until she comes of age. That consent I absolutely decline to give.

**Lady Bracknell.** Upon what grounds may I ask? Algernon is an extremely, I may almost say an ostentatiously, eligible young man. He has nothing, but he looks everything. What more can one desire?

**Jack.** It pains me very much to have to speak frankly to you, Lady Bracknell, about your nephew, but the fact is that I do not approve at all of his moral character. I suspect him of being untruthful.

[Algernon and Cecily look at him in indignant amazement.]

**Lady Bracknell.** Untruthful! My nephew Algernon? Impossible! He is an Oxonian<sup>2</sup>.

**Jack.** I fear there can be no possible doubt about the matter. This afternoon during my temporary absence in London on an important question of romance, he obtained admission to my house by means of the false pretence of being my brother. Under an assumed name he drank, I've just been informed by my butler, an entire pint bottle of my Perrier-Jouet, Brut, '89; a wine I was specially reserving for myself. Continuing his disgraceful deception, he succeeded in the course of the afternoon in alienating the affections of my only ward. He subsequently stayed to tea, and devoured every single muffin. And what makes his conduct all the more heartless is, that he was perfectly well aware from the first that I have no brother, that I never had a brother, and that I don't intend to have a brother, not even of any kind. I distinctly told him so myself yesterday afternoon.

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<sup>2</sup> A member of the University of Oxford

Bison Crossing Near Mt. Rushmore

There is our herd of cars stopped,  
staring respectfully at the line of bison crossing.

One big-fronted bull nudges his cow into a run.  
She and her calf are first to cross.

In swift dignity the dark-coated caravan sweeps through  
the gap our cars leave in the two-way stall  
on the road to the Presidents.

The polygamous bulls guarding their families from the rear,  
the honey-brown calves trotting head-to-hip  
by their mothers—who are lean and muscled as bulls,  
with chin tassels and curved horns—  
all leap the road like a river, and run.

The strong and somber remnant of western freedom  
disappears into the rough grass of the draw,  
around the point of the mountain.

The bison, orderly, disciplined by the prophet-faced,  
heavy-headed fathers, threading the pass  
of our awestruck stationwagons, Airstreams and trailers,  
if in dread of us give no sign,  
go where their leaders twine them, over the prairie.

And we keep to our line,  
staring, stirring, revving idling motors, moving  
each behind the other, herdlike, where the highway leads.

From *Nature : Poems Old and New*, 1994 by May Swenson (1912 -1989)

## Novel / US/ 19<sup>th</sup> c

### CHAPTER I : In Which the Reader Is Introduced to a Man of Humanity

Late in the afternoon of a chilly day in February, two gentlemen were sitting alone over their wine, in a well-furnished dining parlor, in the town of P——, in Kentucky. There were no servants present, and the gentlemen, with chairs closely approaching, seemed to be discussing some subject with great earnestness.

For convenience sake, we have said, hitherto, two *gentlemen*. One of the parties, however, when critically examined, did not seem, strictly speaking, to come under the species. He was a short, thick-set man, with coarse, commonplace features, and that swaggering air of pretension which marks a low man who is trying to elbow his way upward in the world. He was much over-dressed, in a gaudy vest of many colors, a blue neckerchief, bedropped gayly with yellow spots, and arranged with a flaunting tie, quite in keeping with the general air of the man. His hands, large and coarse, were plentifully bedecked with rings; and he wore a heavy gold watch-chain, with a bundle of seals of portentous size, and a great variety of colors, attached to it,—which, in the ardor of conversation, he was in the habit of flourishing and jingling with evident satisfaction. His conversation was in free and easy defiance of Murray's Grammar, and was garnished at convenient intervals with various profane expressions, which not even the desire to be graphic in our account shall induce us to transcribe.

His companion, Mr. Shelby, had the appearance of a gentleman; and the arrangements of the house, and the general air of the housekeeping, indicated easy, and even opulent circumstances. As we before stated, the two were in the midst of an earnest conversation.

"That is the way I should arrange the matter," said Mr. Shelby.

"I can't make trade that way—I positively can't, Mr. Shelby," said the other, holding up a glass of wine between his eye and the light.

"Why, the fact is, Haley, Tom is an uncommon fellow; he is certainly worth that sum anywhere,—steady, honest, capable, manages my whole farm like a clock."

"You mean honest, as niggers go," said Haley, helping himself to a glass of brandy.

"No; I mean, really, Tom is a good, steady, sensible, pious fellow. He got religion at a camp-meeting, four years ago; and I believe he really *did* get it. I've trusted him, since then, with everything I have,—money, house, horses,—and let him come and go round the country; and I always found him true and square in everything."

"Some folks don't believe there is pious niggers Shelby," said Haley, with a candid flourish of his hand, "but *I do*. I had a fellow, now, in this yer last lot I took to Orleans—'t was as good as a meetin, now, really, to hear that critter pray; and he was quite gentle and quiet like. He fetched me a good sum, too, for I bought him cheap of a man that was 'bliged to sell out; so I realized six hundred on him. Yes, I consider religion a valeyable thing in a nigger, when it's the genuine article, and no mistake."

From *Uncle Tom's Cabin* (1852) by Harriet Beecher Stowe (1811-1896)

CHAPTER  
JONATHAN HARKER'S JOURNAL

(Kept in shorthand.)

3 May. Bistritz.—Left Munich at 8:35 P. M., on 1st May, arriving at Vienna early next morning; should have arrived at 6:46, but train was an hour late. Buda-Pesth seems a wonderful place, from the glimpse which I got of it from the train and the little I could walk through the streets. I feared to go very far from the station, as we had arrived late and would start as near the correct time as possible. The impression I had was that we were leaving the West and entering the East; the most western of splendid bridges over the Danube, which is here of noble width and depth, took us among the traditions of Turkish rule.

We left in pretty good time, and came after nightfall to Klausenburgh. Here I stopped for the night at the Hotel Royale. I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty. (*Mem.*, get recipe for Mina.) I asked the waiter, and he said it was called "paprika hendl," and that, as it was a national dish, I should be able to get it anywhere along the Carpathians. I found my smattering of German very useful here; indeed, I don't know how I should be able to get on without it.

Having had some time at my disposal when in London, I had visited the British Museum, and made search among the books and maps in the library regarding Transylvania; it had struck me that some foreknowledge of the country could hardly fail to have some importance in dealing with a nobleman of that country. I find that the district he named is in the extreme east of the country, just on the borders of three states, Transylvania, Moldavia and Bukovina, in the midst of the Carpathian mountains; one of the wildest and least known portions of Europe. I was not able to light on any map or work giving the exact locality of the Castle Dracula, as there are no maps of this country as yet to compare with our own Ordnance Survey maps; but I found that Bistritz, the post town named by Count Dracula, is a fairly well-known place. I shall enter here some of my notes, as they may refresh my memory when I talk over my travels with Mina.

In the population of Transylvania there are four distinct nationalities: Saxons in the South, and mixed with them the Wallachs, who are the descendants of the Dacians; Magyars in the West, and Szekelys in the East and North. I am going among the latter, who claim to be descended from Attila and the Huns. This may be so, for when the Magyars conquered the country in the eleventh century they found the Huns settled in it. I read that every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool; if so my stay may be very interesting. (*Mem.*, I must ask the Count all about them.)

I did not sleep well, though my bed was comfortable enough, for I had all sorts of queer dreams. There was a dog howling all night under my window, which may have had something to do with it; or it may have been the paprika, for I had to drink up all the water in my carafe, and was still thirsty. Towards morning I slept and was wakened by the continuous knocking at my door, so I guess I must have been sleeping soundly then. I had for breakfast more paprika, and a sort of porridge of maize flour which they said was "mamaliga," and egg-plant stuffed with forcemeat, a very excellent dish, which they call "impletata." (*Mem.*, get recipe for this also.) I had to hurry breakfast, for the train started a little before eight, or rather it ought to have done so, for after rushing to the station at 7:30 I had to sit in the carriage for more than an hour before we began to move. It seems to me that the further east you go the more unpunctual are the trains.

