**Wednesday, March 25**

**English 12 Lesson**

**Overview** – This week I’m giving you a short story written by Elizabeth Bowen (1899-1973). If you prefer, you can find the text in your textbook. The pre-reading section starts on p. 1296. However, everything you need is right here. To get the most out of the lesson, follow these steps:

1. Read the brief bio of Elizabeth Bowen
2. Read the Pre-Read information.
3. Read the short story. Normally, we would read and annotate the story in class. **I do not expect you to print and annotate, or even annotate the story in this document. Just read for the story.**
4. There will be a few questions at the end for you to answer. You can email me your responses ([Amanda.garrigan@dcsms.org](mailto:Amanda.garrigan@dcsms.org)). I am posting this as a Word document so you can copy and paste the questions, if that is easier.
5. Due Date: You’ll notice I am not including one. Work at your own pace. Turn things in when you can. In the coming weeks, depending upon what happens in our world, we may have to get more structured with what we are doing here. The current plan is to have assignments for the week posted each Wednesday. For now, we’re going to grant ourselves some grace in what for many is a difficult and stressful time. (I know many of you are working, and many of you have younger siblings.)

**Author Biography –**

Elizabeth Bowen’s fiction is distinguished by her subtle observation of landscape, by her innovative and believable use of the supernatural, and by her haunting portrayal of England during one of the darkest eras of the country’s history—World War II(*Prentice Hall Literature* 1297).

Even as a child, Bowen suffered many losses. Her father had a nervous breakdown and was institutionalized when she was seven. Her mother died when she was thirteen. As a result, Bowen often wrote about experiences of denial of emotion, and the helplessness of the heart to understand itself or others. In the insecure lives of her characters, one can easily see the damage done to them when their feelings are left unacknowledged. This is a direct reflection of her own experiences(*Prentice Hall Literature* 1297).

During the war, Bowen observed England’s hardships keenly and with compassion. She incorporated the brutal realities of the war—air raids, blackouts, betrayal—into some of her best stories. By using a wartime setting and playing on the heightened emotions and perceptions people have at such times, Bowen exposed the innermost workings of her characters’ minds(*Prentice Hall Literature* 1297).

**Pre-Read –**

The British found their lives significantly disrupted during World War II. People changed their daily routines, and their lives were filled with anxious anticipation.

This story is a **ghost story**,a story in which part of the past—typically someone who is deceased—seems to appear in the present tense. **Ghost stories** often include the following elements:

* An eerie or mysterious atmosphere
* The suggestion that supernatural forces are at work
* Eerie events that may have a natural explanation
* **Flashback** – a scene that interrupts a narrative to relate events that occurred in the past
* **Ambiguity** - the effect of having two or more reasonable explanations

(*Prentice Hall Literature* 1296)

During World War II, London was faced with a months-long series of bombings by the Germans. The Blitz began in September 1940 and lasted until May 1941. Planes dropped bombs on the city nearly every night during this campaign. Many Londoners fled the city. The wealthy evacuated to their country homes. Those less fortunate simply uprooted their lives and moved elsewhere in the country. Entire communities in London were left deserted and lifeless. This setting provides the perfect backdrop for a **ghost story**(*Prentice Hall Literature* 1298).

“The Demon Lover”

By Elizabeth Bowen

(Begins on p. 1298 of your textbook)

Toward the end of her day in London Mrs. Drover went round to her shut-­up house to look for several things she wanted to take away. Some belonged to herself, some to her family, who were by now used to their country life. It was late August; it had been a steamy, showery day: At the moment the trees down the pavement glittered in an escape of humid yellow afternoon sun. Against the next batch of clouds, already piling up ink­-dark, broken chimneys and parapets1 stood out. In her once familiar street, as in any unused channel, an unfamiliar queerness had silted up; a cat wove itself in and out of railings, but no human eye watched Mrs. Dover’s return. Shifting some parcels under her arm, she slowly forced round her latchkey in an unwilling lock, then gave the door, which had warped, a push with her knee. Dead air came out to meet her as she went in.

The staircase window having been boarded up, no light came down into the hall. But one door, she could just see, stood ajar, so she went quickly through into the room and un-shuttered the big window in there. Now the prosaic woman, looking about her, was more perplexed than she knew by everything that she saw, by traces of her long former habit of life—the yellow smoke stain up the white marble mantelpiece, the ring left by a vase on the top of the escritoire;2 the bruise in the wallpaper where, on the door being thrown open widely, the china handle had always hit the wall. The piano, having gone away to be stored, had left what looked like claw marks on its part of the parquet3. Though not much dust had seeped in, each object wore a film of another kind; and, the only ventilation being the chimney, the whole drawing room smelled of the cold hearth. Mrs. Drover put down her parcels on the escritoire and left the room to proceed upstairs; the things she wanted were in a bedroom chest.

