

# Before You Read

## *The Cask of Amontillado*

### Meet **Edgar Allan Poe**

(1809–1849)

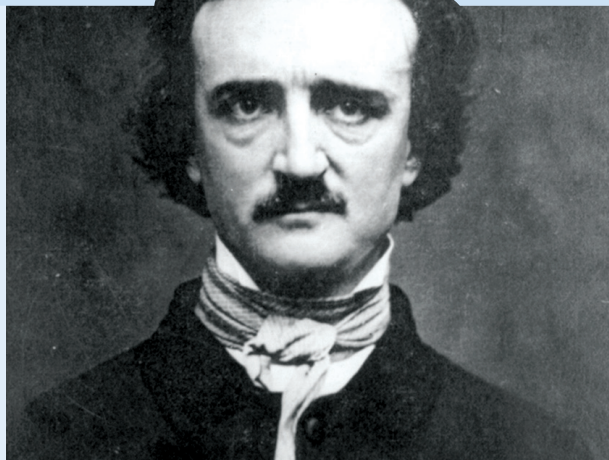
**C**rumbling mansions, hearts that continue to beat after death, and insane killers are just a few of the ingredients in Edgar Allan Poe’s fiction. His stories are not simple spine-tinglers, however. Poe travels deep into psychological territory, exploring guilt, rage, sorrow, madness, and fear.

**A Loner** Poe’s life itself was a dark and often haunting tale. His parents were poverty-stricken actors. Poe’s father left when Poe was two years old, and his mother died when he was three. Separated from his siblings, Poe was raised by John and Frances Allan. As Poe entered adolescence, he had a serious falling out with his foster father, who disapproved of his desire to write. Poe spent a few years in the army to try to regain his foster father’s approval, but once it was clear that Allan was through with him, Poe moved to Baltimore and focused on writing.

*“From childhood’s hour I have not been  
As others were—I have not seen  
As others saw—”*

—Edgar Allan Poe, “Alone”

**Turmoil and Grief** Poe began to write poetry as a teenager and published his first collection of poems in 1829. His short stories began appearing in magazines, and in 1833, one of his tales won a prize. This led to a job as a literary editor, a position that brought him great success, but which he lost due to his changeable nature and alcoholism. Most of the



remainder of Poe’s short life was spent in poverty and pain. He continued to work, but he did not achieve the public success he felt he deserved. Alcohol remained a problem, and he was often ill. He watched the love of his life, his wife Virginia Clemm, waste away and die from tuberculosis. Poe’s loneliness, pain, and general inability to connect with others helped forge his uniquely dark vision.

**A Literary Giant** Poe’s essays and reviews are still read today for their literary insights. His poetry, including such famous works as “The Raven” and “The Bells,” lives on in countless collections of America’s best writing. Perhaps most of all, his fictional works continue to frighten and delight readers worldwide.

Poe is classified as an American Romantic writer, a detective fiction writer, and a Gothic writer. Some critics refer to Poe as the first truly modern writer because he probed the individual and the mystery of the self.

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**Author Search** For more about Edgar Allan Poe, go to [glencoe.com](http://glencoe.com) and enter QuickPass code GL49787u1.

# Literature and Reading Preview

## Connect to the Story

What kinds of wrongs or injuries would make a person want to take revenge? Do you think getting revenge makes people feel better or worse? Discuss these questions with a partner.

## Build Background

Much of this story is set in the catacombs of the Montresor family, which were also used as a wine cellar. Catacombs are underground cemeteries. The walls of the narrow passageways are lined with niches where bodies are placed. Carnival is an often uninhibited celebration involving costume parades, feasting, and other festivities. It takes place mainly in Roman Catholic regions during the weeks before Lent, a holy season of abstinence and prayer.

## Set Purposes for Reading

### Big Idea Matters of Life and Death

As you read “The Cask of Amontillado,” ask yourself, How do details in the story evoke the idea of death?

### Literary Element Mood

**Mood** is the emotional quality of a literary work. A writer’s choice of language, subject matter, setting, and tone, as well as such sound devices as rhyme and rhythm, contribute to creating mood. As you read “The Cask of Amontillado,” ask yourself, What emotions does the writing make me feel?

### Reading Strategy Paraphrase

**Paraphrasing** is putting something into your own words. Unlike a summary, a paraphrase is usually about the same length as the original passage. As you read, ask yourself, How would I rephrase this passage to make it easier to understand?

**Tip: Make a Chart** Paraphrase difficult sentences, or parts of sentences, as you read.

Author’s Words	My Paraphrase
p. 58 “The thousand injuries of Fortunato I had borne as I best could.”	I had put up with the many wrongs Fortunato did to me as well as I could.

## Learning Objectives

For pages 56–66

In studying this text, you will focus on the following objectives:

**Literary Study:** Analyzing mood.

**Reading:** Paraphrasing.

## Vocabulary

**preclude** (pri klōōd’) *v.* to prevent; to make impossible; p. 58 *Failing grades preclude the possibility of playing in Friday’s basketball game.*

**impunity** (im pū’ nā tē) *n.* freedom from punishment, harm, or bad consequences; p. 58 *No one here knew him, so he thought he could lie with impunity.*

**accost** (ə kōst’) *v.* to approach and speak to, especially in an aggressive manner; p. 59 *The beggars accost and scare the shoppers.*

**explicit** (eks plis’ it) *adj.* definitely stated, clearly expressed; p. 60 *Ms. DePietro gave explicit instructions for each stage of the assignment.*

**implore** (im plōr’) *v.* to ask earnestly; to beg; p. 63 *Some parents implore their children to study.*



# The Cask of Amontillado

Edgar Allan Poe

The thousand injuries of Fortunato<sup>1</sup> I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved, **precluded** the idea of risk. I must not only punish, but

punish with **impunity**. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.<sup>2</sup>

It must be understood, that neither by word nor deed had I given Fortunato cause

1. *Fortunato* (fôr' tōō nă' tō)

#### Vocabulary

**preclude** (pri klōōd') *v.* to prevent; to make impossible

2. [A wrong is . . . done the wrong.] These sentences might be rephrased this way: "A wrong is not avenged if the avenger either is punished for taking revenge or does not make the wrongdoer aware that he is taking revenge."

#### Vocabulary

**impunity** (im pū' nă tē) *n.* freedom from punishment, harm, or bad consequences

to doubt my good-will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.<sup>3</sup>

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship<sup>4</sup> in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practice imposture upon the British and Austrian *millionnaires*. In painting and gemmary Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skillful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He **accosted** me with excessive warmth, for he had been drinking much. The man wore motley.<sup>5</sup> He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

3. Here, *immolation* means “death or destruction.”

4. *Connoisseurship* (kən' ə sur' ship) is expert knowledge that qualifies one to pass judgment in a particular area.

5. *Motley* is the multicolored costume of a court jester or clown.

**Matters of Life and Death** *What is the narrator's attitude toward the destruction of Fortunato?*

#### Vocabulary

**accost** (ə kōst') *v.* to approach and speak to, especially in an aggressive manner

“How remarkably well you are looking today!”

I said to him: “My dear Fortunato, you are luckily met. How remarkably well you are looking today! But I have received a pipe of what passes for Amontillado,<sup>6</sup> and I have my doubts.”

“How?” said he. “Amontillado? A pipe? Impossible! And in the middle of the carnival!”

“I have my doubts,” I replied; “and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain.”

“Amontillado!”

“I have my doubts.”

“Amontillado!”

“And I must satisfy them.”

“Amontillado!”

“As you are engaged, I am on my way to Luchesi.<sup>7</sup> If anyone has a critical turn, it is he. He

will tell me——”

“Luchesi cannot tell Amontillado from Sherry.”

“And yet some fools will have it that his taste is a match for your own.”

“Come, let us go.”

“Whither?”

“To your vaults.”

“My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi——”

“I have no engagement;—come.”

“My friend, no. It is not the engagement, but the severe cold with which I perceive

6. A *pipe* is a wine barrel that holds 126 gallons. *Amontillado* (ə mōn tē yā' dō) is a kind of pale, dry sherry from Spain.

7. *Luchesi* (lōō kā' sē)

**Mood** *How would you characterize this opening exchange between the two main characters?*

*Carnival in Rome, 1839.* Aleksandr Petrovich Myasoedov. Oil on canvas. State Russian Museum, St. Petersburg.

**View the Art** This painting depicts a street scene during Carnival. How would you describe the atmosphere in this painting? How does it compare with the opening scene from this story?

you are afflicted. The vaults are insufferably damp. They are encrusted with niter.”<sup>8</sup>

“Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado.”

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a *roquelaure* closely about my person, I suffered him to hurry me to my palazzo.<sup>9</sup>

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them **explicit** orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.



I took from their sconces two flambeaux,<sup>10</sup> and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode. “The pipe?” said he.

“It is farther on,” said I; “but observe the white web-work which gleams from these cavern walls.”

8. *Niter* is a salt-like substance found in cool, damp places.  
9. A *roquelaure* (rôk ə lor') is a knee-length cloak that was popular in the 1700s. A *palazzo* (pə lät'sō) is a mansion or palace.

**Paraphrase** Restate this sentence in your own words.

#### Vocabulary

**explicit** (eks plis' it) *adj.* definitely stated; clearly expressed

10. *Sconces* are wall brackets that hold candles or torches, and *flambeaux* (flam' bō') are lighted torches.

He turned toward me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.<sup>11</sup>

"Niter?" he asked, at length.

"Niter," I replied. "How long have you had that cough?"

"Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!"

My poor friend found it impossible to reply for many minutes.

"It is nothing," he said, at last.

"Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi——"

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True—true," I replied; "and, indeed, I had no intention of alarming you unnecessarily; but you should use all proper caution. A draft of this Medoc<sup>12</sup> will defend us from the damp."

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mold.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose<sup>13</sup> around us."

"And I to your long life."

He again took my arm, and we proceeded.

11. [*filmy orbs* . . . *intoxication*] This phrase describes Fortunato's eyes as clouded and watery from excessive drinking.

12. *Medoc* (mā dōk') is a French red wine. A *draft* is the amount taken in one swig or swallow.

13. To *repose* is to lie at rest, either sleeping or in death.

**Mood** What words in this passage suggest danger?

"These vaults," he said, "are extensive."

"The Montresors," I replied, "were a great and numerous family."

"I forget your arms."

"A huge human foot d'or, in a field azure; the foot crushes a serpent rampant<sup>14</sup> whose fangs are imbedded in the heel."

"And the motto?"

"*Nemo me impune lacessit.*"<sup>15</sup>

"Good!" he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons<sup>16</sup> intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

"The niter!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough——"

"It is nothing," he said; "let us go on. But first, another draft of the Medoc."

I broke and reached him a flagon<sup>17</sup> of De Grâve. He emptied it at a breath. His eyes flashed with a fierce light. He laughed



#### Visual Vocabulary

*Arms* is short for "coat of arms," an arrangement of figures and symbols on or around a shield that, along with a motto, represents one's ancestry.

14. The Montresor family's coat of arms includes a golden foot on a sky-blue background and a snake rising up.

15. The *motto* is Latin for "Nobody provokes me with impunity."

16. *Casks* and *puncheons* are large containers for storing liquids.

17. The *flagon* is a narrow-necked bottle with a handle.

**Matters of Life and Death** How do these details add to the growing sense of entrapment in the story?



and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement—a grotesque one.

“You do not comprehend?” he said.

“Not I,” I replied.

“Then you are not of the brotherhood.”

“How?”

“You are not of the masons.”<sup>18</sup>

“Yes, yes,” I said; “yes, yes.”

“You? Impossible! A mason?”

“A mason,” I replied.

“A sign,” he said.

“It is this,” I answered, producing a trowel from beneath the folds of my *roquelaure*.

“You jest,” he exclaimed, recoiling a few paces. “But let us proceed to the Amontillado.”

“Be it so,” I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily.

We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt,<sup>19</sup> in which the foulness of the air caused our flambeaux rather to glow than flame.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely

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18. Here, *masons* is short for “Freemasons,” an organization of stonemasons and bricklayers that was formed in the Middle Ages. By the time of this story, the masons had become a social group with secret rituals and signs.

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19. A *crypt* is a burial chamber.

**Mood** What emotion does the description in this paragraph create?

the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry<sup>20</sup> into the depth of the recess. Its termination the feeble light did not enable us to see.

“Proceed,” I said; “herein is the Amontillado. As for Luchesi—”

“He is an ignoramus,” interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche,<sup>21</sup> and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered<sup>22</sup> him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

“Pass your hand,” I said, “over the wall; you cannot help feeling the niter. Indeed it is *very damp*. Once more let me **implore** you to return. No? Then I must positively

leave you. But I must first render you all the little attentions in my power.”

“The Amontillado!” ejaculated my friend, not yet recovered from his astonishment.

“True,” I replied; “the Amontillado.”

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently

“Indeed it is  
*very damp.*”

20. Here, *pry* means “to look closely; peer.”

21. Here, the *extremity of the niche* (nich) is the farthest spot inside the recess.

22. *Fettered* means “bound with chains or shackles; restrained.”

**Paraphrase** Restate these sentences in your own words.

#### Vocabulary

**implore** (im plôr') *v.* to ask earnestly; to beg

**Matters of Life and Death** What does Fortunato finally realize?





### Visual Vocabulary

A *rapier* (rā' pē ə) is a long, light-weight sword with a sharp point but no cutting edge.

back. For a brief moment I hesitated—I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed—I aided—

I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined<sup>23</sup> position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said—

“For the love of God, Montresor!”

“Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!”

“The Amontillado!” I said.

“He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone.”

“Yes,” I said, “let us be gone.”

“For the love of God, Montresor!”

“Yes,” I said, “for the love of God!”

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud: “Fortunato!”

No answer. I called again:

“Fortunato!”

No answer still. I thrust a torch through the remaining aperture and let it fall

within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against

the new masonry I re-erected the old rampart<sup>24</sup> of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!*<sup>25</sup> ☞

23. Here, *destined* means “intended for a particular purpose or use.”

24. A *rampart* is a protective barrier or fortification.

25. *In pace requiescat* (in pä'chā rek'wē es kät') is Latin for “May he rest in peace.”

**Paraphrase** Restate these lines, and then explain why Montresor is doing what he is doing.

# After You Read

## Respond and Think Critically

### Respond and Interpret

1. What are one or two questions you would ask Montresor?
2. (a)How does Montresor get Fortunato to come with him to his vaults? (b)What is Montresor's motive for leading Fortunato there?
3. (a)Describe the conversation between Montresor and Fortunato as they walk in the catacombs. (b)What is ironic about Montresor's concern for Fortunato's health?
4. (a)What happens to Fortunato at the end of the story. (b)In what ways is this a "perfect" crime?

### Analyze and Evaluate

5. What details does Poe include to show Montresor as a cold-blooded killer? Do you think his portrayal is effective? Why or why not?

6. Why might Poe have chosen to write this story from the first-person point of view, describing only Montresor's thoughts and not Fortunato's?