From *Dracula*, 1897, by Bram Stoker (1847-1912)

## Short story / US / XXth c

It was quite by accident I discovered this incredible invasion of Earth by lifeforms from another planet. As yet, I haven't done anything about it; I can't think of anything to do. I wrote to the Government, and they sent back a pamphlet on the repair and maintenance of frame houses. Anyhow, the whole thing is known; I'm not the first to discover it. Maybe it's even under control.

I was sitting in my easy-chair, idly turning the pages of a paperbacked book someone had left on the bus, when I came across the reference that first put me on the trail. For a moment I didn't respond. It took some time for the full import to sink in. After I'd comprehended, it seemed odd I hadn't noticed it right away.

The reference was clearly to a nonhuman species of incredible properties, not indigenous to Earth. A species, I hasten to point out, customarily masquerading as ordinary human beings. Their disguise, however, became transparent in the face of the following observations by the author. It was at once obvious the author knew everything. Knew everything — and was taking it in his stride. The line (and I tremble remembering it even now) read:

... his eyes slowly roved about the room.

Vague chills assailed me. I tried to picture the eyes. Did they roll like dimes? The passage indicated not; they seemed to move through the air, not over the surface. Rather rapidly, apparently. No one in the story was surprised. That's what tipped me off. No sign of amazement at such an outrageous thing. Later the matter was amplified.

... his eyes moved from person to person.

There it was in a nutshell. The eyes had clearly come apart from the rest of him and were on their own. My heart pounded and my breath choked in my windpipe. I had stumbled on an accidental mention of a totally unfamiliar race. Obviously non-Terrestrial. Yet, to the characters in the book, it was perfectly natural — which suggested they belonged to the same species.

And the author? A slow suspicion burned in my mind. The author was taking it rather *too easily* in his stride. Evidently, he felt this was quite a usual thing. He made absolutely no attempt to conceal this knowledge. The story continued:

... presently his eyes fastened on Julia.

Julia, being a lady, had at least the breeding to feel indignant. She is described as blushing and knitting her brows angrily. At this, I sighed with relief. They weren't *all* non-Terrestrials. The narrative continues:

... slowly, calmly, his eyes examined every inch of her.

Great Scott! But here the girl turned and stomped off and the matter ended. I lay back in my chair gasping with horror. My wife and family regarded me in wonder.

"What's wrong, dear?" my wife asked.

I couldn't tell her. Knowledge like this was too much for the ordinary run-of-the-mill person. I had to keep it to myself. "Nothing," I gasped. I leaped up, snatched the book, and hurried out of the room.

In the garage, I continued reading. There was more. Trembling, I read the next revealing passage:

... he put his arm around Julia. Presently she asked him if he would remove his arm. He immediately did so, with a smile.

It's not said what was done with the arm after the fellow had removed it. Maybe it was left standing upright in the corner. Maybe it was thrown away. I don't care. In any case, the full meaning was there, staring me right in the face.

Here was a race of creatures capable of removing portions of their anatomy at will. Eyes, arms — and maybe more. Without batting an eyelash. My knowledge of biology came in handy, at this point. Obviously they were simple beings, uni-cellular, some sort of primitive single-celled things. Beings no more developed than starfish. Starfish can do the same thing, you know.

## Text 1

### **William Blake**

London

I wander thro' each charter'd street,  
Near where the charter'd Thames does flow,  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry  
Every black'ning Church appals;  
And the hapless Soldier's sigh  
Runs in blood down Palace walls.

But most thro' midnight streets I hear  
How the youthful Harlot's curse  
Blasts the new-born Infant's tear,  
And blights with plagues the Marriage hearse.

From *Songs of Experience*, 1794

## Text 2

### **Robert Frost**

Desert Places (1936)

Snow falling and night falling fast, oh, fast  
In a field I looked into going past,  
And the ground almost covered smooth in snow,  
But a few weeds and stubble showing last.

The woods around it have it—it is theirs.  
All animals are smothered in their lairs.  
I am too absent-spirited to count;  
The loneliness includes me unawares.

And lonely as it is, that loneliness  
Will be more lonely ere it will be less—  
A blanker whiteness of benighted snow  
With no expression, nothing to express.

They cannot scare me with their empty spaces  
Between stars—on stars where no human race is.  
I have it in me so much nearer home  
To scare myself with my own desert places.

### **Text 3**

#### **Dylan Thomas**

The Hunchback in the Park

The hunchback in the park  
A solitary mister  
Propped between trees and water  
From the opening of the garden lock  
That lets the trees and water enter  
Until the Sunday sombre bell at dark

Eating bread from a newspaper  
Drinking water from the chained cup  
That the children filled with gravel  
In the fountain basin where I sailed my ship  
Slept at night in a dog kennel  
But nobody chained him up.

Like the park birds he came early  
Like the water he sat down  
And Mister they called Hey mister  
The truant boys from the town  
Running when he had heard them clearly  
On out of sound

Past lake and rockery  
Laughing when he shook his paper  
Hunchbacked in mockery  
Through the loud zoo of the willow groves  
Dodging the park keeper  
With his stick that picked up leaves.

And the old dog sleeper  
Alone between nurses and swans  
While the boys among willows  
Made the tigers jump out of their eyes  
To roar on the rockery stones  
And the groves were blue with sailors

Made all day until bell time  
A woman figure without fault  
Straight as a young elm  
Straight and tall from his crooked bones  
That she might stand in the night  
After the locks and chains

All night in the unmade park  
After the railings and shrubberies  
The birds the grass the trees the lake  
And the wild boys innocent as strawberries  
Had followed the hunchback  
To his kennel in the dark.

Two days are passed.<sup>3</sup> It is a summer evening; the coachman has set me down at a place called Whitcross; he could take me no farther for the sum I had given, and I was not possessed of another shilling in the world. The coach is a mile off by this time; I am alone. At this moment I discover that I forgot to take my parcel out of the pocket of the coach, where I had placed it for safety; there it remains, there it must remain; and now, I am  
5 absolutely destitute.

Whitcross is no town, nor even a hamlet; it is but a stone pillar set up where four roads meet: whitewashed, I suppose, to be more obvious at a distance and in darkness. Four arms spring from its summit: the nearest town to which these point is, according to the inscription, distant ten miles; the farthest, above twenty. From the well-known names of these towns I learn in what county I have lighted; a north-midland shire, dusk with moorland, ridged with mountain: this I see. There are great moors behind and on each hand of me; there are waves of mountains far beyond that deep valley at my feet. The population here must be thin, and I see no passengers on these roads: they stretch out east, west, north, and south—white, broad, lonely; they are all cut in the moor, and the heather grows deep and wild to their very verge. Yet a chance traveller might pass by; and I wish no eye to see me now: strangers would wonder what I am doing, lingering here at the sign-post, evidently objectless and lost. I  
10 might be questioned: I could give no answer but what would sound incredible and excite suspicion. Not a tie holds me to human society at this moment—not a charm or hope calls me where my fellow-creatures are—none that saw me would have a kind thought or a good wish for me. I have no relative but the universal mother, Nature: I will seek her breast and ask repose.

I struck straight into the heath; I held on to a hollow I saw deeply furrowing the brown moorside; I waded knee-deep in its dark growth; I turned with its turnings, and finding a moss-blackened granite crag in a hidden angle, I sat down under it. High banks of moor were about me; the crag protected my head: the sky was over that.