She had been anxious to see how the house was—the part­-time caretaker she shared with some neighbors was away this week on his holiday, known to be not yet back. At the best of times he did not look in often, and she was never sure that she trusted him. There were some cracks in the structure, left by the last bombing, on which she was anxious to keep an eye. Not that one could do anything—

A shaft of refracted daylight now lay across the hall. She stopped dead and stared at the hall table—on this lay a letter addressed to her.

She thought first—then the caretaker must be back. All the same, who, seeing the house shuttered, would have dropped a letter in at the box? It was not a circular, it was not a bill. And the post office redirected, to the address in the country, everything for her that came through the post. The caretaker (even if he were back) did not know she was due in London today—her call here had been planned to be a surprise—so his negligence in the manner of this letter, leaving it to wait in the dust, annoyed her. Annoyed, she picked up the letter, which bore no stamp. But it cannot be important, or they would know . . . She took the letter rapidly upstairs with her, without a stop to look at the writing till she let in light. The room looked over the garden and sharpened and lowered, the trees and rank lawns seemed already to smoke with dark. Her reluctance to look again at the letter came from the fact that she felt intruded upon—and by someone contemptuous of her ways. However, in the tenseness preceding the fall of rain she read it: It was a few lines.

Dear Kathleen: You will not have forgotten that today is our anniversary, and the day we said. The years have gone by at once slowly and fast. In view of the fact that nothing has changed, I shall rely upon you to keep your promise. I was sorry to see you leave London, but was satisfied that you would be back in time. You may expect me, therefore, at the hour arranged. Until then . . . K.

Mrs. Drover looked for the date: It was today’s. She dropped the letter onto the bedsprings, then picked it up to see the writing again—her lips, beneath the remains of lipstick, beginning to go white. She felt so much the change in her own face that she sent to the mirror, polished a clear patch in it, and looked at once urgently and stealthily in. She was confronted by a woman of forty­-four, with eyes starting out under a hat brim that had been rather carelessly pulled down. She had not put on any more powder since she left the shop where she ate her solitary tea.4 The pearls her husband had given her on their marriage hung loose round her now rather thinner throat, slipping in the V of the pink wool jumper her sister knitted last autumn as they sat round the fire. Mrs. Drover’s most normal expression was one of controlled worry but of assent. Since the birth of the third of her little boys, attended by a quite serious illness, she had had an intermittent muscular flicker to the left of her mouth, but in spite of this she could always sustain a manner that was at once energetic and calm.

Turning from her own face as precipitously as she had gone to meet it, she went to the chest where the things were, unlocked it, threw up the lid, and knelt to search. But as rain began to come crashing down she could not keep from looking over her shoulder at the stripped bed on which the letter lay. Behind the blanket of rain the clock of the church that still stood struck six—with rapidly heightening apprehension she counted each of the slow strokes. “The hour arranged . . . My God,” she said, “what hour? How should I . . . ? After twenty­-five years . . . “

The young girl talking to the soldier in the garden had not ever completely seen his face. It was dark; they were saying goodbye under a tree. Now and then—for it felt, from not seeing him at this intense moment, as though she had never seen him at all—she verified his presence for these few moments longer by putting out a hand, which he each time pressed, without very much kindness, and painfully, on to one of the breast buttons of his uniform. That cut of the button on the palm of her hand was, principally, what she was to carry away. This was so near the end of a leave from France that she could only wish him already gone. It was August 1916. Being not kissed, being drawn away from and looked at intimidated Kathleen till she imagined spectral glitters in the place of his eyes. Turning away and looking back up the lawn she saw, through branches of trees, the drawing­-room window alight: She caught a breath for the moment when she could go running back there into the safe arms of her mother and sister, and cry: “What shall I do, what shall I do? He has gone.”

Hearing her catch her breath, her fiancé said, without feeling: “Cold?”

“You’re going away such a long way.”

“Not so far as you think.”  
“I don’t understand?”  
“You don’t have to,” he said. “You will. You know what we said.”  
“But that was—suppose you—I mean, suppose.”  
“I shall be with you,” he said, “sooner or later. You won’t forget that. You need do nothing but wait.”