### Connect

7. **Big Idea Matters of Life and Death** Do you believe that Montresor resolves his conflict with Fortunato? What else could Montresor have done to solve his problem?
8. **Connect to the Author** Poe is known as a master of the horror stories. Based on this story, would you agree? Consider the following before making your decision. What is the moment of greatest horror in this story? How well does Poe build up to this moment?

## Visual Literacy

### Illustration

Famed British illustrator Arthur Rackham created this image in 1935 to illustrate "The Cask of Amontillado." Study the illustration, looking carefully at the subject matter and details.

*Fortunato and Montresor, 1935.*  
Arthur Rackham.



**Group Activity** Discuss the following questions with classmates. Use evidence from "The Cask of Amontillado" to support your answers.

1. How accurately does Rackham re-create the setting of "The Cask of Amontillado"? Consider the size of the niche, the number of levels of brick, the chains, and the niter.
2. How accurately does Rackham re-create the characters? Consider their clothing, the expressions on their faces, and their postures.
3. How well does Rackham capture the mood of this moment in the story? Explain.

## Literary Element Mood

**Mood** is the feeling that an author creates in a literary work. The mood can suggest an emotion, such as fear or joy; it can also suggest the quality of a setting, such as gloom or airiness. For example, if Poe had described the catacombs as “peaceful” or “still,” he would have created a quiet, restful mood.

1. Describe the overall mood that Poe creates in this story. In what way does the mood contribute to the story’s suspense?
2. How does Poe create the mood? Point to specific examples throughout the story to support your answer.
3. What impact does the Carnival setting have on the mood of this story?

## Review: Suspense

As you learned on page 21, **suspense** is a feeling of curiosity, uncertainty, or dread about what will happen next in a story. Writers increase the level of suspense by creating a threat to the central character and raising questions in the reader’s mind.

Details That Create Suspense	Why They Create Suspense
No one is home at Montresor’s house.	No one can witness the crime.

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## Reading Strategy Paraphrase

Review the chart you made while reading the story, and then answer the following questions.

1. Look at footnotes 10 and 11 on pages 60 and 61. Explain why footnotes and paraphrasing help you understand Poe’s writing.
2. Choose a sentence from the story that requires paraphrasing primarily because of its difficult vocabulary. Then paraphrase the sentence.

## Vocabulary Practice

**Practice with Context Clues** Identify the context clues that help you determine the meaning of each boldfaced word.

1. Taking those classes will **preclude** the possibility of your working on the newspaper committee, which meets at the same time.
2. Would Joe be punished, or would he commit the crime with **impunity**?
3. Some people greet you in a timid way, while others **accost** you.
4. I have **explicit** instructions on how to get to the meet instead of a vague description.
5. “Please, please don’t go to that party,” Mrs. Weeks **implored**.

## Academic Vocabulary

Poe’s essays and reviews are still read today for their literary **insights**.

—Meet Edgar Allan Poe, page 56

*Insights* is an academic word. A sports reporter who thoroughly analyzes the strengths and weaknesses of a baseball team might be said to have **insights** into the game of baseball. Using context clues, try to figure out the meaning of the word in the sentence about Poe above. Check your guess in a dictionary.

For more on academic vocabulary, see pages 54–55 and R79–R81.



# Respond Through Writing

## Research Report

**Investigate Setting** In “The Cask of Amontillado,” Poe’s specific settings are fictional, but Carnival celebrations and catacombs do exist. Using primary and secondary sources, prepare a research report of 1,500 words or more on Carnival or catacombs.

**Understand the Task** **Primary sources** are firsthand accounts of an event, such as diaries or eyewitness news articles written at the time the event took place. **Secondary sources** are sources written by people who did not influence or experience the event.

**Prewrite** Write four or five questions to guide your research. Answer those questions by checking secondary sources and, if possible, primary sources. Prepare detailed notes, identifying your sources for each fact or idea. Create an outline like the one below to help structure your report, adding relevant information under each outline point.

### The Catacombs of Europe

- I. Purposes over the years
  - a. Burial grounds
  - b.
- II. Construction
- III.

**Draft** Develop a thesis statement that identifies your topic and explains what you plan to say about the topic. As you write, refer to your notes and outline to make sure you have included the correct information in a coherent order. Use your research to support your thesis and main points. You may also wish to include visual aids—photographs or period illustrations—to help readers visualize the setting of your report.

**Revise** As you incorporate the information in your notes, evaluate whether the information is relevant. Delete information unrelated to your thesis, and add any missing facts and ideas. If you have used any technical terms, make sure they are explained thoroughly and correctly, to avoid any misunderstandings. Give credit where credit is due and cite your sources. See pages R33–R37 for information on avoiding plagiarism.

**Edit and Proofread** Proofread your paper, correcting any errors in spelling, grammar, and punctuation. Use the Grammar Tip in the side column to help you use colons correctly.

### Learning Objectives

In this assignment, you will focus on the following objectives:

**Writing:** Writing a research report.

**Grammar:** Understanding how to use colons.

### Grammar Tip

#### Colons

Colons can be used to introduce a list. Often, the words *the following*, *these*, or *as follows* can be a clue that you should use a colon. The words before a colon should form a complete sentence.

#### INCORRECT

In “The Cask of Amontillado,” Montresor’s catacombs contain: bones, niter, and wine.

#### CORRECT

In “The Cask of Amontillado,” Montresor’s catacombs contain the following: bones, niter, and wine.

## Learning Objectives

In this workshop, you will focus on the following objective:

**Vocabulary:** Understanding homonyms and homophones.

# Vocabulary Workshop

## Homonyms and Homophones

**Literature Connection** In the sentence shown below, Edgar Allan Poe uses the homonym *respect*.

*“In this respect, I did not differ from him materially.”*

—Edgar Allan Poe, from “The Cask of Amontillado”

**Homonyms** are words that sound alike and are spelled alike but have different meanings. Here, *respect* is a noun that means “particular detail.” *Respect* is also a verb, however, that means “to consider worthy of esteem or regard.”

Poe also uses the homophone *not* in this sentence. **Homophones** are words that sound alike but are spelled differently and have different meanings and histories. A word that sounds like *not* but is spelled differently and has a different meaning is *knot*.

### Vocabulary Terms

**Homonyms** are words that sound alike and are spelled alike but have different meanings.

**Homophones** are words that sound alike but are spelled differently and have different meanings.

### Tip

To determine the meaning of a homophone, use context clues. The part of speech can sometimes help you understand the intended meaning.

### Examples

Homonym	Meaning
like	to care for
like	nearly the same
Homophone	Meaning
principal	person with authority; head of a school; most important
principle	basic truth, rule, policy, or law; moral conviction
sight	something seen; the ability to see
cite	to refer to; to acknowledge; to point out
site	a place; to locate

### Practice

- Choose the correct homophone to complete each sentence.
  - Fortunato has expert knowledge about (whine, wine).
  - Montresor takes Fortunato deeper into the (cellar, seller).
  - Montresor has (lead, led) Fortunato to his death.
- Use a dictionary to find more than one meaning for each homonym. Write at least two meanings.
  - arm
  - ground
  - lie
  - order

LOG  
ON



Literature Online

**Vocabulary** For more vocabulary practice, go to [glencoe.com](http://glencoe.com) and enter QuickPass code GL49787u1.

## Before You Read

### Focus

#### Bellringer Options

##### Selection Focus

###### Transparency 4

##### Daily Language Practice

###### Transparency 6

Or **write on the board:** **What scares you?** Engage students in a discussion of what they find frightening. Encourage them to consider a broad range of topics, including places, sounds, animals, and insects. Broaden the discussion to entertainment, such as movies and books. Discuss the paradox of enjoying being frightened.

## Before You Read

### The Cask of Amontillado

#### Meet Edgar Allan Poe

(1809–1849)

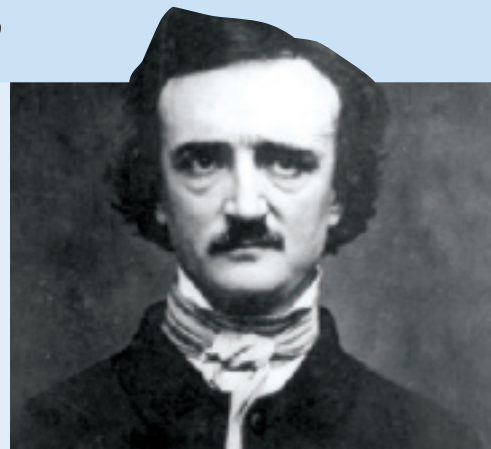
**C**rumbling mansions, hearts that continue to beat after death, and insane killers are just a few of the ingredients in Edgar Allan Poe's fiction. His stories are not simple spine-tinglers, however. Poe travels deep into psychological territory, exploring guilt, rage, sorrow, madness, and fear.

**A Loner** Poe's life itself was a dark and often haunting tale. His parents were poverty-stricken actors. Poe's father left when Poe was two years old, and his mother died when he was three. Separated from his siblings, Poe was raised by John and Frances Allan. As Poe entered adolescence, he had a serious falling out with his foster father, who disapproved of his desire to write. Poe spent a few years in the army to try to regain his foster father's approval, but once it was clear that Allan was through with him, Poe moved to Baltimore and focused on writing.

*"From childhood's hour I have not been  
As others were—I have not seen  
As others saw—"*

—Edgar Allan Poe, "Alone"

**Turmoil and Grief** Poe began to write poetry as a teenager and published his first collection of poems in 1829. His short stories began appearing in magazines, and in 1833, one of his tales won a prize. This led to a job as a literary editor, a position that brought him great success, but which he lost due to his changeable nature and alcoholism. Most of the



remainder of Poe's short life was spent in poverty and pain. He continued to work, but he did not achieve the public success he felt he deserved. Alcohol remained a problem, and he was often ill. He watched the love of his life, his wife Virginia Clemm, waste away and die from tuberculosis. Poe's loneliness, pain, and general inability to connect with others helped forge his uniquely dark vision.

**A Literary Giant** Poe's essays and reviews are still read today for their literary insights. His poetry, including such famous works as "The Raven" and "The Bells," lives on in countless collections of America's best writing. Perhaps most of all, his fictional works continue to frighten and delight readers worldwide.

Poe is classified as an American Romantic writer, a detective fiction writer, and a Gothic writer. Some critics refer to Poe as the first truly modern writer because he probed the individual and the mystery of the self.

 Literature Online

**Author Search** For more about Edgar Allan Poe, go to [glencoe.com](http://glencoe.com) and enter QuickPass code GL49787u1.

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### Selection Skills

#### Literary Elements

- Mood (SE pp. 57–66)
- Suspense (SE p. 66)

#### Reading Skills

- Paraphrase (SE pp. 57–66)
- Make a Chart (SE p. 57)

### The Cask of Amontillado

#### Listening/Speaking/Viewing Skills

- Analyze Art (TE p. 60)
- Visual Literacy (SE p. 65)

#### Writing Skills/Grammar

- Write a Research Report (SE p. 67)
- Colons (SE p. 67)

#### Vocabulary Skills

- Context Clues (SE p. 66)
- Academic Vocabulary (SE p. 66)

## Literature and Reading Preview

### Connect to the Story

What kinds of wrongs or injuries would make a person want to take revenge? Do you think getting revenge makes people feel better or worse? Discuss these questions with a partner.

### Build Background

Much of this story is set in the catacombs of the Montresor family, which were also used as a wine cellar. Catacombs are underground cemeteries. The walls of the narrow passageways are lined with niches where bodies are placed. Carnival is an often uninhibited celebration involving costume parades, feasting, and other festivities. It takes place mainly in Roman Catholic regions during the weeks before Lent, a holy season of abstinence and prayer.

### Set Purposes for Reading

#### Big Idea Matters of Life and Death

As you read "The Cask of Amontillado," ask yourself, How do details in the story evoke the idea of death?

#### Literary Element Mood

**Mood** is the emotional quality of a literary work. A writer's choice of language, subject matter, setting, and tone, as well as such sound devices as rhyme and rhythm, contribute to creating mood. As you read "The Cask of Amontillado," ask yourself, What emotions does the writing make me feel?

#### Reading Strategy Paraphrase

**Paraphrasing** is putting something into your own words. Unlike a summary, a paraphrase is usually about the same length as the original passage. As you read, ask yourself, How would I rephrase this passage in contemporary language?

**Tip:** Make a Chart Paraphrase difficult sentences, or parts of sentences, as you read.

Author's Words	My Paraphrase
p. 58 "The thousand injuries of Fortunato I had borne as I best could."	I had put up with the many wrongs Fortunato did to me as well as I could.

### Learning Objectives

For pages 56–66

In studying this text, you will focus on the following objectives:

**Literary Study:** Analyzing mood.

**Reading:** Paraphrasing.

### Vocabulary

**preclude** (pri klōōd') *v.* to prevent; to make impossible; p. 58 *Failing grades preclude the possibility of playing in Friday's basketball game.*

**impunity** (im pū' nā tē) *n.* freedom from punishment, harm, or bad consequences; p. 58 *No one here knew him, so he thought he could lie with impunity.*

**accost** (ə kōst') *v.* to approach and speak to, especially in an aggressive manner; p. 59 *The beggars accost and scare the shoppers.*

**explicit** (eks plis' it) *adj.* definitely stated, clearly expressed; p. 60 *Ms. DePietro gave explicit instructions for each stage of the assignment.*

**implore** (im plōr') *v.* to ask earnestly; to beg; p. 63 *Some parents implore their children to study.*

EDGAR ALLAN POE 57

## Before You Read

## Focus

### Summary

The narrator, Montresor, vows to exact revenge on Fortunato for an unspecified insult. He leads Fortunato into the catacombs beneath his palazzo. When they reach a niche in the cellar wall, Montresor chains Fortunato to the wall and fills in the niche with bricks and mortar. At the story's end, he states that the crime has gone undetected for fifty years.

For summaries in languages other than English, see Unit 1 Teaching Resources Book, pp. 61–66.

#### Interactive Read and Write

Other options for teaching this selection can be found in

- Interactive Read and Write for EL Students, pp. 1–14
- Interactive Read and Write for Approaching-Level Students, pp. 1–14
- Interactive Read and Write for On-Level Students, pp. 1–14

### Vocabulary

**Use New Words in New Ways** Explain that many students have difficulty remembering the definitions of new words. Ask students to study the list of words on page 57. Instruct students to write a paragraph using the vocabulary words. Then ask students to use each word in a sentence. Volunteers may share their answers with the class.

For additional vocabulary practice, see Unit 1 Teaching Resources Book, p. 69.

## English Learners

### DIFFERENTIATED INSTRUCTION

**Beginning/Early Intermediate** Point out that on page 56 Poe is described as a "literary giant." Help students better understand this phrase. Brainstorm some literary giants and write their names on the board (*William Shakespeare, Emily Dickinson, Mark Twain, Eudora Welty*).

**Ask: What makes a writer a literary giant?** (*Students may say that people have enjoyed their writing for many years and that they are famous and talented.*)

# Teach

## Reading Strategy

1

**Paraphrase** Discuss paraphrasing with students. **Say:** The first few paragraphs are the most demanding part of this story. The sentences are long and contain many difficult vocabulary words.