Some time passed before I felt tranquil even here: I had a vague dread that wild cattle might be near, or that some sportsman or poacher might discover me. If a gust of wind swept the waste, I looked up, fearing it was the rush of a bull; if a plover whistled, I imagined it a man. Finding my apprehensions unfounded, however, and  
25 calmed by the deep silence that reigned as evening declined at nightfall, I took confidence. As yet I had not thought; I had only listened, watched, dreaded; now I regained the faculty of reflection.

What was I to do? Where to go? Oh, intolerable questions, when I could do nothing and go nowhere!—when a long way must yet be measured by my weary, trembling limbs before I could reach human habitation—when cold charity must be entreated before I could get a lodging: reluctant sympathy importuned, almost certain repulse  
30 incurred, before my tale could be listened to, or one of my wants relieved!

I touched the heath: it was dry, and yet warm with the heat of the summer day. I looked at the sky; it was pure: a kindly star twinkled just above the chasm ridge. The dew fell, but with propitious softness; no breeze whispered. Nature seemed to me benign and good; I thought she loved me, outcast as I was; and I, who from man could anticipate only mistrust, rejection, insult, clung to her with filial fondness. To-night, at least, I would be her guest, as I was her child: my mother would lodge me without money and without price. I had one morsel of bread  
35 yet: the remnant of a roll I had bought in a town we passed through at noon with a stray penny—my last coin. I saw ripe bilberries gleaming here and there, like jet beads in the heath: I gathered a handful and ate them with the bread. My hunger, sharp before, was, if not satisfied, appeased by this hermit's meal. I said my evening prayers at its conclusion, and then chose my couch.

40 Beside the crag the heath was very deep: when I lay down my feet were buried in it; rising high on each side, it left only a narrow space for the night-air to invade. I folded my shawl double, and spread it over me for a coverlet; a low, mossy swell was my pillow. Thus lodged, I was not, at least—at the commencement of the night, cold.

My rest might have been blissful enough, only a sad heart broke it. It plained of its gaping wounds, its inward bleeding, its riven chords. It trembled for Mr. Rochester and his doom; it bemoaned him with bitter pity; it  
45 demanded him with ceaseless longing; and, impotent as a bird with both wings broken, it still quivered its shattered pinions in vain attempts to seek him.

Worn out with this torture of thought, I rose to my knees. Night was come, and her planets were risen: a safe, still night: too serene for the companionship of fear. We know that God is everywhere; but certainly we feel His presence most when His works are on the grandest scale spread before us; and it is in the unclouded night-sky, where His worlds wheel their silent course, that we read clearest His infinitude, His omnipotence, His  
50 omnipresence. I had risen to my knees to pray for Mr. Rochester. Looking up, I, with tear-dimmed eyes, saw the mighty Milky-way. Remembering what it was—what countless systems there swept space like a soft trace of light—I felt the might and strength of God. Sure was I of His efficiency to save what He had made: convinced I grew that neither earth should perish, nor one of the souls it treasured. I turned my prayer to thanksgiving: the  
55 Source of Life was also the Saviour of spirits. Mr. Rochester was safe; he was God's, and by God would he be guarded. I again nestled to the breast of the hill; and ere long in sleep forgot sorrow.

<sup>3</sup> After her failed wedding with Mr. Rochester, Jane Eyre decided to run away.

The Spring without a leaf to toss, bare and bright like a virgin fierce in her chastity, scornful in her purity, was laid out on fields wide-eyed and watchful and entirely careless of what was done or thought by the beholders. [Prue Ramsay, leaning on her father's arm, was given in marriage. What, people said, could have been more fitting? And, they added, how beautiful she looked!]

5 As summer neared, as the evenings lengthened, there came to the wakeful, the hopeful, walking the beach, stirring the pool, imaginations of the strangest kind — of flesh turned to atoms which drove before the wind, of stars flashing in their hearts, of cliff, sea, cloud, and sky brought purposely together to assemble outwardly the scattered parts of the vision within. In those mirrors, the minds of men, in those pools of uneasy water, in which clouds for ever turn and shadows form, dreams persisted, and it was impossible to resist the strange intimation  
10 which every gull, flower, tree, man and woman, and the white earth itself seemed to declare (but if questioned at once to withdraw) that good triumphs, happiness prevails, order rules; or to resist the extraordinary stimulus to range hither and thither in search of some absolute good, some crystal of intensity, remote from the known  
15 pleasures and familiar virtues, something alien to the processes of domestic life, single, hard, bright, like a diamond in the sand, which would render the possessor secure. Moreover, softened and acquiescent, the spring with her bees  
humming and gnats dancing threw her cloak about her, veiled her eyes, averted her head, and among passing  
shadows and flights of small rain seemed to have taken upon her a knowledge of the sorrows of mankind.

[Prue Ramsay died that summer in some illness connected with childbirth, which was indeed a tragedy, people said, everything, they said, had promised so well.]

And now in the heat of summer the wind sent its spies about the house again. Flies wove a web in the sunny  
20 rooms; weeds that had grown close to the glass in the night tapped methodically at the window pane. When darkness fell, the stroke of the Lighthouse, which had laid itself with such authority upon the carpet in the darkness, tracing its pattern, came now in the softer light of spring mixed with moonlight gliding gently as if it laid its caress and lingered stealthily and looked and came lovingly again. But in the very lull of this loving caress, as the long stroke leant upon the bed, the rock was rent asunder; another fold of the shawl loosened; there it hung, and swayed.  
25 Through the short summer nights and the long summer days, when the empty rooms seemed to murmur with the echoes of the fields and the hum of flies, the long streamer waved gently, swayed aimlessly; while the sun so striped and barred the rooms and filled them with yellow haze that Mrs. McNab, when she broke in and lurched about, dusting, sweeping, looked like a tropical fish oaring its way through sun-lanced waters.

But slumber and sleep though it might there came later in the summer ominous sounds like the measured  
30 blows of hammers dulled on felt, which, with their repeated shocks still further loosened the shawl and cracked the tea-cups. Now and again some glass tinkled in the cupboard as if a giant voice had shrieked so loud in its agony that tumblers stood inside a cupboard vibrated too. Then again silence fell; and then, night after night, and sometimes in plain mid-day when the roses were bright and light turned on the wall its shape clearly there seemed to drop into this silence, this indifference, this integrity, the thud of something falling.

35 [A shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous.]

At that season those who had gone down to pace the beach and ask of the sea and sky what message they reported or what vision they affirmed had to consider among the usual tokens of divine bounty — the sunset on the sea, the pallor of dawn, the moon rising, fishing-boats against the moon, and children making mud pies or pelting  
40 each other with handfuls of grass, something out of harmony with this jocundity and this serenity. There was the silent apparition of an ashen-coloured ship for instance, come, gone; there was a purplish stain upon the bland surface of the sea as if something had boiled and bled, invisibly, beneath. This intrusion into a scene calculated to stir the most sublime reflections and lead to the most comfortable conclusions stayed their pacing. It was difficult blandly to overlook them; to abolish their significance in the landscape; to continue, as one walked by the sea, to  
45 marvel how beauty outside mirrored beauty within.

Did Nature supplement what man advanced? Did she complete what he began? With equal complacence she saw his misery, his meanness, and his torture. That dream, of sharing, completing, of finding in solitude on the beach an answer, was then but a reflection in a mirror, and the mirror itself was but the surface glassiness which forms in quiescence when the nobler powers sleep beneath? Impatient, despairing yet loth to go (for beauty offers  
50 her lures, has her consolations), to pace the beach was impossible; contemplation was unendurable; the mirror was broken.

[Mr. Carmichael brought out a volume of poems that spring, which had an unexpected success. The war, people said, had revived their interest in poetry.]