Only a little more than a minute later she was free to run up the silent lawn. Looking in through the window at her mother and sister, who did not for the moment perceive her, she already felt that unnatural promise drive down between her and the rest of all humankind. No other way of having given herself could have made her feel so apart, lost and forsworn5. She could not have plighted a more sinister troth6.

Kathleen behaved well when, some months later, her fiancé was reported missing, presumed killed. Her family not only supported her but were able to praise her courage without stint because they could not regret, as a husband for her, the man they knew almost nothing about. They hoped she would, in a year or two, console herself—and had it been only a question of consolation things might have gone much straighter ahead. But her trouble, behind just a little grief, was a complete dislocation from everything. She did not reject other lovers, for these failed to appear. For years, she failed to attract men—and with the approach of her thirties she became natural enough to share her family’s anxiousness on the score. She began to put herself out,7 to wonder, and at thirty­-two she was very greatly relieved to find herself being courted by William Drover. She married him, and the two of them settled down in the quiet, arboreal8 part of Kensington: In this house the years piled up, her children were born, and they all lived till they were driven out by the bombs of the next war. Her movements as Mrs. Drover were circumscribed, and she dismissed any idea that they were still watched.

As things were—dead or living the letter writer sent her only a threat. Unable, for some minutes, to go on kneeling with her back exposed to the empty room, Mrs. Drover rose from the chest to sit on an upright chair whose back was firmly against the wall. The desuetude9 of her former bedroom, her married London home’s whole air of being a cracked cup from which memory, with its reassuring power, had either evaporated or leaked away, made a crisis—and at just this crisis the letter writer had, knowledgeably, struck. The hollowness of the house this evening cancelled years on years of voices, habits, and steps. Through the shut windows she only heard rain fall on the roofs around. To rally herself, she said she was in a mood—and for two or three seconds shutting her eyes, told herself that she had imagined the letter. But she opened them—there it lay on the bed.

On the supernatural side of the letter’s entrance she was not permitting her mind to dwell. Who, in London, knew she meant to call at the house today? Evidently, however, that had been known. The caretaker, had he come back, had had no cause to expect her: He would have taken the letter in his pocket, to forward it, at his own time, through the post. There was no other sign that the caretaker had been in—but, if not?

Letters dropped in at doors of deserted houses do not fly or walk to tables in halls. They do not sit on the dust of empty tables with the air of certainty that they will be found. There is needed some human hand—but nobody bot the caretaker had a key. Under the circumstances she did not care to consider, a house can be entered without a key. It was possible that she was not alone now. She might be being waited for, downstairs. Waited for—until when? Until “the hour arranged.” At least that was not six o’clock: Six has struck.

She rose from the chair and went over and locked the door.

The thing was, to get out. To fly? No, not that: She had to catch her train. As a woman whose utter dependability was the keystone of her family life, she was not willing to return to the country, to her husband, her little boys, and her sister, without the objects she had come up to fetch. Resuming her work at the chest she set about making up a number of parcels in a rapid, fumbling-­decisive way. These, with her shopping parcels, would be too much to carry; these meant a taxi—at the thought of the taxi her heart went up and her normal breathing resumed. I will ring up the taxi; the taxi cannot come too soon: I shall hear the taxi out there running its engine, till I walk calmly down to it through the hall. I’ll ring up—But no: the telephone is cut off . . . She tugged at a knot she had tied wrong.

The idea of flight . . . He was never kind to me, not really. I don’t remember him kind at all. Mother said he never considered me. He was set on me, that was what it was—not love. Not love, not meaning a person well. What did he do, to make me promise like that? I can’t remember—But she found that she could.

She remembered with such dreadful acuteness that the twenty­-five years since then dissolved like smoke and she instinctively looked for the weal10 left by the button on the palm of her hand. She remembered not only all that he said and did but the complete suspension of her existence during that August week. I was not myself—they all told me so at the time. She remembered—but with one white burning blank as where acid has dropped on a photograph: Under no conditions could she remember his face.

So, wherever he may be waiting, I shall not know him. You have no time to run from a face you do not expect.

The thing was to get to the taxi before any clock struck what could be the hour. She would slip down the street and round the side of the square to where the square gave on the main road. She would return in the taxi, safe, to her own door, and bring the solid driver into the house with her to pick up the parcels from room to room. The idea of the taxi driver made her decisive, bold: She unlocked her door, went to the top of the staircase, and listened down.