Have students read closely and then paraphrase the first paragraph of the story. (Possible Answer: I had always dealt with Fortunato's mistreatment as best I could, but this time he went too far. You know me well enough to know I would not threaten him. I will wait, and get my revenge without getting into trouble. True revenge does not harm the person taking it, but Fortunato must know that I am getting him back.)

For additional practice using the reading skill or strategy, see Unit 1 Teaching Resources Book, p. 68.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

## Readability Scores

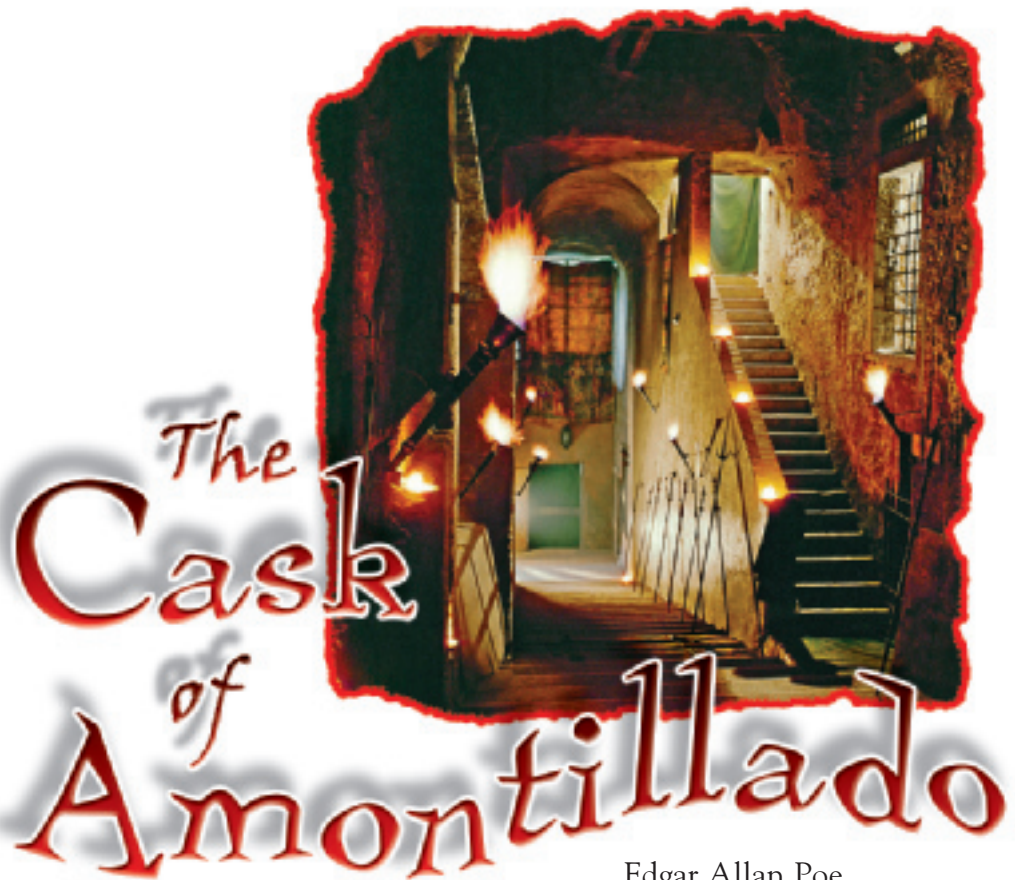
Dale-Chall: 9.8

DRP: 55

Lexile: 790

## Vocabulary Practice

**SMALL GROUP** **SPIRAL REVIEW** **Use New Words** Explain that this story uses elaborate language, which may be difficult to understand at first. Break students into small groups. Have them read the definitions for the vocabulary words on these pages: *preclude*, *impunity*, *accosted*, and *explicit*. Have them write a sentence using each of the vocabulary words. Then ask them to use a dictionary to look up the following words on these



Edgar Allan Poe

**1** The thousand injuries of Fortunato<sup>1</sup> I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved, **precluded** the idea of risk. I must not only punish, but

punish with **impunity**. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.<sup>2</sup>

It must be understood, that neither by word nor deed had I given Fortunato cause

**2.** [A wrong is . . . done the wrong.] These sentences might be rephrased this way: "A wrong is not avenged if the avenger either is punished for taking revenge or does not make the wrongdoer aware that he is taking revenge."

**1.** Fortunato (fôr' tōō nă' tō)

### Vocabulary

**preclude** (pri klōōd') *v.* to prevent; to make impossible

### Vocabulary

**impunity** (im pū' nă tē) *n.* freedom from punishment, harm, or bad consequences

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pages. Have them write each word in a sentence:

- unredressed
- virtuoso
- imposture
- surmounted
- conical
- absconded
- sconces
- catacombs



to doubt my good-will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.<sup>3</sup>

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship<sup>4</sup> in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practice imposture upon the British and Austrian millionnaires. In painting and gemmary Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skillful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley.<sup>5</sup> He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

3. Here, *immolation* means “death or destruction.”

4. *Connoisseurship* (kon’əsur’ship) is expert knowledge that qualifies one to pass judgment in a particular area.

5. *Motley* is the multicolored costume of a court jester or clown.

## 2 Matters of Life and Death

What is the narrator’s attitude toward the destruction of Fortunato?

### Vocabulary

**accost** (ə kōst’) *v.* to approach and speak to, especially in an aggressive manner

“How remarkably well you are looking today!”

I said to him: “My dear Fortunato, you are luckily met. How remarkably well you are looking today! But I have received a pipe of what passes for Amontillado,<sup>6</sup> and I have my doubts.”

“How?” said he. “Amontillado? A pipe? Impossible! And in the middle of the carnival!”

“I have my doubts,” I replied; “and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain.”

“Amontillado!”

“I have my doubts.”

“Amontillado!”

“And I must satisfy them.”

“Amontillado!”

“As you are engaged, I am on my way to Luchesi.<sup>7</sup> If anyone has a critical turn, it is he. He

will tell me—”

“Luchesi cannot tell Amontillado from Sherry.”

“And yet some fools will have it that his taste is a match for your own.”

“Come, let us go.”

“Whither?”

“To your vaults.”

“My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi—”

“I have no engagement;—come.”

“My friend, no. It is not the engagement, but the severe cold with which I perceive

6. A *pipe* is a wine barrel that holds 126 gallons. *Amontillado* (ə mōn tē yā’ dō) is a kind of pale, dry sherry from Spain.

7. *Luchesi* (lōō kā’ sē)

**Mood** How would you characterize this opening exchange between the two main characters?

# Teach

## Big Idea

2

### Matters of Life and Death

**Answer:** *He smiles at the thought of it; it gives Montresor pleasure.*

**APPROACHING Ask:** How do this comment and others on the first page affect your feelings about the narrator? Have students point out specific examples to support their opinions. (*Students may say they feel he is evil, based on details that highlight his obsession and delight with revenge.*)

## Literary Element

3

**Irony** Irony is the contrast between appearance and reality.

**Ask:** Why is it ironic that Montresor says Fortunato is luckily met? (*Since Montresor plans to kill Fortunato, the meeting is hardly lucky for him.*)

## Literary Element

4

**Mood Answer:** *It is friendly, cordial, and enthusiastic.*

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## English Learners

### DIFFERENTIATED INSTRUCTION

**Beginning/Early Intermediate** English language learners may have particular difficulty with Poe’s sentence structure. To improve *reading fluency* have students read a paragraph aloud and paraphrase what they have read at the end of each paragraph. Remind them that paraphrasing is restating the text in their own words. Model paraphrasing by reading aloud the first paragraph of the story. Then paraphrase the paragraph.

**Say:** The narrator has put up with Fortunato hurting him for a long time. Now he wants revenge. He wants to punish Fortunato without getting caught. He also wants Fortunato to know it is he who is punishing him.

Encourage students to discuss language they find unclear before continuing to the next section.

# Teach

## Reading Strategy

1

**Paraphrase Answer:** *Putting on my black mask and pulling my cape around me, I let him rush me home. Montresor is disguised so that no one will recognize him; he is making it seem as if Fortunato is in control of the situation.*

*Carnival in Rome, 1839.* Aleksandr Petrovich Myasoedov. Oil on canvas. State Russian Museum, St. Petersburg.

**View the Art** This painting depicts a street scene during Carnival. How would you describe the atmosphere in this painting? How does it compare with the opening scene from this story?



you are afflicted. The vaults are insufferably damp. They are encrusted with niter.”<sup>8</sup>

“Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado.”

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a *roquelaure* closely about my person, I suffered him to hurry me to my palazzo.<sup>9</sup>

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them **explicit** orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

8. *Niter* is a salt-like substance found in cool, damp places.

9. A *roquelaure* (rōk ə lor') is a knee-length cloak that was popular in the 1700s. A *palazzo* (pə lāt'sō) is a mansion or palace.

**1** **Paraphrase** Restate this sentence in your own words.

### Vocabulary

**explicit** (eks plis' it) *adj.* definitely stated; clearly expressed

I took from their sconces two flambeaux,<sup>10</sup> and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode. “The pipe?” said he.

“It is farther on,” said I; “but observe the white web-work which gleams from these cavern walls.”

10. *Sconces* are wall brackets that hold candles or torches, and *flambeaux* (flam' bō') are lighted torches.

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## Writing Practice

**Write Dialogue** Have students review the dialogue between Fortunato and Montresor on these pages. Point out the following techniques that Poe uses to make the dialogue seem realistic:

- The characters speak in incomplete sentences.
- Dashes are used at the end of a speech to indicate interruptions.

- Exclamation points are used occasionally to add strong emotion to the characters' comments.

Ask students to write a brief dialogue between Fortunato and Montresor, revealing the insult that causes Montresor to take revenge. Have them use Poe's techniques to make the dialogue realistic. Remind students to start a new paragraph each time a character speaks and to use

quotation marks around spoken words. Point out that it is not always necessary to say “he said” or “she said.”

He turned toward me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.<sup>11</sup>

"Niter?" he asked, at length.

"Niter," I replied. "How long have you had that cough?"

"Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!"

My poor friend found it impossible to reply for many minutes.

"It is nothing," he said, at last.

"Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi——"

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True—true," I replied; "and, indeed, I had no intention of alarming you unnecessarily; but you should use all proper caution. A draft of this Medoc<sup>12</sup> will defend us from the damp."

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mold.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose<sup>13</sup> around us."

"And I to your long life."

He again took my arm, and we proceeded.

"These vaults," he said, "are extensive."

"The Montresors," I replied, "were a great and numerous family."

"I forget your arms."

"A huge human foot d'or, in a field azure; the foot crushes a serpent rampant<sup>14</sup> whose fangs are imbedded in the heel."

"And the motto?"

"*Nemo me impune lacessit.*"<sup>15</sup>

"Good!" he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons<sup>16</sup> intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

"The niter!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough——"

"It is nothing," he said; "let us go on. But first, another draft of the Medoc."

I broke and reached him a flagon<sup>17</sup> of De Grève. He emptied it at a breath. His eyes flashed with a fierce light. He laughed



#### Visual Vocabulary

*Arms* is short for "coat of arms," an arrangement of figures and symbols on or around a shield that, along with a motto, represents one's ancestry.

14. The Montresor family's coat of arms includes a golden foot on a sky-blue background and a snake rising up.
15. The *motto* is Latin for "Nobody provokes me with impunity."
16. *Casks* and *puncheons* are large containers for storing liquids.
17. The *flagon* is a narrow-necked bottle with a handle.

**Matters of Life and Death** How do these details add to the growing sense of entrapment in the story?

11. [*filmy orbs* . . . *intoxication*] This phrase describes Fortunato's eyes as clouded and watery from excessive drinking.
12. *Medoc* (mā dōk') is a French red wine. A *draft* is the amount taken in one swig or swallow.
13. To *repose* is to lie at rest, either sleeping or in death.

**2** **Mood** What words in this passage suggest danger?

**3**

## Teach

### Literary Element

2

**Mood Answer:** The word *alarming* suggests danger, and the request to "use all proper caution" also suggests that danger is lurking.

**APPROACHING** Ask approaching-level students to think of other words that might suggest danger. (*warning, harm, risk, peril*)

### Big Idea

3

#### Matters of Life and Death

**Answer:** The mention of bones brings to mind death, while the references to catacombs suggest being trapped and cut off from the outside world.

## Advanced Learners

### DIFFERENTIATED INSTRUCTION

**Change the Point of View** Challenge advanced students to rewrite the story from Fortunato's point of view. Remind them that the story is written from the third-person point of view. If they rewrite the story from Fortunato's point of view, he will tell the story and students will use the pronoun "I." Before they begin, brainstorm Fortunato's characteristics.

**Ask: What can you tell about Fortunato from the story?** Write their responses on the chalkboard. (*Fortunato knows a lot about wine, likes to drink, wears motley, coughs when he is cold, is a mason, can be rude [calls Luchesi an ignoramus]*)

# Teach

## Literary Element

1

**Mood Answer:** *The characters are now surrounded by signs of death. Bones are piled to the ceiling. It is disturbing that the dead have not been left in peace; one wall of bones has been torn down. These details create a feeling of fear and horror.*

## View the Art ★

The catacombs beneath Paris were originally limestone quarries. As churchyards began to fill, the quarries became catacombs, or underground cemeteries. They cover about 300 km under Paris and are estimated to hold from five to seven million graves.



and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement—a grotesque one.

“You do not comprehend?” he said.

“Not I,” I replied.

“Then you are not of the brotherhood.”

“How?”

“You are not of the masons.”<sup>18</sup>

“Yes, yes,” I said; “yes, yes.”

“You? Impossible! A mason?”

“A mason,” I replied.

“A sign,” he said.

“It is this,” I answered, producing a trowel from beneath the folds of my *roquelaure*.

“You jest,” he exclaimed, recoiling a few paces. “But let us proceed to the Amontillado.”

“Be it so,” I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily.

We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt,<sup>19</sup> in which the foulness of the air caused our flambeaux rather to glow than flame.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely

18. Here, *masons* is short for “Freemasons,” an organization of stonemasons and bricklayers that was formed in the Middle Ages. By the time of this story, the masons had become a social group with secret rituals and signs.

19. A *crypt* is a burial chamber.

**Mood** *What emotion does the description in this paragraph create?*

1

## Reading Practice



### Compare and Contrast

In small groups, have students compare and contrast Montresor and Fortunato based on the details in the story. Ask students to create a graphic web showing each character's traits. **Ask:** *What have you learned about Montresor's character? About Fortunato's?* (Students may say *Montresor is obsessed and evil, and Fortunato is foolish and narcissistic.*)

Students should review the text to find page numbers indicating where each trait is displayed. When they finish, discuss the webs in class. Have students discuss the traits they listed on their webs. Encourage students to add traits from the discussion to their webs.

the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry<sup>20</sup> into the depth of the recess. Its termination the feeble light did not enable us to see.