We have been here two weeks, and I haven't felt like writing before, since that first day.

I am sitting by the window now, up in this atrocious nursery, and there is nothing to hinder my writing as much as I please, save lack of strength.

John is away all day, and even some nights when his cases<sup>1</sup> are serious.

5 I am glad my case is not serious!

But these nervous troubles are dreadfully depressing.

John does not know how much I really suffer. He knows there is no *reason* to suffer, and that satisfies him.

Of course it is only nervousness. It does weigh on me so not to do my duty in any way!

I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!

10 Nobody would believe what an effort it is to do what little I am able – to dress and entertain, and order things.

It is fortunate Mary is so good with the baby. Such a dear baby!

And yet I *cannot* be with him, it makes me so nervous.

I suppose John never was nervous in his life. He laughs at me so about this wallpaper!

15 At first he meant to repaper the room, but afterwards he said that I was letting it get the better of me, and that nothing was worse for a nervous patient than to give way to such fancies.

He said that after the wallpaper was changed it would be the heavy bedstead, and then the barred windows, and then that gate at the head of the stairs, and so on.

“You know the place is doing you good”, he said, “and really, dear, I don’t care to renovate the house just for 20 a three months’ rental”.

“Then do let us go downstairs”, I said, “there are such pretty rooms there.”

Then he took me in his arms and called me a blessed little goose, and said he would go down to the cellar, if I wished, and have it whitewashed into the bargain.

But he is right enough about the beds and windows and things.

25 It is an airy and comfortable room as any one need wish, and, of course, I would not be so silly as to make him uncomfortable just for a whim.

I’m really getting quite fond of the big room, all but that horrid paper.

Out of one window I can see the garden, those mysterious deep-shaded arbors, the riotous old-fashioned flowers, and bushes and gnarly trees.

30 Out of another I get a lovely view of the bay and a little private wharf belonging to the estate. There is a beautiful shaded lane that runs down there from the house. I always fancy I see people walking in these numerous paths and arbors, but John has cautioned me not to give way to fancy in the least. He says that with my imaginative power and habit of story-making, a nervous weakness like mine is sure to lead to all manner of excited fancies, and that I ought to use my will and good sense to check the tendency. So I try.

35 I think sometimes that if I were only well enough to write a little it would relieve the press of ideas and rest me.

But I find I get pretty tired when I try.

It is so discouraging not to have any advice and companionship about my work. When I get really well, John says we will ask Cousin Henry and Julia down for a long visit; but he says he would as soon put fireworks in my 40 pillow-case as to let me have those stimulating people about now.

I wish I could get well faster.

But I must not think about that. This paper looks to me as if it *knew* what a vicious influence it had!

There is a recurrent spot where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down.

45 I get positively angry with the impertinence of it and the everlastingness. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere. There is one place where two breaths didn’t match, and the eyes go all up and down the line, one a little higher than the other.

I never saw so much expression in an inanimate thing before, and we all know how much expression they have! I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture 50 than most children could find in a toy-store.

Charlotte Perkins Gilman, “The Yellow Wallpaper,” 1892

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<sup>1</sup> John, the narrator’s husband, is a doctor.

April Eighth, 1928

The day dawned bleak and chill, a moving wall of grey light out of the north-east which, instead of dissolving into moisture, seemed to disintegrate into minute and venomous particles, like dust that, when Dilsey opened the door of the cabin and emerged, needled laterally into her flesh, precipitating not so much a moisture as a substance partaking of the quality of thin, not quite congealed oil. She wore a stiff, black straw hat perched upon her turban,  
5 and a maroon velvet cape with a border of mangy and anonymous fur above a dress of purple silk, and she stood in the door for a while with her myriad and sunken face lifted to the weather, and one gaunt hand flat-soled as the belly of a fish, then she moved the cape aside and examined the bosom of her gown.

The gown fell gauntly from her shoulders, across her fallen breasts, then tightened upon her paunch and fell again, ballooning a little above the nether garments which she would remove layer by layer as the spring  
10 accomplished and the warm days, in colour regal and moribund. She had been a big woman once but now her skeleton rose, draped loosely in unpadded skin and tightened again upon a paunch almost dropsical, as though muscle and tissue had been courage or fortitude which the days or the years had consumed until only the indomitable skeleton was left rising like a ruin or a landmark above the somnolent and impervious guts and above  
15 that the collapsed face that gave the impression of the bones themselves being outside the flesh, lifted into the driving day with an expression at once fatalistic and of a child's astonished disappointment, until she turned and entered the house again and closed the door.

The earth immediately about the door was bare. It had a patina, as though from the soles of bare feet in generations, like old silver or the walls of Mexican houses which have been plastered by hand. Beside the house, shading it in summer, stood three mulberry trees, the fledged leaves that would later be broad and placid as the  
20 palms of hands streaming flatly undulant upon the driving air. A pair of jaybirds came up from nowhere, whirled up on the blast like gaudy scraps of cloth or paper and lodged in the mulberries, where they swung in raucous tilt and recover, screaming into the wind that ripped their harsh cries onward and away like scraps of paper or of cloth in turn. Then three more joined them and they swung and tilted in the wrung branches for a time, screaming. The door of the cabin opened and Dilsey emerged once more, this time in a man's felt hat and an army overcoat,  
25 beneath the frayed skirts of which her blue gingham dress fell in uneven balloonings, streaming too about her as she crossed the yard and mounted the steps to the kitchen door. A moment later she emerged, carrying an open umbrella now, which she slanted ahead into the wind, and crossed to the woodpile and laid the umbrella down, still open. Immediately she caught at it and arrested it and held to it for a while, looking about her. Then she closed it and laid it down and stacked stovewood into her crooked arm, against her breast, and picked up the umbrella and  
30 got it open at last and returned to the steps and held the wood precariously balanced while she contrived to close the umbrella, which she propped in the corner, just within the door. She dumped the wood into the box behind the stove. Then she removed the overcoat and hat and took a soiled apron down from the wall and put it on and built a fire in the stove. While she was doing so, rattling the grate bars and clattering the lids, Mrs Compson began to call her from the head of the stairs.

35 She wore a dressing gown of quilted black satin, holding it close under her chin. In the other hand she held a red rubber hot water bottle and she stood at the head of the back stairway, calling 'Dilsey' at steady and inflexionless intervals into the quiet stairwell that descended into complete darkness, then opened again where a grey window fell across it. 'Dilsey', she called, without inflexion or emphasis or haste, as though she were not listening for a reply at all. 'Dilsey.'

40 Dilsey answered and ceased clattering the stove, but before she could cross the kitchen Mrs Compson called her again, and before she crossed the dining room and brought her head into relief against the gray splash of the window, still again.

"All right," Dilsey said. "All right, here I is. I'll fill hit soon ez I git some hot water."

She gathered up her skirts and mounted the stairs, wholly blotting the gray light.

45 "Put hit down dar en g'awn back to bed."

"I couldn't understand what was the matter," Mrs Compson said. "I've been lying awake for an hour at least, without hearing a sound from the kitchen."

"You put hit down and g'awn back to bed," Dilsey said.

She toiled painfully up the steps, shapeless, breathing heavily.

50 "I'll have de fire gwine in a minute, en de water hot in two mot."

"I've been lying there for an hour, at least," Mrs Compson said. "I thought maybe you were waiting for me to come down and start the fire."

Dilsey reached the top of the stairs and took the water bottle.

55 "I'll fix hit in a minute," she said. "Luster overslep dis mawmin, up half de night at dat show. I gwine build de fire myself. Go on now, so you wont wake de others twell I ready."