She heard nothing—but while she was hearing nothing the passé11 air of the staircase was disturbed by a draft that traveled up to her face. It emanated from the basement: Down where a door or window was being opened by someone who chose this moment to leave the house.

The rain had stopped; the pavements steamily shone as Mrs. Drover let herself out by inches from her own front door into the empty street. The unoccupied houses opposite continued to meet her look with their damaged stare. Making toward the thoroughfare and the taxi, she tried not to keep looking behind. Indeed, the silence was so intense—one of those creeks of London silence exaggerated this summer by the damage of war—that no tread could have gained on hers unheard. Where her street debouched12 on the square where people went on living, she grew conscious of, and checked, her unnatural pace. Across the open end of the square, two buses impassively passed each other: Women, a perambulator,13 cyclists, a man wheeling a barrow signalized, once again, the ordinary flow of life. At the square’s most populous corner should be—and was—the short taxi rank. This evening, only one taxi—but this, although it presented its blank rump, appeared already to alertly waiting for her. Indeed, without looking round the driver started his engine as she panted up from behind and put her hand on the door. As she did so, the clock struck seven. The taxi faced the main road: To make the trip back to her house it would have to turn—she had settled back on the seat and the taxi had turned before she, surprised by its knowing movement, recollected that she had not “said where.” She leaned forward to scratch at the class panel that divided the driver’s head from her own.

The driver braked to what was almost a stop, turned round, and slid the glass panel back: The jolt of this flung Mrs. Drover forward till her face was almost into the glass. Through the aperture driver and passenger, not six inches between them, remained for an eternity eye to eye. Mrs. Drover’s mouth hung open for some seconds before she could issue her first scream. After that she continued to scream freely and to beat with her gloved hands on the glass all round as the taxi, accelerating without mercy, made off with her into the hinterland of deserted streets.

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1 **parapets:** low walls around rooftops.  
2 **escritoire:** writing table.  
3 **parquet:** wood floor made of boards arranged in geometric patterns.

4 **tea:** in Britain, a light, afternoon meal, served with tea.

5 **forsworn:** having lied under oath; perjured.  
6 **plighted . . . troth:** made a more sinister promise of marriage. 7 put herself out: vex or distress herself.  
8 **arboreal:** full of trees.  
9 **desuetude:** disuse.

10 **weal:** lump; welt.  
11 **passé:** no longer fresh; rather old.

12 **debouched:** came out; emerged.  
13 **perambulator:** chiefly British for “baby carriage.” The word is often shortened to pram.

*Prentice Hall Literature*. Vol. 2, Pearson/Prentice Hall, 2012.

**Critical Reading Questions** – Feel free to copy and paste the questions into an Word document, or even an email ([Amanda.garrigan@dcsms.org](mailto:Amanda.garrigan@dcsms.org)).

1. (a) Why is the appearance of the letter in Mrs. Drover’s house unexpected? (b) Why is she so upset by it?
2. (a) Before returning to the war, what had Mrs. Drover’s fiancé promised her? (b) Identify three points at which she feels she is being watched, and describe what each moment adds to the story.
3. (a) Identify three references in the story to “traces,” marks left behind by objects or actions. (b) In what sense are ghosts and memories also traces? (c) How do the references to traces suggest and support the story’s theme?
4. Beyond the physical effects of war on the home front, what emotional effects of the war does Bowen’s story suggest?
5. Bowen uses a historical period—the World War II home front—to create a haunting atmosphere of silence and emptiness. Identify three eerie details that show how ordinary life was affected during this period.
6. A **ghost story** often suggests that supernatural forces are at work. Explain how Bowen creates that suggestion with each of the following sentences:
   1. “. . . no human eye watched Mrs. Drover’s return.”
   2. “Dead air came out to meet her as she went in.”
   3. “She could not have plighted a more sinister troth.”
   4. “On the supernatural side of the letter’s entrance she was not permitting her mind to dwell.”
7. A **ghost story** often keeps open the possibility that all the eerie events it recounts have a completely natural explanation. Explain all the events of *The Demon Lover* that could easily have perfectly natural causes. (This is **ambiguity**.)
8. The **flashback** that returns Mrs. Drover and the reader to 1916 suggests an explanation for her state of mind in 1940. (a) What does the flashback tell you about Mrs. Drover? (b) In what sense is she “haunted” by an unresolved problem in her past?