"Proceed," I said; "herein is the Amontillado. As for Luchesi—"

"He is an ignoramus," interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extrem-

ity of the niche,<sup>21</sup> and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered<sup>22</sup> him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

"Pass your hand," I said, "over the wall; you cannot help feeling the niter. Indeed it is *very damp*. Once more let me *implore* you to return. No? Then I must positively

"Indeed it is  
*very damp.*"

leave you. But I must first render you all the little attentions in my power."

"The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

"True," I replied; "the Amontillado."

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently

20. Here, *pry* means "to look closely; peer."

21. Here, the *extremity of the niche* (nich) is the farthest spot inside the recess.

22. *Fettered* means "bound with chains or shackles; restrained."

3

2

**Paraphrase** Restate these sentences in your own words.

**Vocabulary**

**implore** (im plôr') v. to ask earnestly; to beg

**Matters of Life and Death** What does Fortunato finally realize?

4

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## Teach

### Reading Strategy

2

**Paraphrase Answer:**

*Fortunato's torch did not give much light, so his staring into the dark recess did no good. He could not see to the end.*

### Literary Element

3

**Dialogue Ask:** How has the dialogue changed? How does this contribute to the mood?

*(Students may say that Montresor has gone from flattering Fortunato to mocking him. His delight in mocking Fortunato intensifies the horror.)*

### Big Idea

4

#### Matters of Life and Death

**Ask:** What does Fortunato finally realize? *(Fortunato finally realizes that he will die in the crypt; he realizes Montresor's evil intent.)*

**ADVANCED** Point out to students that Fortunato never asks why Montresor is killing him. Ask students why they think this is. *(Students may say because he already knows or that he is too panicked to think that clearly.)*

## English Learners

### DIFFERENTIATED INSTRUCTION

**Intermediate** Point out the visual vocabulary on page 61 and read it aloud. Explain that Poe uses many words that are uncommon in everyday speech. Instruct students to use a dictionary to look up unfamiliar words. Ask volunteers to look up the meaning of the following words:

*remote, ornamented, recess, promiscuously, circumscribing, render, trowel, obstinate, hearken, and flambeaux.*

# Teach

## Reading Strategy

### Paraphrase Answer:

*I echoed and added to the screams; I even screamed louder than Fortunato did. Then Fortunato stopped screaming. Montresor is mocking Fortunato.*

**ENGLISH LEARNERS** To help English learners comprehend the passage, have a student define *surpassed* and *clamorer*, using a dictionary.

To check students' understanding of the selection, see Unit 1 Teaching Resources Book, p. 72.



**Visual Vocabulary**  
A rapier (rā' pē ər) is a long, light-weight sword with a sharp point but no cutting edge.

back. For a brief moment I hesitated—I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored.

I re-echoed—I aided—

I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined<sup>23</sup> position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said—

“For the love of God, Montresor!”

“Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!”

“The Amontillado!” I said.

“He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone.”

“Yes,” I said, “let us be gone.”

“For the love of God, Montresor!”

“Yes,” I said, “for the love of God!”

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud: “Fortunato!”

No answer. I called again:

“Fortunato!”

No answer still. I thrust a torch through the remaining aperture and let it fall

within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against

the new masonry I re-erected the old rampart<sup>24</sup> of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!*<sup>25</sup>

23. Here, *destined* means “intended for a particular purpose or use.”

24. A *rampart* is a protective barrier or fortification.

25. *In pace requiescat* (in pā'chā rek'wē es kāt') is Latin for “May he rest in peace.”

**1** **Paraphrase** Restate these lines, and then explain why Montresor is doing what he is doing.

## Grammar Practice



**Dashes** A dash is used to show an interruption in thought. Have students work in pairs to find sentences on this page that contain a dash. Students should discuss other punctuation that could be used instead of the dash. For example,

sometimes commas or ellipses could be used instead of the dash. Ask students to rewrite the sentences. Volunteers may share their revised sentences with the class.

## After You Read

### Respond and Think Critically

#### Respond and Interpret

1. What are one or two questions you would ask Montresor?
2. (a) How does Montresor get Fortunato to come with him to his vaults? (b) What is Montresor's motive for leading Fortunato there?
3. (a) Describe the conversation between Montresor and Fortunato as they walk in the catacombs. (b) What is ironic about Montresor's concern for Fortunato's health?
4. (a) What happens to Fortunato at the end of the story? (b) In what ways is this a "perfect" crime?

#### Analyze and Evaluate

5. What details does Poe include to show Montresor as a cold-blooded killer? Do you think his portrayal is effective? Why or why not?

6. Why might Poe have chosen to write this story from the first-person point of view, describing only Montresor's thoughts and not Fortunato's?

#### Connect

7. **Big Idea Matters of Life and Death** Do you believe that Montresor resolves his conflict with Fortunato? What else could Montresor have done to solve his problem?
8. **Connect to the Author** Poe is known as a master of the horror story. Based on this story, would you agree? Consider the following before making your decision. What is the moment of greatest horror in this story? How well does Poe build up to this moment?

### Visual Literacy

#### Illustration

Famed British illustrator Arthur Rackham created this image in 1935 to illustrate "The Cask of Amontillado." Study the illustration, looking carefully at the subject matter and details.



*Fortunato and Montresor, 1935.*  
Arthur Rackham.

**Group Activity** Discuss the following questions with classmates. Use evidence from "The Cask of Amontillado" to support your answers.

1. How accurately does Rackham re-create the setting of "The Cask of Amontillado"? Consider the size of the niche, the number of levels of brick, the chains, and the niter.
2. How accurately does Rackham re-create the characters? Consider their clothing, the expressions on their faces, and their postures.
3. How well does Rackham capture the mood of this moment in the story? Explain.

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2. (a) Fortunato wears motley, cap, and bells as in story, but clothes should fit tighter; face and stance show his fear (b) Montresor's clothes look right, but inward-leaning posture suggests interest, not detachment; sword and trowel as in story

3. Some students may argue that adding light and color to such a darkly sinister moment detracts from the horror. Others may say that these features reflect Montresor's disturbing giddiness.

## After You Read

### Assess

#### Respond and Interpret

1. "What was the insult that made you want to kill Fortunato?" or "Have you ever regretted your crime?"
2. (a) He tempts Fortunato to sample a fine wine. (b) To murder him
3. (a) Montresor fusses over Fortunato's health and suggests turning back. (b) His real intent is murder.
4. (a) He is entombed behind a wall. (b) The crime goes undetected.
5. The premeditated crime is coldly and methodically carried out despite his victim's screams; he drops a torch into the niche to make the death more brutal. Most students will say the portrayal was effective.
6. It lets readers into a killer's mind.
7. Answers will vary.
8. Answers will vary. The moment of greatest horror occurs when Montresor starts to fill the niche or when he throws in the torch. Poe builds up to this moment by first describing the descent into the catacombs, which then builds to the final horrible act.

### Visual Literacy

1. Some may say the image looks too large; pictured niche might accommodate 14 rows of brick, rather than 11; niter and the chain near the waist look accurate; scene looks too bright, given that light was from a torch (not shown)

# After You Read

## Assess

### Literary Element

1. The dark mood foreshadows a monstrous act of revenge.
2. Poe uses specific, vivid words: *damp*, *cold*, *remote*, *crypt*, and *foulness*.
3. The connotations of colorful gaiety contrast with the gloomy vault and emphasize Montresor's evil glee.

### Progress Check

#### Can students analyze mood?

**If No** → See Unit 1 Teaching Resources Book, p. 67.

### Review: Suspense

Details That Create Suspense	Why They Create Suspense
Niter everywhere	Niter suggests sense of suffocation, death
Reach far end of crypt	No place left to go—and no Amontillado
Montresor's "heart grew sick"	Does he realize the horror of his crime? Will he really leave Fortunato?

### Reading Strategy

1. They help by replacing words such as *flambeaux*, *rheum*, and *orbs* with familiar terms.
2. "Thus speaking, Fortunato possessed himself of my arm" might become "As he spoke, Fortunato took my arm."

### Literary Element Mood

**Mood** is the feeling that an author creates in a literary work. The mood can suggest an emotion, such as fear or joy; it can also suggest the quality of a setting, such as gloom or airiness. For example, if Poe had described the catacombs as "peaceful" or "still," he would have created a quiet, restful mood.

1. Describe the overall mood that Poe creates in this story. In what way does the mood contribute to the story's suspense?
2. How does Poe create the mood? Point to specific examples throughout the story to support your answer.
3. What impact does the Carnival setting have on the mood of this story?

### Review: Suspense

As you learned on page 21, **suspense** is a feeling of curiosity, uncertainty, or dread about what will happen next in a story. Writers increase the level of suspense by creating a threat to the central character and raising questions in the reader's mind.

**Partner Activity** With a partner, create a chart that lists details in the story that create suspense. Then explain why they are suspenseful.

Details That Create Suspense	Why They Create Suspense
No one is home at Montresor's house.	No one can witness the crime.

### Literature Online

**Selection Resources** For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to [glencoe.com](http://glencoe.com) and enter QuickPass code GL49787u1.

### Reading Strategy Paraphrase

Review the chart you made while reading the story, and then answer the following questions.

1. Look at footnotes 10 and 11 on pages 60 and 61. Explain why footnotes and paraphrasing help you understand Poe's writing.
2. Compare your paraphrases from your chart with the original passages. How do Poe's vocabulary and sentence structures differ from contemporary English?

### Vocabulary Practice

**Practice with Context Clues** Identify the context clues that help you determine the meaning of each boldfaced word.

1. Taking those classes will **preclude** the possibility of your working on the newspaper committee, which meets at the same time.
2. Would Joe be punished, or would he commit the crime with **impunity**?
3. Some people greet you in a timid way, while others **accost** you.
4. I have **explicit** instructions on how to get to the meet instead of a vague description.
5. "Please, please don't go to that party," Mrs. Weeks **implored**.

### Academic Vocabulary

Poe's essays and reviews are still read today for their literary **insights**.  
—Meet Edgar Allan Poe, page 56

*Insights* is an academic word. A sports reporter who thoroughly analyzes the strengths and weaknesses of a baseball team might be said to have **insights** into the game of baseball. Using context clues, try to figure out the meaning of the word in the sentence about Poe above. Check your guess in a dictionary.

For more on academic vocabulary, see pages 54–55 and R79–R81.

### Vocabulary Practice

1. which meets at the same time
2. be punished, or
3. in a timid way, while others
4. instead of a vague description
5. Please, please

### Academic Vocabulary

1. Students should figure out that *insights* means "understanding the complicated workings of something."





# Respond Through Writing

## Research Report

**Investigate Setting** In “The Cask of Amontillado,” Poe’s specific settings are fictional, but Carnival celebrations and catacombs do exist. Using primary and secondary sources, prepare a research report of 1,500 words or more on Carnival or catacombs.

**Understand the Task** **Primary sources** are firsthand accounts of an event, such as diaries or eyewitness news articles written at the time the event took place. **Secondary sources** are sources written by people who did not influence or experience the event.

**Prewrite** Write four or five questions to guide your research. Answer those questions by checking secondary sources and, if possible, primary sources. Prepare detailed notes, identifying your sources for each fact or idea. Create an outline like the one below to help structure your report, adding relevant information under each outline point.

### The Catacombs of Europe

- I. Purposes over the years
  - a. Burial grounds
  - b.
- II. Construction
- III.

**Draft** Develop a thesis statement that identifies your topic and explains what you plan to say about the topic. As you write, refer to your notes and outline to make sure you have included the correct information in a coherent order. Use your research to support your thesis and main points. You may also wish to include visual aids—photographs or period illustrations—to help readers visualize the setting of your report.

**Revise** As you incorporate the information in your notes, evaluate whether the information is relevant. Delete information unrelated to your thesis, and add any missing facts and ideas. If you have used any technical terms, make sure they are explained thoroughly and correctly to avoid any misunderstandings. Give credit where credit is due and cite your sources. See pages R33–R37 for information on avoiding plagiarism.

**Edit and Proofread** Proofread your paper, correcting any errors in spelling, grammar, and punctuation. Use the Grammar Tip in the side column to help you use colons correctly.

### Learning Objectives

In this assignment, you will focus on the following objectives:

**Writing:** Writing a research report.

**Grammar:** Understanding how to use colons.

### Grammar Tip

#### Colons

Colons can be used to introduce a list. Often, the words *the following*, *these*, or *as follows* can be a clue that you should use a colon. The words before a colon should form a complete sentence.

#### INCORRECT

In “The Cask of Amontillado,” Montresor’s catacombs contain: bones, niter, and wine.

#### CORRECT

In “The Cask of Amontillado,” Montresor’s catacombs contain the following: bones, niter, and wine.

## After You Read

## Assess



### Respond Through Writing

Students’ research reports should

- use information based on primary and secondary sources
- include a clear thesis and evidence to support it
- include source citations as necessary use correct grammar and punctuation

A student who meets all of these criteria should receive the equivalent of a 3-point response.

A student who fully meets one or partially meets two of these criteria should receive the equivalent of a 2-point response.

A student who partially meets one of these criteria should receive the equivalent of a 1-point response.



For grammar practice, see Unit 1 Teaching Resources Book, p. 71.



For additional selection assessment, see Assessment Resources, pp. 47–48.

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## Approaching Level

DIFFERENTIATED INSTRUCTION



**Emerging** Point out that there are several instances of foreshadowing in the story, and ask students if they remember any examples. After some discussion, have students scan the story looking for more examples of foreshadowing.

As students provide examples, **ask:** **What event or action do you think Poe was foreshadowing?** (Answers will vary.)

# Vocabulary Workshop

## Homonyms and Homophones

### Focus

Assign individual student groups a homonym word pair to use in sentences that include context clues. Have the groups share their sentences and add context suggested by the class.

### Teach

**Write on the board:** *its, it's, your, you're*. Have students differentiate by breaking down each contraction. **Say:** **If the sentence calls for *it is*, use *it's*. If the sentence calls for *you are*, use *you're*.**

**ENGLISH LEARNERS** Ask English learners to use these contractions in a sentence.

### Assess

- (a) wine, (b) cellar, (c) led
- (a) arm: *n.* a body part, a limb; *n.* a weapon; *v.* to equip with weaponry; *v.* to prepare for warfare or conflict  
(b) ground: *n.* solid surface of the earth; *n.* soil or earth; *n.* an area of land designated for a particular purpose; *n.* a conductor that makes electrical connections with the earth; *v.* to place or cause to touch the ground; *v.* to connect to a ground  
(c) lie: *v.* to recline; *v.* to give false information; *n.* a falsehood  
(d) order: *n.* the arrangement of elements in a group; *n.* a command or direction; *v.* to command or instruct; *v.* to put in a methodical arrangement

#### Learning Objectives

In this workshop, you will focus on the following objective:

**Vocabulary:** Understanding homonyms and homophones.


#### Vocabulary Terms

**Homonyms** are words that sound alike and are spelled alike but have different meanings.

**Homophones** are words that sound alike but are spelled differently and have different meanings.

#### Tip

To determine the meaning of a homophone, use context clues. The part of speech can sometimes help you understand the intended meaning.

 **Literature Online**  
**Vocabulary** For more vocabulary practice, go to [glencoe.com](http://glencoe.com) and enter QuickPass code GL49787u1.