Ravi heard the whistling and picked his nose in a panic, trying to find comfort by burrowing the finger deep-deep into that soft tunnel. He felt himself too exposed, sitting on an upturned flower pot behind the garage. Where could he burrow? He could run around the garage if he heard Raghu come—around and around and around—but he hadn't much faith in his short legs when matched against Raghu's long, hefty, hairy footballer legs. Ravi had a frightening glimpse of them as Raghu combed the hedge of crotons and hibiscus, trampling delicate ferns underfoot as he did so. Ravi looked about him desperately, swallowing a small ball of snot in his fear.

The garage was locked with a great heavy lock to which the driver had the key in his room, hanging from a nail on the wall under his work-skirt. Ravi had peeped in and seen him still sprawled on his string-cot in his vest and striped underpants, the hair on his chest and the hair in his nose shaking with vibrations of his phlegm-obstructed snores. Ravi had wished he were tall enough, big enough to reach the key on the nail, but it was impossible, beyond his reach for years to come. He had sidled away and sat dejectedly on the flower pot. That at least was cut to his own size.

But next to the garage was another shed with a big green door. Also locked. No one even knew who had the key to the lock. That shed wasn't opened more than once a year when Ma turned out all the old broken bits of furniture and rolls of matting and leaking buckets, and the white ant hills were broken and swept away and Flit sprayed into the spider webs and rat holes so that the whole operation was like the looting of a poor, ruined and conquered city. The green leaves of the door sagged. They were nearly off their rusty hinges. The hinges were large and made a small gap between the door and the walls—only just large enough for rats, dogs and possibly Ravi to slip through.

20 Ravi had never cared to enter such a dark and depressing mortuary of defunct household goods seething with such unspeakable and alarming animal life but, as Raghu's whistling grew angrier and sharper and his crashing and storming in the hedge wilder, Ravi suddenly slipped off the flower pot and through the crack and was gone. He chuckled aloud with astonishment at his own temerity so that Raghu came out of the hedge, stood silent with his hands on his hips, listening, and finally shouted 'I heard you! I'm coming! Got you—' and came charging 25 round the garage only to find the upturned flower pot, the yellow dust, the crawling of white ants in a mud-hill against the closed shed door—nothing. Snarling, he bent to pick up a stick and went off, whacking it against the garage and shed walls as if to beat out his prey.

Ravi shook, then shivered with delight, with self-congratulation. Also with fear. It was dark, spooky in the shed. It had a muffled smell, as of graves. Ravi had once got locked into the linen cupboard and sat there weeping for half an hour before he was rescued. But at least that had been a familiar place, and even smelt pleasantly of starch, laundry and, reassuringly, of his mother. But the shed smelt of rats, ant hills, dust and spider webs. Also of less definable, less recognizable horrors. And it was dark. Except for the white-hot cracks along the door, there was light. The roof was very low. Although Ravi was small, he felt as if he could reach up and touch it with his fingertips. But he didn't stretch. He hunched himself into a ball so as not to bump into anything, touch or feel 30 anything. What might there not be to touch him and feel him as he stood there, trying to see in the dark? Something cold, or slimy—like a snake. Snakes! He leapt up as Raghu whacked the wall with his stick—then, quickly realizing what it was, felt almost relieved to hear Raghu, hear his stick. It made him feel protected.

Anita Desai, "Games at Twilight," *Games at Twilight* (1978)

Henry Bailey suffered from bronchial troubles. He would cough and cough until his narrow face turned scarlet, and his light blue, derisive eyes filled up with tears; then he took the lid off the stove, and, standing well back, shot out a great clot of phlegm—hsss—straight into the heart of the flames. We admired him for this performance and for his ability to make his stomach growl at will, and for his laughter, which was full of high whistlings and gurglings 5 and involved the whole faulty machinery of his chest. It was sometimes hard to tell what he was laughing at, and always possible that it might be us.

After we had been sent to bed we could still smell fox and still hear Henry's laugh, but these things, reminders of the warm, safe, brightly lit downstairs world, seemed lost and diminished, floating on the stale cold air upstairs. We were afraid at night in the winter. We were not afraid of *outside* though this was the time of the 10 year when snowdrifts curled around our house like sleeping whales and the wind harassed us all night, coming up from the buried fields, the frozen swamp, with its old bugbear chorus of threats and misery. We were afraid of *inside*, the room where we slept. At this time the upstairs of our house was not finished. A brick chimney went up one wall. In the middle of the floor was a square hole, with a wooden railing around it; that was where the staircase came up. On the other side of the stairwell were the things that nobody had any use for any more—a soldiery roll of 15 linoleum, standing on end, a wicker baby carriage, a fern basket, china jugs and basins with cracks in them, a picture of the Battle of Balaclava, very sad to look at. I had told Laird, as soon as he was old enough to understand such things, that bats and skeletons lived over there; whenever a man escaped from the county jail, twenty miles away, I imagined that he had somehow let himself in the window and was hiding behind the linoleum. But we had rules to keep us safe. When the light was on, we were safe as long as we did not step off the square of worn carpet 20 which defined our bedroom-space; when the light was off no place was safe but the beds themselves. I had to turn out the light kneeling on the end of my bed, and stretching as far as I could reach the cord.

In the dark we lay on our beds, our narrow life rafts, and fixed our eyes on the faint light coming up the stairwell, and sang songs. Laird sang "Jingle Bells," which he would sing any time, whether it was Christmas or not, and I sang "Danny Boy." I loved the sound of my own voice, frail and supplicating, rising in the dark. We 25 could make out the tall frosted shapes of the windows now, gloomy and white. When I came to the part, *When I am dead, as dead I well may be*—a fit of shivering caused not by the cold sheets but by pleasurable emotion almost silenced me. *You'll kneel and say, an Ave there above me*—What was an Ave? Every day I forgot to find out.

Laird went straight from singing to sleep. I could hear his long, satisfied, bubbly breaths. Now for the time that remained to me, the most perfectly private and perhaps the best time of the whole day, I arranged myself 30 tightly under the covers and went on with one of the stories I was telling myself from night to night. These stories were about myself, when I had grown a little older; they took place in a world that was recognizably mine, yet one that presented the opportunities for courage, boldness and self-sacrifice, as mine never did. I rescued people from a bombed building (it discouraged me that the real war had gone on so far away from Jubilee). I shot two rabid wolves who were menacing the schoolyard (the teachers cowered terrified at my back). I rode a fine horse 35 spiritedly down the main street of Jubilee, acknowledging the town's people's gratitude for some yet-to-be-worked-out piece of heroism (nobody ever rode a horse there, except King Billy in the Orangemen's Day parade). There was always riding and shooting in these stories, though I had only been on a horse twice—bareback because we did not own a saddle—and the second time I had slid right around and dropped under the horse's feet; it had stepped placidly over me. I really was learning to shoot, but I could not hit anything yet, not even tin cans on fence posts.

Alice Munro, "Boys and Girls," *Dance of the Happy Shades* (1968).

That was the third time I had my dream, and it ended. I know now that the flight of steps leads to this room where I lie watching the woman asleep with her head on her arms. In my dream I waited till she began to snore, then I got up, took the keys and let myself out with a candle in my hand. It was easier this time than ever before and I walked as though I were flying. All the people who had been staying in the house had gone, for the bedroom doors were shut, but it seemed to me that someone was following me, someone was chasing me, laughing. Sometimes I looked to the right or to the left but I never looked behind me for I did not want to see that ghost of a woman whom they say haunts this place. I went down the staircase. I went further than I had ever been before. There was someone talking in one of the rooms. I passed it without noise, slowly.

At last I was in the hall where a lamp was burning. I remember that when I came. A lamp and the dark staircase  
10 and the veil over my face. They think I don't remember but I do. There was a door to the right. I opened it and went in. It was a large room with a red carpet and red curtains. Everything else was white. I sat down on a couch to look at it and it seemed sad and cold and empty to me, like a church without an altar. I wished to see it clearly so I lit all the candles, and there were many I lit them carefully from the one I was carrying but I couldn't reach up to the chandelier. Then I looked round for the altar for with so many candles and so much red, the room reminded me of a  
15 church.