# Vocabulary Workshop

## Homonyms and Homophones

**Literature Connection** In the sentence shown below, Edgar Allan Poe uses the homonym *respect*.

*"In this respect, I did not differ from him materially."*

—Edgar Allan Poe, from "The Cask of Amontillado"

**Homonyms** are words that sound alike and are spelled alike but have different meanings. Here, *respect* is a noun that means "particular detail." *Respect* is also a verb, however, that means "to consider worthy of esteem or regard."

Poe also uses the homophone *not* in this sentence. **Homophones** are words that sound alike but are spelled differently and have different meanings and histories. A word that sounds like *not* but is spelled differently and has a different meaning is *knot*.

#### Examples

Homonym	Meaning
like	to care for
like	nearly the same
Homophone	Meaning
principal	person with authority; head of a school; most important
principle	basic truth, rule, policy, or law; moral conviction
sight	something seen; the ability to see
cite	to refer to; to acknowledge; to point out
site	a place; to locate

#### Practice

- Choose the correct homophone to complete each sentence.
  - Fortunato has expert knowledge about (whine, wine).
  - Montresor takes Fortunato deeper into the (cellar, seller).
  - Montresor has (lead, led) Fortunato to his death.
- Use a dictionary to find more than one meaning for each homonym. Write at least two meanings.
  - arm
  - ground
  - lie
  - order



For additional vocabulary practice, see Glencoe Interactive Vocabulary CD-ROM.






















# Lesson Plan

## Glencoe Literature Essential Course of Study

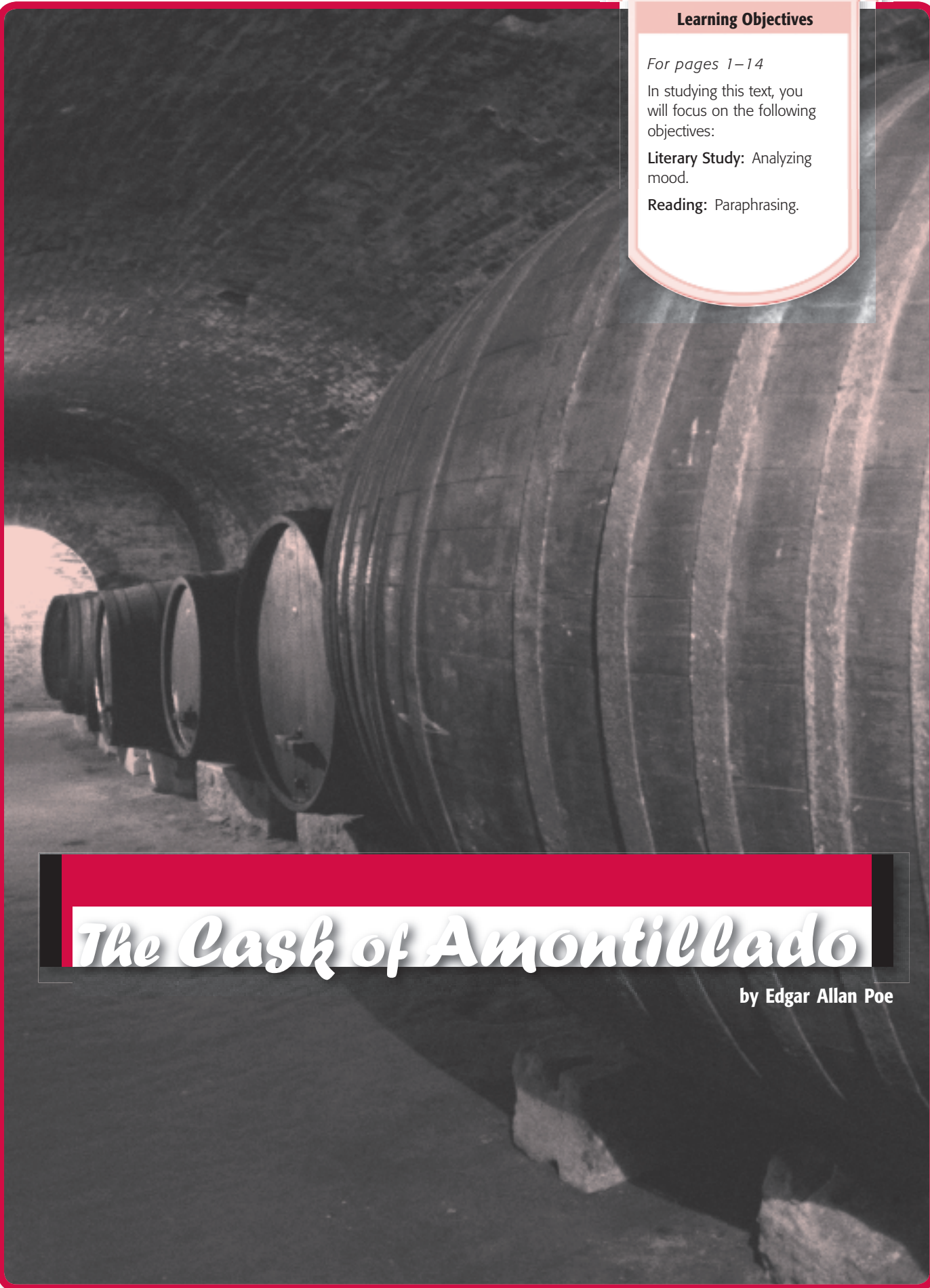
### The Cask of Amontillado and Vocabulary Workshop (pp. 56–68)

#### Lesson Plan and Resource Manager

**UNIT ONE** The Short Story, Part 1: Matters of Life and Death

<b>Learning Objectives</b>	<p><b>Literary Study:</b> Analyzing mood.  <b>Reading:</b> Paraphrasing.  <b>Writing:</b> Writing a research report.  <b>Grammar:</b> Understanding how to use colons.  <b>Vocabulary:</b> Understanding homonyms and homophones.</p>
<b>Lesson Summary</b>	<p>On pages <b>56–68</b> of the Student Edition students will be introduced to the following:</p> <ul style="list-style-type: none"> <li>▪ <b>Big Idea:</b> Matters of Life and Death</li> <li>▪ <b>Literary Elements:</b> Mood, Suspense</li> <li>▪ <b>Reading Strategy:</b> Paraphrasing</li> <li>▪ <b>Vocabulary:</b> Context Clues, Academic Vocabulary, Homonyms &amp; Homophones</li> <li>▪ <b>Writing Activity/Grammar:</b> Write a Research Report, Colons</li> <li>▪ <b>Listening/Speaking/Viewing Skills:</b> Analyzing Art, Visual Literacy</li> </ul>
<b>Lesson Duration</b>	Two to five 45–50 minute sessions
<b>Readability Scores</b>	Dale-Chall: 9.8      DRP: 55      Lexile: 790
<b>Focus</b>	<p><b>SE/TE</b> pp. 56–57, 68</p> <ul style="list-style-type: none"> <li> Selection Focus Transparency 4</li> <li> Daily Language Practice Transparency 6</li> <li> Literature Launchers: Pre-Reading Videos DVD, Selection Launcher</li> <li> Literature Launchers Teacher Guide</li> </ul>
<b>Teach</b>	<p><b>SE/TE</b> pp. 58–64, 68</p> <ul style="list-style-type: none"> <li> Interactive Read and Write SE/TE, pp. 1–14</li> <li> Unit 1 Teaching Resources, Literary Element, p. 67</li> <li> Unit 1 Teaching Resources, Reading Strategy, p. 68</li> <li> Unit 1 Teaching Resources, Selection Vocabulary Practice, p. 69</li> <li> Unit 1 Teaching Resources, Vocabulary Strategy, p. 70</li> <li> Unit 1 Teaching Resources, Grammar Practice, p. 71</li> <li> Grammar Transparencies 7, 38</li> <li> Literary Elements Transparencies 63</li> <li> Classroom Presentation Toolkit CD-ROM</li> <li> Listening Library CD, Selection Audio</li> <li> TeacherWorks Plus CD-ROM</li> <li> Vocabulary PuzzleMaker CD-ROM</li> </ul>
<b>Assess</b>	<p><b>SE/TE</b> pp. 65–67, 68</p> <ul style="list-style-type: none"> <li> Unit 1 Teaching Resources, Selection Quick Check, p. 72</li> <li> Unit 1 Teaching Resources, Selection Quick Check (Spanish), p. 73</li> <li> Assessment Resources, Selection Test, pp. 47–48, 237–296</li> <li> ExamView Assessment Suite CD-ROM</li> <li> Progress Reporter Online Assessment</li> </ul>

<b>Differentiated Instruction: English Learners</b>	<p><b>TE</b> English Learner Activities, pp. 56–68</p> <ul style="list-style-type: none"> <li>📖 Interactive Read and Write EL SE/TE, pp. 1–14</li> <li>📁 Unit 1 Teaching Resources, Selection Summaries: English, Spanish, Vietnamese, Tagalog, Cantonese, Haitian Creole, and Hmong, pp. 61–66</li> <li>📁 Unit 1 Teaching Resources, Selection Quick Check (Spanish), p. 73</li> <li>📁 English Language Coach</li> <li>🎧 Glencoe Interactive Vocabulary CD-ROM</li> <li>🎧 Listening Library Audio CD</li> <li>📁 Listening Library Sourcebook: Strategies and Activities</li> </ul>
<b>Differentiated Instruction: Approaching Level</b>	<p><b>TE</b> Approaching Level Activities, pp. 56–68</p> <ul style="list-style-type: none"> <li>📖 Interactive Read and Write AL SE/TE, pp. 1–14</li> <li>🎧 Glencoe Interactive Vocabulary CD-ROM</li> <li>🎧 Listening Library Audio CD</li> <li>📁 Listening Library Sourcebook: Strategies and Activities</li> <li>🎧 Skill Level Up! A Skills-Based Language Arts Game CD-ROM</li> </ul>
<b>Differentiated Instruction: Advanced/Pre-AP</b>	<p><b>TE</b> Advanced Learner Activities, pp. 56–68</p> <ul style="list-style-type: none"> <li>📖 Novel Companion SE, pp. 7–74</li> <li>📖 Novel Companion TG, pp. 10–19</li> <li>🎧 🎧 Literature Classics, High School CD-ROM</li> <li>🎧 Skill Level Up! A Skills-Based Language Arts Game CD-ROM</li> </ul>
<b>Extension</b>	<ul style="list-style-type: none"> <li>📖 Grammar and Language Workbook SE</li> <li>📖 Grammar and Language Workbook TAE</li> <li>📁 Revising with Style</li> <li>📖 Spelling Power SE/TAE</li> </ul>
<b>Daily Writing</b>	<p><b>TE</b> p. 60</p> <p><b>SE/TE</b> p. 67</p>
<b>Interdisciplinary Connections</b>	<p><b>SE/TE</b> View the Art, p. 62</p> <ul style="list-style-type: none"> <li>🎧 <b>glencoe.com</b></li> </ul>
<b>Independent Reading</b>	<ul style="list-style-type: none"> <li>📖 Ethnic Anthologies; Glencoe Literature Library; <i>inTIME</i> magazine</li> <li>🎧 BookLink K–12 CD-ROM</li> <li>🎧 Glencoe Literature Library Teacher Resources CD-ROM</li> <li>🎧 🎧 Literature Classics, High School CD-ROM</li> </ul>
<b>Technology and Additional Resources</b>	<p><b>Planning and Instruction:</b></p> <ul style="list-style-type: none"> <li>🎧 TeacherWorks Plus CD-ROM</li> <li>🎧 Classroom Presentation Toolkit CD-ROM</li> <li>🎧 Literature Online at <b>glencoe.com</b> (QuickPass Code: <b>GL49855u1T</b>)</li> </ul> <p><b>Students Tools:</b></p> <ul style="list-style-type: none"> <li>🎧 StudentWorks Plus CD-ROM or DVD-ROM</li> <li>🎧 Online Student Edition at <b>glencoe.com</b></li> <li>🎧 Literature Online at <b>glencoe.com</b> (QuickPass Code: <b>GL49787u1</b>)</li> </ul>



### Learning Objectives

*For pages 1–14*

In studying this text, you will focus on the following objectives:

**Literary Study:** Analyzing mood.

**Reading:** Paraphrasing.

# *The Cask of Amontillado*

by Edgar Allan Poe

# The Cask of Amontillado

## Connect to the Story

What kind of injury would make someone want to take revenge? If you think revenge is never an option, explain why.

---

---

Circle the number of the response that is closest to your own.

1. If someone does terrible things to you, you should be able to take revenge.
2. Revenge is pointless; it cannot really make up for anything.

## Build Background

- At carnival time, people often wear costumes.
- The story takes place in an Italian *palazzo*, or mansion.
- The mansion has catacombs, which are underground burial chambers.
- Catacombs could be reached by climbing down narrow staircases.
- The catacombs were lined with hollowed-out nooks where the remains of the dead were put.
- A cask of Amontillado is a barrel of Spanish wine.

Now, write a short summary of the facts you just read.

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## Set Purposes for Reading

In this short story, one man exacts a horrible revenge on another who he feels has injured him. Ask yourself what could have offended him so deeply that he needed to take such revenge. Try to find the reasons in the text as you read.

## Literary Element Mood

**Mood** is the overall feeling or emotion that a literary text creates for readers. A writer's **diction**, or choice of words, helps to create mood. Knowing that the story is set in a catacomb and involves revenge, what type of mood would you predict the writer wants to create? Write your answer on the line below.

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## Reading Strategy Paraphrase

**Paraphrasing** is putting a text into your own words. Unlike a summary, a paraphrase does not highlight the main points of the text. It restates a passage to make it clearer. As you read, make a chart like the one below on a separate sheet of paper to help paraphrase difficult sentences with unfamiliar vocabulary in your own words. A sample paraphrase has been done for you.

Author's Words	Paraphrase
<b>A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.</b>	<b>A wrong isn't righted if the avenger gets caught. The object of the revenge must know who is taking revenge and why.</b>

## Vocabulary Context Clues

A word's **context** is the sentence or paragraph in which the word appears. Often the context can help a reader understand the meanings of difficult words. Some common context clues include the following:

- definitions or synonyms
- examples
- contrast clues (opposite meanings)
- descriptions
- modifying words or phrases

In the following example, study the underlined part of the passage from the text. Write the type of context clue on the blank line.

In the following example, study the underlined part of the passage from the text. Identify how this context relates to the boldfaced vocabulary word. Then write what type of context clue it is on the line below.

"I must not only punish, but punish with **impunity**. A wrong is unredressed when retribution overtakes the redresser."

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## Vocabulary

**preclude** (pri klōōd') *v.* to prevent; to make impossible

**impunity** (im pū' nə tē) *n.* freedom from punishment, harm, or bad consequences

**accost** (ə kōst') *v.* to approach and speak to, especially in an aggressive manner

**explicit** (eks plis' it) *adj.* definitely stated, clearly expressed

**implore** (im plōr') *v.* to ask earnestly, to beg

# The Cask of Amontillado



## Reading Strategy

**Paraphrase** Rephrase this highlighted sentence in your own words. To whom might Montresor be speaking?

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## Vocabulary

**preclude** (pri klōōd') *v.* to prevent; to make impossible

**impunity** (im pū' nā tē) *n.* freedom from punishment, harm, or bad consequences

## Vocabulary Skill

**Word Parts** The word *impunity* is related to the word *punishment*. Word parts can help you to understand a word's meaning. The prefix *im-* adds a negative or opposite meaning to the root *pun-*, so that *impunity* means "safe from punishment." On the lines below, rewrite the sentence in which the word *impunity* appears in your own words. Make sure the context of the sentence shows the definition of the word.

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The thousand injuries of Fortunato<sup>1</sup> I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved, **precluded** the idea of risk. I must not only punish, but punish with **impunity**. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.<sup>2</sup>

It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my goodwill. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.<sup>3</sup>

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship<sup>4</sup> in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practice imposture upon the British and Austrian millionaires. In painting and gemmery Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skillful in the Italian vintages myself, and bought largely whenever I could.

1. **Fortunato** (fōr' tōō nā' tō)
2. **[A wrong is . . . done the wrong.]** These sentences might be rephrased this way: "A wrong is not avenged if the avenger either is punished for taking revenge or does not make the wrongdoer aware that he is taking revenge."
3. Here, **immolation** means "death or destruction."
4. **Connoisseurship** is expert knowledge that qualifies one to pass judgment in a particular area.



It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He **accosted** me with excessive warmth, for he had been drinking much. The man wore motley.<sup>5</sup> He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

I said to him: "My dear Fortunato, you are luckily met. How remarkably well you are looking today! But I have received a pipe of what passes for Amontillado,<sup>6</sup> and I have my doubts."

"How?" said he. "Amontillado? A pipe? Impossible! And in the middle of the carnival!"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado!"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchesi.<sup>7</sup> If anyone has a critical turn, it is he. He will tell me——"

"Luchesi cannot tell Amontillado from Sherry."

"And yet some fools will have it that his taste is a match for your own."

"Come, let us go."

"Whither?"

"To your vaults."

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi——"

"I have no engagement;—come."

"My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with niter."<sup>8</sup>

"Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado."

### Vocabulary

**accost** (ə kōst') *v.* to approach and speak to, especially in an aggressive manner



### Literary Element

**Mood** Read the paragraph that begins, "It was about dusk, one evening . . ." Underline words that Poe uses to create mood here. On the line below, describe what type of mood these words create.

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5. **Motley** is the multicolored costume of a court jester or clown.

6. A **pipe** is a wine barrel that holds 126 gallons. **Amontillado** is a kind of pale, dry sherry from Spain.

7. **Luchesi** (loo kā' sē)

8. **Niter** is a salt-like substance found in cool, damp places.



## Reading Strategy

**Paraphrase** On the lines below, paraphrase the highlighted sentence.

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## Vocabulary

**explicit** (eks plis' it) *adj.* definitely stated, clearly expressed



## Reading Strategy

**Paraphrase** Paraphrase the sentence that begins, "I took from their sconces . . ." Write the sentence in your own words on the lines below.

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Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a *roquelaure* closely about my person, I suffered him to hurry me to my palazzo.<sup>9</sup>

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them **explicit** orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux,<sup>10</sup> and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

"The pipe?" said he.

"It is farther on," said I; "but observe the white web-work which gleams from these cavern walls."

He turned toward me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.<sup>11</sup>

"Niter?" he asked, at length.

"Niter," I replied. "How long have you had that cough?"

"Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh! ugh! ugh!"

My poor friend found it impossible to reply for many minutes.

"It is nothing," he said, at last.

"Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi——"

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True—true," I replied; "and, indeed, I had no intention of alarming you unnecessarily; but you should use all proper caution. A draft of this Medoc<sup>12</sup> will defend us from the damp."

9. A **palazzo** is a mansion or palace.

10. **Sconces** are wall brackets that hold candles or torches, and **flambeaux** are lighted torches.

11. [**filmy orbs . . . intoxication**] This phrase describes Fortunato's eyes as clouded and watery from excessive drinking.

12. **Medoc** is a French red wine. A **draft** is the amount taken in one swig or swallow.

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mold.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose<sup>13</sup> around us."

"And I to your long life."

He again took my arm, and we proceeded.

"These vaults," he said, "are extensive."

"The Montresors," I replied, "were a great and numerous family."

"I forget your arms."<sup>14</sup>

"A huge human foot d'or, in a field azure; the foot crushes a serpent rampant<sup>15</sup> whose fangs are imbedded in the heel."

"And the motto?"

"*Nemo me impune lacessit.*"<sup>16</sup>

"Good!" he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons<sup>17</sup> intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.



13. To **repose** is to lie at rest either sleeping or in death.
14. **Arms** is short for "coat of arms," an arrangement of figures and symbols on or around a shield that, along with a motto, represents one's ancestry.
15. The Montresor family's coat of arms includes a golden foot on a sky-blue background and a snake rising up.
16. The **motto** is Latin for "Nobody provokes me with impunity."
17. **Casks** and **puncheons** are large containers for storing liquids.

### MY NOTES

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### Literary Element

**Mood** What mood does Poe create for the reader in this scene? Put a check in the box next to your answer below.

- The reader feels hopeful about Fortunato's recovery.
- The reader eagerly anticipates Fortunato's tasting the Amontillado.
- The reader feels foreboding about Fortunato's fate.



## Literary Element

**Mood** Mood can be related to an emotion (such as fear) or a setting (such as an eerie spot). Underline the phrases in the paragraph beginning with “The niter! . . .” that help set the mood. Then describe the mood on the lines below.

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“The niter!” I said; “see, it increases. It hangs like moss upon the vaults. We are below the river’s bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough——”

“It is nothing,” he said; “let us go on. But first, another draft of the Medoc.”

I broke and reached him a flagon<sup>18</sup> of De Grâve. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement—a grotesque one.

“You do not comprehend?” he said.

“Not I,” I replied.

“Then you are not of the brotherhood.”

“How?”

“You are not of the masons.”<sup>19</sup>

“Yes, yes,” I said; “yes, yes.”

“You? Impossible! A mason?”

“A mason,” I replied.

“A sign,” he said.

“It is this,” I answered, producing a trowel from beneath the folds of my *roquelaure*.

“You jest,” he exclaimed, recoiling a few paces. “But let us proceed to the Amontillado.”

“Be it so,” I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt,<sup>20</sup> in which the foulness of the air caused our flambeaux rather to glow than flame.

18. The **flagon** is a narrow-necked bottle with a handle.

19. Here, **masons** is short for “Freemasons,” an organization of stonecutters and bricklayers that was formed in the Middle Ages. By the time of this story, the masons had become a social group with secret rituals and signs.

20. A **crypt** is a burial chamber.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry<sup>21</sup> into the depth of the recess. Its termination the feeble light did not enable us to see.

“Proceed,” I said; “herein is the Amontillado. As for Luchesi——”

“He is an ignoramus,” interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche,<sup>22</sup> and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered<sup>23</sup> him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

“Pass your hand,” I said, “over the wall; you cannot help feeling the niter. Indeed it is very damp. Once more let me **implore** you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power.”

“The Amontillado!” ejaculated my friend, not yet recovered from his astonishment.

“True,” I replied; “the Amontillado.”



### Literary Element

**Mood** How do details in this paragraph create a feeling of fear and horror? Write your answer on the lines below.

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### Vocabulary

**implore** (im plôr') v. to ask earnestly, to beg

21. Here, **pry** means “to look closely; peer.”

22. Here, the **extremity of the niche** is the farthest spot inside the recess.

23. **Fettered** means “bound with chains or shackles; restrained.”

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled.

Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed—I aided—I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined<sup>24</sup> position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said—

“Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!”

24. Here, **destined** means “intended for a particular purpose or use.”

Vocabulary Skill

**Context Clues** Underline the words that provide context for the meaning of *surpassed*. Put a check in the box next to the type of context clue these words provide.

- definition or synonym
- example
- contrast clues
- description



rapier

The Amontillado!" I said.

"He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone."

"Yes," I said, "let us be gone."

"For the love of God, Montresor!"

"Yes," I said, "for the love of God!"

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud:

"Fortunato!"

No answer. I called again:

"Fortunato!"

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart<sup>25</sup> of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!*<sup>26</sup>

25. A **rampart** is a protective barrier or fortification.

26. **In pace requiescat** is Latin for "May he rest in peace."

### MY NOTES

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# The Cask of Amontillado

## Connect to the Story

Look back at the possible reasons for revenge that you suggested on page 2. The chart below lists two facts from the story. Write down a possible reason for revenge that corresponds to each fact.

Detail from the Story	Possible Reasons For Revenge
<b>Fortunato considers himself knowledgeable about wines.</b>	
<b>Fortunato is rich.</b>	

## Literary Element Mood

In what way does the mood of Poe’s story contribute to the story’s effect on the reader? On the lines below, indicate how each detail contributes to the story’s mood.

Detail	Mood Created
<b>Niter grows on the vault’s walls.</b>	
<b>The two men walk ever deeper into the vaults.</b>	

## Reading Strategy Paraphrase

The chart below contains quotations from the story. Paraphrase the quotations and indicate why they are important to the plot of “The Cask of Amontillado.”

Quotation	Paraphrase	What it means
<b>“And yet some fools will have it that his taste is a match for your own.”</b>		
<b>“Its walls had been lined with human remains piled to the vault overhead, in the fashion of the great catacombs of Paris.”</b>		
<b>“The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones.”</b>		



# The Cask of Amontillado

## Vocabulary

**impunity   preclude   explicit   accost   implore**

**A. Word Meaning** Use the boldfaced vocabulary words to fill in the blanks in the following paragraph.

1. Montresor should realize he cannot kill with \_\_\_\_\_ because the law could catch up with him.
2. Police officers could be waiting outside his *palazzo* to \_\_\_\_\_ him.
3. As the story's narrator, Montresor is \_\_\_\_\_ with the reader about his plans to harm Fortunato.
4. Montresor thought that the servants' presence in the house might \_\_\_\_\_ his plans for Fortunato.
5. Why didn't Fortunato \_\_\_\_\_ Montresor to spare his life?

**B. Context Clues** Underline the context clues in each of the following sentences that help you to determine the meaning of the boldfaced word. Then explain your choices on the lines below.

1. Wanting the lead role, the aggressive actor made plans to **accost** the director of the school play on his way home.

**Explanation:** \_\_\_\_\_

2. Some students felt that Jake's bad grades should **preclude** him from being considered for the lead role.

**Explanation:** \_\_\_\_\_

3. The director had left no doubt in his students' minds about his requirements; he had been **explicit** about them.

**Explanation:** \_\_\_\_\_

4. Jake was eager to play the part of Montresor in *The Cask of Amontillado*. In fact, he **implored** the director to give me the part.

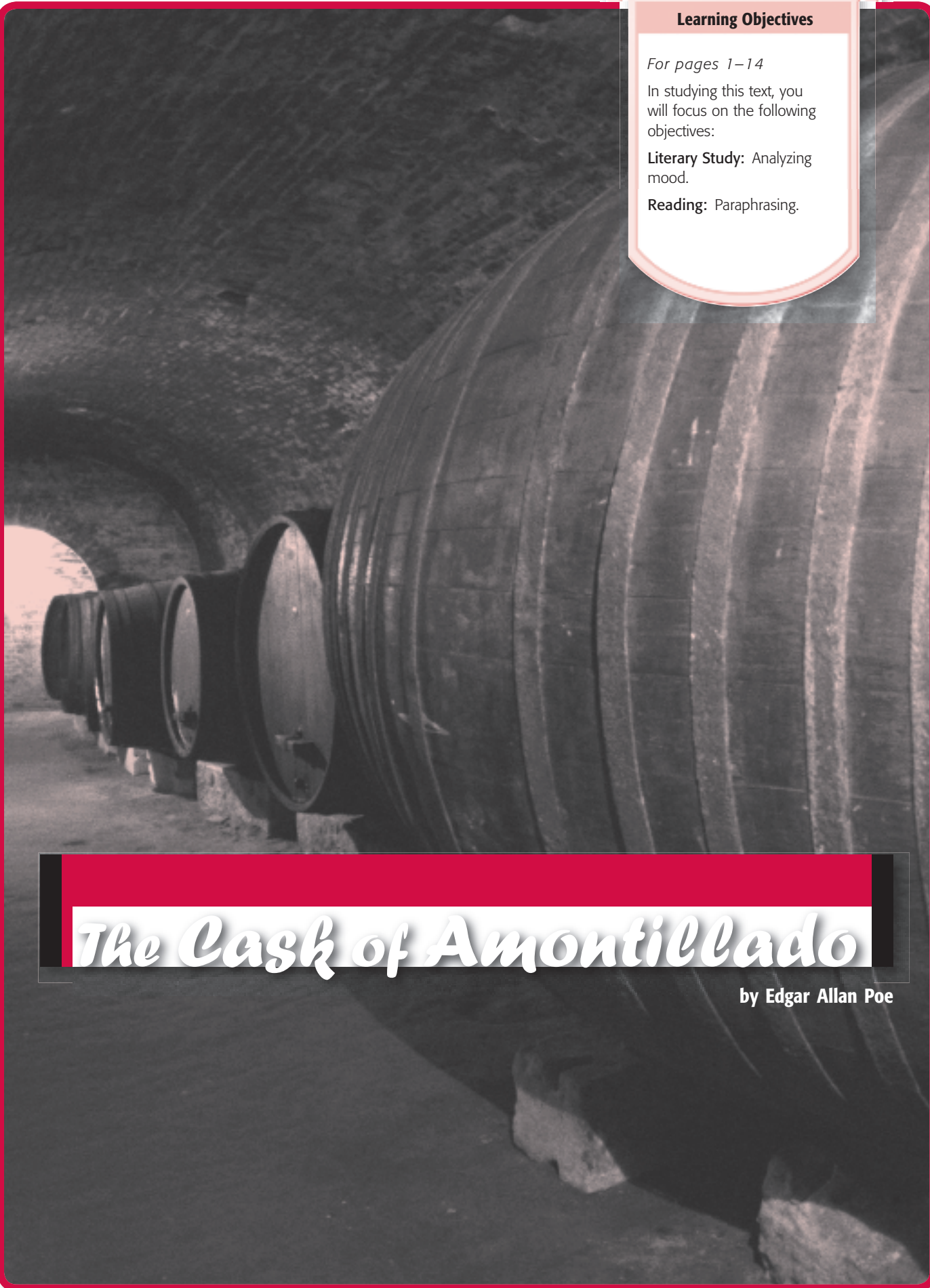
**Explanation:** \_\_\_\_\_

# The Cask of Amontillado

## Sensory Details Chart

Sometimes a chart can help you organize facts or details from a text. Sensory details are evocative words and phrases an author uses to help create mood and evoke the five senses—seeing, hearing, smelling, touching, and tasting. Sensory details make writing come alive and help the reader imagine what is being described. For each of the senses named below, add details from the story that appeal to that sense. An example has been done for you.