Then I heard a clock ticking and it was made of gold. Gold is the idol they worship.

Suddenly I felt very miserable in that room, though the couch I was sitting on was so soft that I sank into it. It seemed to me that I was going to sleep. Then I imagined that I heard a脚步声 and I thought what will they say, what will they do if they find me here? I held my right wrist with my left hand and waited. But it was nothing. I  
20 was very tired after this. Very tired. I wanted to get out of the room but my own candle had burned down and I took one of the others. Suddenly I was in Aunt Cora's room. I saw the sunlight coming through the window, the tree outside and the shadows of the leaves on the floor, but I saw the wax candles too and I hated them. So I knocked them all down. Most of them went out but one caught the thin curtains that were behind the red ones. I laughed when I saw the lovely colour spreading so fast, but I did not stay to watch it. It was then that I saw her — the ghost.  
25 The woman with streaming hair. She was surrounded by a gilt frame but I knew her. I dropped the candle I was carrying and it caught the end of a tablecloth and I saw flames shoot up. As I ran or perhaps floated or flew I called help me Christophe help me and looking behind me I saw that I had been helped. There was a wall of fire protecting me but it was too hot, it scorched me and I went away from it.

There were more candles on a table and I took one of them and ran up the first flight of stairs and the second.  
30 On the second floor I threw away the candle. But I did not stay to watch. I ran up the last flight of stairs and along the passage. I passed the room where they brought me yesterday or the day before yesterday, I don't remember. Perhaps it was quite long ago for I seemed to know the house quite well. I knew how to get away from the heat and the shouting, for there was shouting now. When I was out on the battlements it was cool and I could hardly hear them. I sat there quietly. I don't know how long I sat. Then I turned round and saw the sky. It was red and all my  
35 life was in it. I saw the grandfather clock and Aunt Cora's patchwork, all colour, I saw the orchids and the stephanotis and the jasmine and the tree of life in flames. I saw the chandelier and the red carpet downstairs and the bamboos and the tree ferns, the gold ferns and the silver and the soft green velvet of the moss on the garden wall. I saw my doll's house and the books and the picture of the Miller's Daughter. I heard the parrot call as he did when he saw a stranger, *Qui est là? Qui est là?* and the man who hated me was calling too, Bertha! Bertha! The wind  
40 caught my hair and it streamed out like wings. It might bear me up, I thought, if I jumped to those hard stones. But when I looked over the edge I saw the pool at Coulibri. Tia was there. She beckoned to me and when I hesitated, she laughed. I heard her say, You frightened? And I heard the man's voice, Bertha! Bertha! All this I saw and heard in a fraction of a second. And the sky so red. Someone screamed and I thought, Why did I scream? I called 'Tia!' and jumped and woke.

45 Grace Poole was sitting at the table but she had heard the scream too, for she said, 'What was that?' She got up, came over and looked at me. I lay still, breathing evenly with my eyes shut. 'I must have been dreaming,' she said. Then she went back, not to the table but to her bed. I waited a long time after I heard her snore, then I got up, took the keys and unlocked the door. I was outside holding my candle. Now at last I know why I was brought here and what I have to do. There must have been a draught for the flame flickered and I thought it was out. But I shielded it  
50 with my hand and it burned up again to light me along the dark passage.

### Air and Angels

Twice or thrice had I lov'd thee,  
Before I knew thy face or name;  
So in a voice, so in a shapeless flame  
Angels affect us oft, and worshipp'd be;  
Still when, to where thou wert, I came,  
Some lovely glorious nothing I did see.  
But since my soul, whose child love is,  
Takes limbs of flesh, and else could nothing do,  
More subtle than the parent is  
Love must not be, but take a body too;  
And therefore what thou wert, and who,  
I bid Love ask, and now  
That it assume thy body, I allow,  
And fix itself in thy lip, eye, and brow.

Whilst thus to ballast love I thought,  
And so more steadily to have gone,  
With wares which would sink admiration,  
I saw I had love's pinnace overfraught;  
Ev'ry thy hair for love to work upon  
Is much too much, some fitter must be sought;  
For, nor in nothing, nor in things  
Extreme, and scatt'ring bright, can love inhere;  
Then, as an angel, face, and wings  
Of air, not pure as it, yet pure, doth wear,  
So thy love may be my love's sphere;  
Just such disparity  
As is 'twixt air and angels' purity,  
'Twixt women's love, and men's, will ever be.

John DONNE

The Nightingale  
a conversational poem, written in April, 1798

No cloud, no relique of the sunken day  
Distinguishes the West, no long thin slip  
Of sullen Light, no obscure trembling hues.  
Come, we will rest on this old mossy Bridge!  
You see the glimmer of the stream beneath,  
But hear no murmuring: it flows silently  
O'er its soft bed of verdure. All is still,  
A balmy night! and tho' the stars be dim,  
Yet let us think upon the vernal showers  
That gladden the green earth, and we shall find  
A pleasure in the dimness of the stars.  
And hark! the Nightingale begins its song,  
"Most musical, most melancholy"<sup>5</sup> Bird!  
A melancholy Bird? O idle thought!  
In nature there is nothing melancholy.  
—But some night-wandering Man, whose heart was pained  
With the remembrance of a grievous wrong,  
Or slow distemper or neglected love,  
(And so, poor Wretch! fill'd all things with himself  
And made all gentle sounds tell back the tale  
Of his own sorrows) he and such as he  
First nam'd these notes a melancholy strain;  
And many a poet echoes the conceit,  
Poet, who hath been building up the rhyme  
When he had better far have stretch'd his limbs  
Beside a brook in mossy forest-dell  
By sun or moonlight, to the influxes  
Of shapes and sounds and shifting elements  
Surrendering his whole spirit, of his song  
And of his fame forgetful! so his fame  
Should share in nature's immortality,  
A venerable thing! and so his song  
Should make all nature lovelier, and itself  
Be lov'd, like nature!—But 'twill not be so;  
And youths and maidens most poetical  
Who lose the deep'ning twilights of the spring  
In ball-rooms and hot theatres, they still  
Full of meek sympathy must heave their sighs  
O'er Philomela's pity-pleading strains.

My Friend, and my Friend's Sister! we have learnt  
A different lore: we may not thus profane  
Nature's sweet voices always full of love  
And joyance! 'Tis the merry Nightingale  
That crowds, and hurries, and precipitates  
With fast thick warble his delicious notes,  
As he were fearful, that an April night  
Would be too short for him to utter forth  
His love-chant, and disburthen his full soul  
Of all its music! And I know a grove  
Of large extent, hard by a castle huge  
Which the great lord inhabits not: and so  
This grove is wild with tangling underwood,  
~~And~~ the trim walks are broken up, and grass,  
Thin grass and king-cups grow within the paths.

But never elsewhere in one place I knew  
So many Nightingales: and far and near  
In wood and thicket over the wide grove  
They answer and provoke each other's songs—  
With skirmish and capricious passagings,  
And murmurs musical and swift jug jug  
And one low piping sound more sweet than all—  
Stirring the air with such an harmony,  
That should you close your eyes, you might almost  
Forget it was not day! On moonlight bushes,  
Whose dewy leaflets are but half disclos'd,  
You may perchance behold them on the twigs,  
Their bright, bright eyes, their eyes both bright and full,  
Glistning, while many a glow-worm in the shade  
Lights up her love-torch.

[...]