<b>Sight</b>	<i>Niter like moss on walls</i>
<b>Sound</b>	
<b>Touch</b>	
<b>Taste</b>	
<b>Smell</b>	



### Learning Objectives

*For pages 1–14*

In studying this text, you will focus on the following objectives:

**Literary Study:** Analyzing mood.

**Reading:** Paraphrasing.

# *The Cask of Amontillado*

by Edgar Allan Poe

# The Cask of Amontillado

## Connect to the Story

What kind of injury would make someone want to take revenge? If you think revenge is never an option, explain why.

**Possible answer:** If someone's life had been ruined he or she might want revenge.

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Circle the number of the response that is closest to your own. **Students may choose either 1 or 2.**

1. If someone does terrible things to you, you should be able to take revenge.
2. Revenge is pointless; it cannot really make up for anything.

## Build Background

- At carnival time, people often wear costumes.
- The story takes place in an Italian *palazzo*, or mansion.
- The mansion has catacombs, which are underground burial chambers.
- Catacombs could be reached by climbing down narrow staircases.
- The catacombs were lined with hollowed-out nooks where the remains of the dead were put.
- A cask of Amontillado is a barrel of Spanish wine.

Now, write a short summary of the facts you just read.

**Possible answer:** Costumes were worn during carnival. The story takes place in an Italian mansion that has burial chambers called catacombs beneath it. Catacombs are very dark and deep. They hold the remains of dead people.

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## Set Purposes for Reading

In this short story, one man exacts a horrible revenge on another who he feels has injured him. Ask yourself what could have offended him so deeply that he needed to take such revenge. Try to find the reasons in the text as you read.

## Literary Element Mood

**Mood** is the overall feeling or emotion that a literary text creates for readers. A writer's **diction**, or choice of words, helps to create mood. Knowing that the story is set in a catacomb and involves revenge, what type of mood would you predict the writer wants to create? Write your answer on the line below.

Possible answer: a mood of fear or horror

## Reading Strategy Paraphrase

**Paraphrasing** is putting a text into your own words. Unlike a summary, a paraphrase does not highlight the main points of the text. It restates a passage to make it clearer. As you read, make a chart like the one below on a separate sheet of paper to help paraphrase difficult sentences with unfamiliar vocabulary in your own words. A sample paraphrase has been done for you.

Author's Words	Paraphrase
<b>A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.</b>	<b>A wrong isn't righted if the avenger gets caught. The object of the revenge must know who is taking revenge and why.</b>

## Vocabulary Context Clues

A word's **context** is the sentence or paragraph in which the word appears. Often the context can help a reader understand the meanings of difficult words. Some common context clues include the following:

- definitions or synonyms
- examples
- contrast clues (opposite meanings)
- descriptions
- modifying words or phrases

In the following example, study the underlined part of the passage from the text. Write the type of context clue on the blank line.

In the following example, study the underlined part of the passage from the text. Identify how this context relates to the boldfaced vocabulary word. Then write what type of context clue it is on the line below.

"I must not only punish, but punish with **impunity**. A wrong is unredressed when retribution overtakes the redresser."

Contrast clue

## Vocabulary

**preclude** (pri klōōd') *v.* to prevent; to make impossible

**impunity** (im pū' nē tē) *n.* freedom from punishment, harm, or bad consequences

**accost** (ə kōst') *v.* to approach and speak to, especially in an aggressive manner

**explicit** (eks plis' it) *adj.* definitely stated, clearly expressed

**implore** (im plōr') *v.* to ask earnestly, to beg

# The Cask of Amontillado



## Reading Strategy

**Paraphrase** Rephrase this highlighted sentence in your own words. To whom might Montresor be speaking?

**Possible answer:** Since you know me so well, you won't think I made any threats.

Students may suggest Montresor is speaking to a friend.

## Vocabulary

**preclude** (pri klōod') *v.* to prevent; to make impossible

**impunity** (im pū' nə tē) *n.* freedom from punishment, harm, or bad consequences

## Vocabulary Skill

**Word Parts** The word *impunity* is related to the word *punishment*. Word parts can help you to understand a word's meaning. The prefix *im-* adds a negative or opposite meaning to the root *pun-*, so that *impunity* means "safe from punishment." On the lines below, rewrite the sentence in which the word *impunity* appears in your own words. Make sure the context of the sentence shows the definition of the word.

**Possible answer:** I must punish, but do so without being punished myself.

The thousand injuries of Fortunato<sup>1</sup> I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved, **precluded** the idea of risk. I must not only punish, but punish with **impunity**. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.<sup>2</sup>

It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my goodwill. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.<sup>3</sup>

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship<sup>4</sup> in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practice imposture upon the British and Austrian millionaires. In painting and gemmary Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skillful in the Italian vintages myself, and bought largely whenever I could.

- Fortunato** (fōr' tōō nă' tō)
- [A wrong is . . . done the wrong.]** These sentences might be rephrased this way: "A wrong is not avenged if the avenger either is punished for taking revenge or does not make the wrongdoer aware that he is taking revenge."
- Here, **immolation** means "death or destruction."
- Connoisseurship** is expert knowledge that qualifies one to pass judgment in a particular area.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley.<sup>5</sup> He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

I said to him: "My dear Fortunato, you are luckily met. How remarkably well you are looking today! But I have received a pipe of what passes for Amontillado,<sup>6</sup> and I have my doubts."

"How?" said he. "Amontillado? A pipe? Impossible! And in the middle of the carnival!"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado!"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchesi.<sup>7</sup> If anyone has a critical turn, it is he. He will tell me——"

"Luchesi cannot tell Amontillado from Sherry."

"And yet some fools will have it that his taste is a match for your own."

"Come, let us go."

"Whither?"

"To your vaults."

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi——"

"I have no engagement;—come."

"My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with niter."<sup>8</sup>

"Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado."

5. **Motley** is the multicolored costume of a court jester or clown.

6. A **pipe** is a wine barrel that holds 126 gallons. **Amontillado** is a kind of pale, dry sherry from Spain.

7. **Luchesi** (loo kā' sē)

8. **Niter** is a salt-like substance found in cool, damp places.

### Vocabulary

**accost** (ə kōst') *v.* to approach and speak to, especially in an aggressive manner



### Literary Element

**Mood** Read the paragraph that begins, "It was about dusk, one evening . . ." Underline words that Poe uses to create mood here. On the line below, describe what type of mood these words create.

The words create a \_\_\_\_\_

threatening mood.

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## Reading Strategy

**Paraphrase** On the lines below, paraphrase the highlighted sentence.

I put on a black mask and  
 cloak and allowed Fortunato  
 to think he was hurrying me to  
 my mansion.

## Vocabulary

**explicit** (eks plis' it) *adj.* definitely stated, clearly expressed



## Reading Strategy

**Paraphrase** Paraphrase the sentence that begins, "I took from their sconces . . ." Write the sentence in your own words on the lines below.

I took two torches from their  
 brackets on the wall, gave one  
 to Fortunato, and then led him  
 through several rooms to the  
 entrance to the vaults.

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a *roquelaure* closely about my person, I suffered him to hurry me to my palazzo.<sup>9</sup>

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them **explicit** orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux,<sup>10</sup> and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

"The pipe?" said he.

"It is farther on," said I; "but observe the white web-work which gleams from these cavern walls."

He turned toward me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.<sup>11</sup>

"Niter?" he asked, at length.

"Niter," I replied. "How long have you had that cough?"

"Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh! ugh! ugh!"

My poor friend found it impossible to reply for many minutes.

"It is nothing," he said, at last.

"Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi——"

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True—true," I replied; "and, indeed, I had no intention of alarming you unnecessarily; but you should use all proper caution. A draft of this Medoc<sup>12</sup> will defend us from the damp."

9. A **palazzo** is a mansion or palace.

10. **Sconces** are wall brackets that hold candles or torches, and **flambeaux** are lighted torches.

11. [**filmy orbs . . . intoxication**] This phrase describes Fortunato's eyes as clouded and watery from excessive drinking.

12. **Medoc** is a French red wine. A **draft** is the amount taken in one swig or swallow.



Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mold.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose<sup>13</sup> around us."

"And I to your long life."

He again took my arm, and we proceeded.

"These vaults," he said, "are extensive."

"The Montresors," I replied, "were a great and numerous family."

"I forget your arms."<sup>14</sup>

"A huge human foot d'or, in a field azure; the foot crushes a serpent rampant<sup>15</sup> whose fangs are imbedded in the heel."

"And the motto?"

"*Nemo me impune lacessit.*"<sup>16</sup>

"Good!" he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons<sup>17</sup> intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.



13. To **repose** is to lie at rest either sleeping or in death.
14. **Arms** is short for "coat of arms," an arrangement of figures and symbols on or around a shield that, along with a motto, represents one's ancestry.
15. The Montresor family's coat of arms includes a golden foot on a sky-blue background and a snake rising up.
16. The **motto** is Latin for "Nobody provokes me with impunity."
17. **Casks** and **puncheons** are large containers for storing liquids.

### MY NOTES

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### Literary Element

**Mood** What mood does Poe create for the reader in this scene? Put a check in the box next to your answer below.

- The reader feels hopeful about Fortunato's recovery.
- The reader eagerly anticipates Fortunato's tasting the Amontillado.
- The reader feels foreboding about Fortunato's fate.



## Literary Element

**Mood** Mood can be related to an emotion (such as fear) or a setting (such as an eerie spot). Underline the phrases in the paragraph beginning with “The niter! . . .” that help set the mood. Then describe the mood on the lines below.

Possible answer: The mood is

threatening, dark, creepy.

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“The niter!” I said; “see, it increases. It hangs like moss upon the vaults. We are below the river’s bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough—”

“It is nothing,” he said; “let us go on. But first, another draft of the Medoc.”

I broke and reached him a flagon<sup>18</sup> of De Grâve. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement—a grotesque one.

“You do not comprehend?” he said.

“Not I,” I replied.

“Then you are not of the brotherhood.”

“How?”

“You are not of the masons.”<sup>19</sup>

“Yes, yes,” I said; “yes, yes.”

“You? Impossible! A mason?”

“A mason,” I replied.

“A sign,” he said.

“It is this,” I answered, producing a trowel from beneath the folds of my *roquelaure*.

“You jest,” he exclaimed, recoiling a few paces. “But let us proceed to the Amontillado.”

“Be it so,” I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt,<sup>20</sup> in which the foulness of the air caused our flambeaux rather to glow than flame.

18. The **flagon** is a narrow-necked bottle with a handle.

19. Here, **masons** is short for “Freemasons,” an organization of stonecutters and bricklayers that was formed in the Middle Ages. By the time of this story, the masons had become a social group with secret rituals and signs.

20. A **crypt** is a burial chamber.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry<sup>21</sup> into the depth of the recess. Its termination the feeble light did not enable us to see.

"Proceed," I said; "herein is the Amontillado. As for Luchesi——"

"He is an ignoramus," interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche,<sup>22</sup> and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered<sup>23</sup> him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

"Pass your hand," I said, "over the wall; you cannot help feeling the niter. Indeed it is very damp. Once more let me **implore** you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power."

"The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

"True," I replied; "the Amontillado."

21. Here, **pry** means "to look closely; peer."

22. Here, the **extremity of the niche** is the farthest spot inside the recess.

23. **Fettered** means "bound with chains or shackles; restrained."



### Literary Element

**Mood** How do details in this paragraph create a feeling of fear and horror? Write your answer on the lines below.

The characters are now

surrounded by signs of death.

Bones are piled to the ceiling.

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### Vocabulary

**implore** (im plôr') v. to ask earnestly, to beg

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled.

Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed—I aided—I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined<sup>24</sup> position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said—

“Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!”

24. Here, **destined** means “intended for a particular purpose or use.”

Vocabulary Skill

**Context Clues** Underline the words that provide context for the meaning of *surpassed*. Put a check in the box next to the type of context clue these words provide.

- definition or synonym
- example
- contrast clues
- description



rapier

The Amontillado!" I said.

"He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone."

"Yes," I said, "let us be gone."

"For the love of God, Montresor!"

"Yes," I said, "for the love of God!"

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud:

"Fortunato!"

No answer. I called again:

"Fortunato!"

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart<sup>25</sup> of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!*<sup>26</sup>

25. A **rampart** is a protective barrier or fortification.

26. **In pace requiescat** is Latin for "May he rest in peace."

### MY NOTES

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# The Cask of Amontillado

## Connect to the Story

Look back at the possible reasons for revenge that you suggested on page 2. The chart below lists two facts from the story. Write down a possible reason for revenge that corresponds to each fact.

Detail from the Story	Possible Reasons For Revenge
<b>Fortunato considers himself knowledgeable about wines.</b>	Possible answer: He may have insulted Montresor about his knowledge of wines.
<b>Fortunato is rich.</b>	Possible answer: Fortunato may have taken advantage of Montresor in business.

## Literary Element Mood

In what way does the mood of Poe’s story contribute to the story’s effect on the reader? On the lines below, indicate how each detail contributes to the story’s mood.

Detail	Mood Created
<b>Niter grows on the vault’s walls.</b>	air of death and decay
<b>The two men walk ever deeper into the vaults.</b>	hopelessness and growing despair

## Reading Strategy Paraphrase

The chart below contains quotations from the story. Paraphrase the quotations and indicate why they are important to the plot of “The Cask of Amontillado.”

Quotation	Paraphrase	What it means
<b>“And yet some fools will have it that his taste is a match for your own.”</b>	Some people say Luchesi knows as much about wine as you do.	Montresor is using Fortunato’s vanity to keep him in the vaults.
<b>“Its walls had been lined with human remains piled to the vault overhead, in the fashion of the great catacombs of Paris.”</b>	The walls of the cellar were lined with human bones, like the catacombs of Paris.	The space under Montresor’s house is a giant graveyard.
<b>“The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones.”</b>	I stopped working so I could hear Fortunato better.	Montresor wanted to hear the noises Fortunato made while trapped in the niche.

# The Cask of Amontillado

## Vocabulary

**impunity preclude explicit accost implore**

**A. Word Meaning** Use the boldfaced vocabulary words to fill in the blanks in the following paragraph.

1. Montresor should realize he cannot kill with impunity because the law could catch up with him.
2. Police officers could be waiting outside his *palazzo* to accost him.
3. As the story's narrator, Montresor is explicit with the reader about his plans to harm Fortunato.
4. Montresor thought that the servants' presence in the house might preclude his plans for Fortunato.
5. Why didn't Fortunato implore Montresor to spare his life?

**B. Context Clues** Underline the context clues in each of the following sentences that help you to determine the meaning of the boldfaced word. Then explain your choices on the lines below.

1. Wanting the lead role, the aggressive actor made plans to **accost** the director of the school play on his way home.

**Explanation:** The actor wants to speak to the director in an aggressive manner.

2. Some students felt that Jake's bad grades should **preclude** him from being considered for the lead role.

**Explanation:** Bad grades might eliminate Jake from consideration for the part.

3. The director had left no doubt in his students' minds about his requirements; he had been **explicit** about them.

**Explanation:** To leave no doubt about something is to be extremely clear and definite about it.

4. Jake was eager to play the part of Montresor in *The Cask of Amontillado*. In fact, he **implored** the director to give me the part.

**Explanation:** If the speaker wanted the part very much, he might plead for it.

# The Cask of Amontillado

## Sensory Details Chart

Sometimes a chart can help you organize facts or details from a text. Sensory details are evocative words and phrases an author uses to help create mood and evoke the five senses—seeing, hearing, smelling, touching, and tasting. Sensory details make writing come alive and help the reader imagine what is being described. For each of the senses named below, add details from the story that appeal to that sense. An example has been done for you.

<b>Sight</b>	<i>Niter like moss on walls</i>
<b>Sound</b>	
<b>Touch</b>	
<b>Taste</b>	
<b>Smell</b>	



## Literary Element (page 56)

### Mood

#### The Cask of Amontillado EDGAR ALLAN POE

The mood of a story is what the author wants you to feel as you read it. The author creates the mood by describing a setting with a certain atmosphere and by using language, tone, and rhythm that give a certain feel.

The mood of Poe’s “The Cask of Amontillado” is usually perceived as threatening, suspenseful, ominous. The threatening mood can be felt in Montresor’s words early in the story: “I continued as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.” That he can smile at his enemy while imagining his death sets up a mood, or feeling, of something dark or evil hidden beneath the surface.

### ACTIVITY

**Directions** In the first column, list story details that contribute to the mood of Poe’s story. In the second column, identify the mood or feeling the details help create and tell why you think so. The first row below gives an example from Montresor’s encounter with Fortunato in the street.

Story Details	Mood Created
. . . about dusk . . . during the extreme madness of the carnival season . . . he had been drinking much . . . wore motley. . .	The dusk signals that darkness is coming. There seems to be a mood of danger because Fortunato is drunk and dressed like a clown or jester; he is unprepared to deal with dark events.
1.	2.
3.	4.
5.	6.

## Reading Strategy (page 56)

### Paraphrase

#### The Cask of Amontillado EDGAR ALLAN POE

When you paraphrase, you put something in your own words. You restate the idea, usually more simply than it was originally stated. You might use simpler vocabulary, and you can use a different—easier or more straightforward—word order in your sentences.

### ACTIVITY

**Directions** Choose passages from the story. Write the words exactly as they appear in the story in the first column. Then write your paraphrase in the second column. The first entry from the story is supplied. Use a dictionary for help whenever you need it.

Story Passage	My Paraphrase
I continued, as was my wont, to smile in his face, and he did not perceive that my smile <i>now</i> was at the thought of his immolation.	1.
2.	3.
4.	5.

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### Active Reading Graphic Organizer

Continue choosing passages from the story and paraphrasing them. Use a Two-Column Table Graphic Organizer. (Ask your teacher for a copy.)

**Selection Vocabulary Practice** (page 56)**The Cask of Amontillado** EDGAR ALLAN POE**VOCABULARY**

- preclude** *v.* to prevent; make impossible  
**impunity** *n.* freedom from punishment, harm, or bad consequences  
**accost** *v.* to approach and speak to, especially in an aggressive manner  
**explicit** *adj.* definitely stated, clearly expressed  
**implore** *v.* to ask earnestly; beg

**EXERCISE A Practice with Context Clues**

Read this story about a family whose Aunt Ginny has made some terrible-looking dessert to share with everyone. Complete the story by choosing the vocabulary word that best fits in each context sentence. Think about meaning and part of speech to make your choice.

1. “Yuck,” I said. I felt that with a response that \_\_\_\_\_, everyone would understand that I was not eating Aunt Ginny’s dessert.
2. My brother begged, “Please don’t make me eat that, I \_\_\_\_\_ you!”
3. Our Dad, in a voice filled with panic, said, “Aunt Ginny will come back soon and \_\_\_\_\_ us, demanding that we try that dessert.”
4. I watched as he started down to the basement to \_\_\_\_\_ having to eat the ugly mess.
5. Inspired, I said, “I have to clean my room,” and I escaped with \_\_\_\_\_!

**EXERCISE B Applying Meanings**

If the vocabulary words could read, each of them might recommend one of the following how-to books. Write the word beside its favorite how-to book.

1. *How to Be Outspoken and Direct* \_\_\_\_\_
2. *How to Plead for Help Effectively* \_\_\_\_\_
3. *How to Walk Right Up to Anyone and Say What You Want to Say* \_\_\_\_\_
4. *How to Stand in the Way of Other People’s Plans* \_\_\_\_\_
5. *How to Avoid Judgments, Jails, Jeopardy, and Jams* \_\_\_\_\_

**EXERCISE C Responding to the Selection**

On the back of this sheet, write the text for a wanted poster describing Montresor. Summarize his crime and provide details regarding his physical appearance to help the public recognize and capture him. Use at least THREE vocabulary words.

## Vocabulary Strategy (page 56)

### Technical Words: Understanding Jargon

#### The Cask of Amontillado EDGAR ALLAN POE

“We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs.”

—*Edgar Allan Poe*, “The Cask of Amontillado”

**Connecting to Literature** Throughout “The Cask of Amontillado,” Poe mentions several types of wine and uses several wine terms. This specialized vocabulary is jargon. **Jargon** is any technical or specialized language specific to a particular sport, trade, hobby, or field. For example, the jargon of computer users includes terms such as *bug*, *boot up*, *spam*, *Usenet*, and *blog*.

The chart below includes some examples of jargon.

Words	Meaning	Why the Word Is Used
pipe and draft	a wine barrel that holds 126 gallons; a single swig or swallow	to give an idea of amounts
Amontillado and Medoc	Spanish pale, dry sherry; French red wine	to identify certain wine types
casks and puncheons	large containers for liquid	to describe storage containers

## ACTIVITY

**Directions** Underline jargon, or specialized vocabulary, in each sentence below. For each term, use a dictionary or context clues to find the meaning. Then identify the particular field to which all the words belong.

1. Montresor had one final stone to plaster into place.

Meaning: \_\_\_\_\_  
 \_\_\_\_\_

2. The trowel was his most valuable tool for completing the task.

Meaning: \_\_\_\_\_  
 \_\_\_\_\_

3. Each layer was held together with stone and mortar.

Meaning: \_\_\_\_\_  
 \_\_\_\_\_

Field for jargon in 1–3: \_\_\_\_\_

## Grammar Practice (page 56)

### Parts of Speech: Pronouns: Interrogative, Relative, Demonstrative, Indefinite

#### The Cask of Amontillado EDGAR ALLAN POE

A **pronoun** is a word that takes the place of a noun, a group of words acting as a noun, or another pronoun. An **interrogative pronoun** is used to form a question.

Example: **Which** is the correct answer?

*who, whom, whose, what, which*

A **relative pronoun** is used to begin some subject-verb word groups called subordinate clauses. Example: Maya is the student **who** wrote the article.

*who, whom, whose, whoever, whomever, which, whichever, that, what, whosoever, whatever*

A **demonstrative pronoun** points out specific persons, places, things, or ideas.

Example: **These** are the most interesting Web sites.

*this, these, that, those*

An **indefinite pronoun** refers to persons, places, or things in a more general way than a noun does. Example: **Few** are ever found again.

*all, another, any, anybody, anyone, anything, both, each, either, enough, everybody, everyone, everything, few, many, most, neither, nobody, none, no one, nothing, one, other, others, several, some, somebody, someone, something*

## ACTIVITIES

**Directions** Underline each pronoun. In the blank, write *int.* if the pronoun is interrogative; *rel.* if it is relative; *dem.* if it is demonstrative; or *ind.* if it is indefinite.

- \_\_\_\_\_ 1. No one ever found the bones of Fortunato.
- \_\_\_\_\_ 2. Which famous wine did Montresor promise his friend?
- \_\_\_\_\_ 3. The winding staircase led to that fateful place.
- \_\_\_\_\_ 4. He did not seem to care whose wine he drank.
- \_\_\_\_\_ 5. This wall became his tomb.

**Directions** Complete each sentence by filling in an appropriate pronoun of the type indicated.

6. Amontillado, \_\_\_\_\_ was hard to find during carnival, is a dry sherry.  
(relative)
7. \_\_\_\_\_ drank the Medoc in a single gulp? (interrogative)
8. \_\_\_\_\_ is the very wine Fortunato drank. (demonstrative)

## Selection Quick Check *(page 56)*

### The Cask of Amontillado EDGAR ALLAN POE

Use complete sentences to answer the following questions.

1. What is a cask of Amontillado?

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2. What does the narrator say is Fortunato's weak point?

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3. During what season do the story's events take place?

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4. What does the narrator uncover under a pile of bones?

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5. Why does the narrator bring a trowel with him into the catacombs?

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## Prueba Rápida (pág. 56)

### La barrica de amontillado EDGAR ALLAN POE

Contesta las siguientes preguntas con oraciones completas.

1. ¿Qué es un tonel de amontillado?

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2. ¿Cuál es, según el narrador, el punto débil de Fortunato?

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3. ¿En qué época del año tienen lugar los eventos de la historia?

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4. ¿Qué descubre el narrador debajo de un montón de huesos?

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5. ¿Por qué se lleva el narrador una paleta (trowel) a las catacumbas?

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# Daily Language Practice Transparency 6

Each of the following sentences contains one or more errors. Find the errors and correct the sentences.

1. Good poetry uses language that is powerful clear precise and vivid.
2. Such language makes poetry efficient meaningful and memorable.



# Daily Language Practice Transparency 6

Each of the following sentences contains one or more errors. Find the errors and correct the sentences.

1. Good poetry uses language that is powerful clear precise and vivid.
2. Such language makes poetry efficient meaningful and memorable.

2. Such language makes poetry efficient, meaningful, and memorable.

1. Good poetry uses language that is powerful, clear, precise, and vivid.

## SELECTION FOCUS TRANSPARENCY

FOR USE WITH "THE CASK OF AMONTILLADO" BY EDGAR ALLAN POE



**Edgar Allan Poe’s tales of terror are filled with frightening settings, characters, and situations. Many people enjoy reading scary fiction, seeing horror movies, and telling ghost stories. Brainstorm a list of scary places, sounds, movies, and works of fiction. Try to explain the paradox of *enjoying being frightened*.**

A **dash** is a mark of punctuation. Dashes are sometimes used in dialogue to make the characters' speech sound realistic.

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## Examples

Dashes may be used in several ways.

- To set off a summarizing statement from the rest of the sentence  
*We will hunt—you and I.*
- To indicate an abrupt break in speech  
*“And if I win—” began Rainsford huskily.*
- To indicate a pause in speech  
*If I find him—he loses.*

## Practice

Use a caret (^) to indicate where to add a dash in each sentence.

1. General Zaroff shook Rainsford's hand warmly, saying “We are two of a kind both great hunters.”
2. Hiding in the jungle, Rainsford heard a twig snap and he said to himself, “What what was that?”
3. Seeing Rainsford in his bedroom, Zaroff, startled, started to speak, “Where did you” but was cut off by Rainsford.



Use a **colon** to introduce a list of items that ends a sentence. Phrases such as *the following*, *these*, or *as follows* signal that a list is coming.

Use a colon to introduce material that illustrates or explains the statement before it.

Do not use a colon before a verb or preposition.

## Examples

**signal words**

**colon**

We will read the following types of poetry:  
haiku, ballads, and sonnets.

A haiku captures an insight in a few words:  
its images must be precise.

**explanatory statement**

**colon**

## Practice

In the following sentences, add colons where needed.

1. The Japanese haiku conforms to this rule the first line has five syllables, the second has seven, and the third has five.
2. You have read haiku by the following poets Chiyo, Paula Yup, and Katy Peake.



For use with *Literary Elements*: **Mood and Atmosphere**

**Mood** is the emotional quality of a literary work. A writer’s choice of language, subject matter, setting, and tone, as well as such sound devices as rhyme and rhythm, contribute to creating mood. Mood differs from **atmosphere**, which is concerned mainly with the physical qualities of setting that contribute to mood, such as time, place, and weather.

Use the chart below to identify the mood of a literary work you have read. Then identify the details of the setting that help establish the mood.

<b>Mood</b>	<b>Setting Details</b>

Identify the mood of another literary work. Then identify the details of the setting that help establish the mood.

**Selection Test****Score****The Cask of Amontillado (page 56)****Recall and Interpret** (48 points total; 8 points each)**Write the letter of the best answer.**

- \_\_\_\_\_ 1. What does the Montresor family motto promise, and to whom?
- a. revenge, to the family's enemies
  - b. loyalty, to the family's ancestors
  - c. kindness, to the family's supporters
  - d. good fortune, to the family's members
- \_\_\_\_\_ 2. According to Montresor, in order for an act of revenge to be meaningful, it must
- a. result in the victim's death.
  - b. result in the victim's plea for forgiveness.
  - c. match the original injury that is being avenged.
  - d. allow the person taking revenge to escape punishment.
- \_\_\_\_\_ 3. Montresor tells Fortunato that he plans to have Luchesi judge the Amontillado because Montresor
- a. wants to test Fortunato's friendship.
  - b. believes that Luchesi and Fortunato would agree.
  - c. is too angry with Fortunato to invite him to his home.
  - d. hopes to inspire Fortunato to insist on doing it himself.
- \_\_\_\_\_ 4. As Montresor leads Fortunato through the vaults, Montresor behaves as if his main concern is
- a. his family's honor.
  - b. Fortunato's health.
  - c. the cask of Amontillado.
  - d. getting back to the carnival festivities.
- \_\_\_\_\_ 5. According to Montresor, he takes revenge on Fortunato for
- a. lying to him.
  - b. insulting him.
  - c. stealing from him.
  - d. no reason at all.
- \_\_\_\_\_ 6. What characteristic of both men leads to Montresor's actions and to Fortunato's destruction?
- a. pride
  - b. cruelty
  - c. cleverness
  - d. dishonesty

# Selection Test (continued)

**Vocabulary Practice** (15 points total; 5 points each)

Write the letter of the best answer.

- \_\_\_\_\_ 7. If someone acts with impunity, he or she gets  
 a. revenge.                      b. in trouble.                      c. away with it.
- \_\_\_\_\_ 8. An explicit statement is one that allows for no  
 a. confusion.                      b. argument.                      c. response.
- \_\_\_\_\_ 9. To implore a man would be to  
 a. hate him.                      b. avoid him.                      c. plead with him.

**Analyze and Evaluate** (12 points total; 6 points each)

Think about how Poe creates different moods in the story. Read each passage below and, in the box on the right, identify the mood. Then underline words and phrases within the passage that help create that mood.

<p><b>10.</b> It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.</p>	<p>Mood</p>
<p><b>11.</b> A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed—I aided—I surpassed them in volume and in strength.</p>	<p>Mood</p>

**BIG IDEA Connect** (25 points)

Use a separate sheet of paper to answer the following essay question.

- 12.** Fifty years have elapsed between the events of the story and the time that Montresor narrates them. Why do you think he chooses to tell his story such a long time after the events occurred instead of right after they happened? Do you think Montresor’s life after the events of the story gave him an enriched perspective into what happened?

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