Samuel Taylor COLERIDGE (1798)

<sup>5</sup> [Author's] Footnote: "Most musical, most melancholy." This passage in Milton possesses an excellence far superior to that of mere description: it is spoken in the character of the melancholy Man, and has therefore a *dramatic* propriety. The Author makes this remark, to rescue himself from the charge of having alluded with levity to a line in Milton: a charge than which none could be more painful to him, except perhaps that of having ridiculed his Bible.

Why did I laugh to-night?

Why did I laugh to-night? No voice will tell:  
No God, no Demon of severe response,  
Deigns to reply from Heaven or from Hell.  
Then to my human heart I turn at once.  
Heart! Thou and I are here, sad and alone;  
I say, why did I laugh? O mortal pain!  
O Darkness! Darkness! ever must I moan,  
To question Heaven and Hell and Heart in vain.  
Why did I laugh? I know this Being's lease,  
My fancy to its utmost blisses spreads;  
Yet would I on this very midnight cease,  
And the world's gaudy ensigns see in shreds;  
Verse, Fame, and Beauty are intense indeed,  
But Death intenser—Death is Life's high meed.

John Keats (1819)

I am of old and young, of the foolish as much as the wise,  
 Regardless of others, ever regardful of others,  
 Maternal as well as paternal, a child as well as a man,  
 Stuff'd with the stuff that is coarse and stuff'd with the stuff that is fine,  
 One of the Nation of many nations, the smallest the same and the largest the same,  
 A Southerner soon as a Northerner, a planter nonchalant and hospitable down by the Oconee I live,  
 A Yankee bound my own way ready for trade, my joints the limberest joints on earth and the sternest joints on earth,  
 A Kentuckian walking the vale of the Elkhorn in my deer-skin leggings, a Louisianian or Georgian,  
 A boatman over lakes or bays or along coasts, a Hoosier, Badger, Buckeye;  
 At home on Kanadian snow-shoes or up in the bush, or with fishermen off Newfoundland,  
 At home in the fleet of ice-boats, sailing with the rest and tacking,  
 At home on the hills of Vermont or in the woods of Maine, or the Texan ranch,  
 Comrade of Californians, comrade of free North-Westerners, (loving their big proportions,)  
 Comrade of raftsmen and coalmen, comrade of all who shake hands and welcome to drink and meat,  
 A learner with the simplest, a teacher of the thoughtfulness,  
 A novice beginning yet experient of myriads of seasons,  
 Of every hue and caste am I, of every rank and religion,  
 A farmer, mechanic, artist, gentleman, sailor, quaker,  
 Prisoner, fancy-man, rowdy, lawyer, physician, priest.

I resist any thing better than my own diversity,  
 Breathe the air but leave plenty after me,  
 And am not stuck up, and am in my place.

(The moth and the fish-eggs are in their place,  
 The bright suns I see and the dark suns I cannot see are in their place,  
 The palpable is in its place and the impalpable is in its place.)

Walt Whitman, “Song of Myself” (section 16), *Leaves of Grass* (1855; rev. 1891-92)

I felt a Funeral, in my Brain,  
And Mourners to and fro  
Kept treading — treading — till it seemed  
That Sense was breaking through —

And when they all were seated,  
A Service, like a Drum —  
Kept beating — beating — till I thought  
My mind was going numb —

And then I heard them lift a Box  
And creak across my Soul  
With those same Boots of Lead, again,  
Then Space — began to toll,

As all the Heavens were a Bell,  
And Being, but an Ear,  
And I, and Silence, some strange Race,  
Wrecked, solitary, here —

And then a Plank in Reason, broke,  
And I dropped down, and down —  
And hit a World, at every plunge,  
And Finished knowing — then —

Emily Dickinson (c. 1862)

There is a spell, for instance,  
in every sea-shell:

continuous, the sea thrust  
is powerless against coral,

bone, stone, marble  
hewn from within by that craftsman,

the shell-fish:  
oyster, clam, mollusc

is master-mason planning  
the stone marvel:

yet that flabby, amorphous hermit  
within, like the planet

senses the finite,  
it limits its orbit

of being, its house,  
temple, fane, shrine:

it unlocks the portals  
at stated intervals:

prompted by hunger,  
it opens to the tide-flow:

but infinity? no,  
of nothing-too-much:

I sense my own limit,  
my shell-jaws snap shut

at invasion of the limitless,  
ocean-weight; infinite water

can not crack me, egg in egg-shell;  
closed in, complete, immortal

full-circle, I know the pull  
of the tide, the lull

as well as the moon;  
the octopus-darkness

is powerless against  
her cold immortality;

so I in my own way know  
*that the whale*

*can not digest me:*  
be firm in your own small, static, limited

orbit and the shark-jaws  
of outer circumstance

will spit you forth:  
be indigestible, hard, ungiving.

so that, living within,  
you beget, self-out-of-self,

selfless,  
that pearl-of-great-price.

H.D., fragment 4, “The Walls Do Not Fall”  
(*Trilogy*, 1946)

### III. THE FIRE SERMON

The river's tent is broken: the last fingers of leaf  
Clutch and sink into the wet bank. The wind  
Crosses the brown land, unheard. The nymphs are departed.  
Sweet Thames, run softly, till I end my song.  
The river bears no empty bottles, sandwich papers,  
Silk handkerchiefs, cardboard boxes, cigarette ends  
Or other testimony of summer nights. The nymphs are departed.  
And their friends, the loitering heirs of city directors;  
Departed, have left no addresses.  
By the waters of Leman I sat down and wept . . .  
Sweet Thames, run softly till I end my song,  
Sweet Thames, run softly, for I speak not loud or long.  
But at my back in a cold blast I hear  
The rattle of the bones, and chuckle spread from ear to ear.

A rat crept softly through the vegetation  
Dragging its slimy belly on the bank  
While I was fishing in the dull canal  
On a winter evening round behind the gashouse  
Musing upon the king my brother's wreck  
And on the king my father's death before him.  
White bodies naked on the low damp ground  
And bones cast in a little low dry garret,  
Rattled by the rat's foot only, year to year.  
But at my back from time to time I hear  
The sound of horns and motors, which shall bring  
Sweeney to Mrs. Porter in the spring.  
O the moon shone bright on Mrs. Porter  
And on her daughter  
They wash their feet in soda water  
*Et O ces voix d'enfants, chantant dans la coupole!*

Twit twit twit  
Jug jug jug jug jug jug  
So rudely forc'd.  
Tereu

Unreal City  
Under the brown fog of a winter noon  
Mr. Eugenides, the Smyrna merchant  
Unshaven, with a pocket full of currants  
C.i.f. London: documents at sight,  
Asked me in demotic French  
To luncheon at the Cannon Street Hotel  
Followed by a weekend at the Metropole. [...]

[The characters of the play are Devlin and Rebecca, both in their forties. The time is 1996, the setting a house in the country. It is early evening, in the summer. Devlin is standing with a drink. Rebecca is sitting.]

**Rebecca**

Oh yes, there's something I've forgotten to tell you. It was funny. I looked out of the garden window, out of the window into the garden, in the middle of summer, in that house in Dorset, do you remember? Oh no, you weren't there. I don't think anyone else was there. No. I was all by myself. I was alone. I was looking out of the window and I saw a whole crowd of people walking through the woods, on their way to the sea, in the direction of the sea. They seemed to be very cold, they were wearing coats, although it was such a beautiful day. A beautiful, warm, Dorset day. They were carrying bags. There were...guides...ushering them, guiding them along. They walked through the woods and I could see them in the distance walking across the cliff and down to the sea. Then I lost sight of them. I was really quite curious so I went upstairs to the highest window in the house and I looked way over the top of the treetops and I could see down to the beach. The guides...were ushering all these people across the beach. It was such a lovely day. It was so still and the sun was shining. And I saw all these people walk into the sea. The tide covered them slowly. Their bags bobbed about in the waves.

**Devlin**

When was that? When did you live in Dorset? I've never lived in Dorset.

*Pause*

**Rebecca**

Oh by the way somebody told me the other day that there's a condition known as mental elephantiasis.

**Devlin**

What do you mean, 'somebody told you'? What do you mean 'the other day'? What are you talking about?

**Rebecca**

This mental elephantiasis means that when you spill an ounce of gravy, for example, it immediately expands and becomes a vast sea of gravy. It becomes a sea of gravy which surrounds you on all sides and you suffocate in a voluminous sea of gravy. It's terrible. But it's all your own fault. You brought it upon yourself. You are not the *victim* of it, you are the *cause* of it. Because it was you who spilt the gravy in the first place, it was you who handed over the bundle.

*Pause*

**Devlin**

The what?

**Rebecca**

The bundle.

*Pause*

**Devlin**

So what's the question? Are you prepared to drown in your own gravy? Or are you prepared to die for your country? Look. What do you say, sweetheart? Why don't we go out and drive into town and take in a movie?

**Rebecca**

That's funny, somewhere in a dream...a long time ago...I heard someone calling me sweetheart.

*Pause*

I looked up. I'd been dreaming. I don't know whether I looked up in the dream or as I opened my eyes. But in this dream a voice was calling. That I'm certain of. This voice was calling me. It was calling me sweetheart.

*Pause*

Yes.

*Pause*

I walked out into the frozen city. Even the mud was frozen. And the snow was a funny colour. It wasn't white. Well, it was white, but there were other colours in it. It was as if there were veins running through it. And it wasn't smooth, as snow is, as snow should be. It was bumpy. And when I got to the railway station I saw the train. Other people were there.

*Pause*

And my best friend, the man I had given my heart to, the man I knew was the man for me the moment we met, my dear, my most precious companion, I watched him walk down the platform and tear all the babies from the arms of their screaming mothers.

*Pause*

Eugene O'Neill, *Mourning Becomes Electra*, 1931  
“The Hunted”<sup>6</sup>—Act III

[Like “The Homecoming”, “The Hunted” takes place in April 1865. Orin has just come back from the War to find his father, Ezra Mannon, dead.]

SCENE — *The same as Act Two of “Homecoming” — Ezra Mannon’s study. His body, dressed in full uniform, is laid out on a bier draped in black which is placed lengthwise directly before the portrait of him over the fireplace. His head is at right. His mask-like face is a startling reproduction of the face in the portrait above him, but grimly remote and austere in death, like the carven face of a statue.*

*The table and chairs which had been at center have been moved to the left. There is a lamp on this table. Two stands of three lighted candles are at each end of the black marble chimneypiece, throwing their light above on the portrait and below on the dead man. There is a chair by the dead man’s head, at front of bier.*

*Orin is standing by the head of the bier, at the rear of it, stiffly-erect like a sentinel at attention. He is not looking down at his father but is staring straight before him, deep in suspicious brooding. His face in the candlelight bears a striking resemblance to that of the portrait above him and the dead man’s.*

*The time of the opening of this act precedes by a few moments that of the end of the previous act.*

ORIN — (*ashamed and guilty — bursts out angrily at himself*) Christ, I won’t have such thoughts! I am a rotten swine to— Damn Vinnie!<sup>7</sup>! She must be crazy! (*Then, as if to distract his mind from these reflections, he turns to gaze down at his father. At the same moment Lavinia appears silently in the doorway from the hall and stands looking at him. He does not notice her entrance. He stares at his father’s mask-like face and addresses it with a strange friendly mockery.*) Who are you? Another corpse! You and I have seen fields and hillsides sown with them — and they meant nothing! — nothing but a dirty joke life plays on life! (*then with a dry smile*) Death sits so naturally on you! Death becomes the Mannons! You were always like the statue of an eminent dead man — sitting on a chair in a park or straddling a horse in a town square — looking over the head of life without a sign of recognition — cutting it dead for the impropriety of living! (*He chuckles to himself with a queer affectionate amusement.*) You never cared to know me in life — but I really think we might be friends now you are dead!

LAVINIA — (*sternly*) Orin!

ORIN — (*turns to her startledly*) Damn it, don’t sneak around like that! What are you trying to do, anyway? I’m jumpy enough without—(*then as she turns and locks the door behind her--suspiciously*) What are you locking the door for?

LAVINIA — I’ve got to talk to you — and I don’t want to be interrupted. (*then sternly*) What made you say such things just then? I wouldn’t believe you could have grown so callous to all feeling of respect—

ORIN — (*guilty and resentful*) You folks at home take death so solemnly! You would have soon learned at the front that it’s only a joke! You don’t understand, Vinnie. You have to learn to mock or go crazy, can’t you see? I didn’t mean it in an unkind way. It simply struck me he looks so strangely familiar — the same familiar stranger I’ve never known. (*then glancing at the dead man with a kindly amused smile*) Do you know his nickname in the army? Old Stick — short for Stick-in-the-Mud. Grant himself started it — said Father was no good on an offensive but he’d trust him to stick in the mud and hold a position until hell froze over!

LAVINIA — Orin! Don’t you realize he was your father and he is dead?

ORIN — (*irritably*) What Grant said was a big compliment in a way.

LAVINIA — When I think of how proud of you he was when he came home! He boasted that you had done one of the bravest things he’d seen in the war!

ORIN — (*astonished — then grins with bitter mockery*) One of the bravest things he’d seen! Oh, that’s too rich! I’ll tell you the joke about that heroic deed. It really began the night before when I sneaked through their lines. I was always volunteering for extra danger. I was so scared anyone would guess I was afraid! There was a thick mist and

<sup>6</sup> *Mourning Becomes Electra* is a trilogy made of three plays, “The Homecoming”, “The Hunted”, and “The Haunted”.

<sup>7</sup> Vinnie is short for Lavinia, the name of Orin’s sister.

it was so still you could hear the fog seeping into the ground. I met a Reb<sup>8</sup> crawling toward our lines. His face drifted out of the mist toward mine. I shortened my sword and let him have the point under the ear. He stared at me with an idiotic look as if he'd sat on a tack — and his eyes dimmed and went out — (*His voice has sunk lower and lower, as if he were talking to himself. He pauses and stares over his father's body fascinatedly at nothing.*)

LAVINIA — (with a shudder) Don't think of that now!

ORIN — (goes on with the same air) Before I'd gotten back I had to kill another in the same way. It was like murdering the same man twice. I had a queer feeling that war meant murdering the same man over and over, and that in the end I would discover the man was myself! Their faces keep coming back in dreams — and they change to Father's face — or to mine — What does that mean, Vinnie?

LAVINIA — I don't know! I've got to talk to you! For heaven's sake, forget the war! It's over now!

ORIN — Not inside us who killed! (then quickly — with a bitter, joking tone) The rest is all a joke! The next morning I was in the trenches. This was at Petersburg. I hadn't slept. My head was queer. I thought what a joke it would be on the stupid Generals like Father if everyone on both sides suddenly saw the joke war was on them and laughed and shook hands! So I began to laugh and walked toward their lines with my hand out. Of course, the joke was on me and I got this wound in the head for my pains. I went mad, wanted to kill, and ran on, yelling. Then a lot of our fools went crazy, too, and followed me and we captured a part of their line we hadn't dared tackle before. I had acted without orders, of course — but Father decided it was better policy to overlook that and let me be a hero! So do you wonder I laugh!

LAVINIA — (soothingly, coming to him and taking his arm) You were brave and you know it. I'm proud of you, too.

ORIN — (helplessly) Oh, all right! Be proud, then!

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<sup>8</sup> A Reb = a rebel