“The Hell of Mirrors”
Edogawa Rampo

Barbara Miller
Cowan Junior/Senior High School
August 15, 2004
1. **Context**
Honors American Literature and Composition - High School juniors
24 students in the class
Four or five-day unit (traditional 55-minute period)
This class is open to any junior who is interested and so consists of many students who are not necessarily gifted in language arts but are taking this class because they are college bound. Although they do not know it, my students are seated in groups of four, with one high ability student, one lower ability student and two average ability students in each group. The high and low level students never work directly together (as in pairs), as they are seated diagonally across from one another. Furthermore, one girl is never in a group with only boys, although one boy may be in a group of girls (Maguire).

2. **Summary**
A young man recalls his strange friend, a boy who was obsessed with lenses and mirrors, physics, and optics during his childhood, as was his grandfather. After graduation, the teen builds a small laboratory/observatory with money his parents leave him in their will. He continues to invent weird objects with mirrors and lenses, as well as behave strangely, pulling his female servants into his strange hobby. He begins spying on his neighbors’ intimate affairs, which frightens his conservative and proper friend. Eventually, unbeknownst to his friend or servants, he has workers create a large ball completely lined with illuminated mirrors. One day his servants cannot find the inventor, but notice that strange noises are emanating from the large ball as it rolls crazily around the room. Alarmed, the servants call the young man’s friend, who discovers on the ball a small trapdoor whose handle is missing. He pries open the door to reveal his friend, who has become a crazed lunatic from being trapped inside his reflective creation. The young man concludes that his friend has tampered with the gods and natural law and probably gotten what he deserves.

3. **The Big Picture**
“The Hell of Mirrors” was written in the 20’s but published in the 1956 English translation anthology *Japanese Tales of Mystery and Imagination*. The tale of technology out of control was written by one of the most prolific Japanese science fiction writers, Hirai Taro (1894-1965), better known by his nom de plum, Edogawa Rampo. Rampo is considered the first modern writer of Japanese mysteries in the Western style. A great admirer of American Gothic writer Edgar Allen Poe, Maurice Leblanc, and Sir Arthur Conan Doyle, Rampo read their newly translated works during the Meiji Restoration. Later, he modeled many science fiction stories after Poe’s works and even adopted a Japanese version of Poe’s name as his pen name. During the 1930’s, the Japanese government considered Japanese mystery fiction, which had come to include topics such as “horror dementia, bizarre behavior, cult religions, drugs, and sadism,” morally deviant, and it was outlawed until after the war (Angelfire). It is for these stories that Rampo is most often remembered in the West, although he also wrote novels and studies of the mystery genre. Rampo is probably more famous in Japan for his detective stories, especially his *Boys Detective Gang* series that was made into a series of films in the 1950’s and a television series in the 1960’s, indicating this genre’s lasting popularity (Sharp). Despite his popularity with general audiences, serious literary critics considered him a writer of little consequence (Sharp).
4. Discussion questions and answers—See Appendices D and E

5. Activities—depending on the slant of your unit, choose from the following activities. Feel free to compare and contrast elements of the short story with other works your students have previously read, such as those listed below.

Introductory activities—Day One (assign the text to be read for the following day and give students the vocabulary sheet to find definitions for Day Two.)

- For students with a strong sense of justice, show a clip of the Hitchcock film *Rear Window*, where the James Stewart character is spying on his neighbor from his apartment window. Afterward, ask students in groups to consider the personal, psychological, moral, ethical, or legal consequences of such behavior. Have each group of students craft one question for discussion by the entire class. Have each group report to the class the high points of their discussion and toss their question out for others in the class to verbally respond to.

- For students who are kinesthetic learners and need to move about in class, use the instructions provided to have students build a periscope (Appendix A). Let students try their periscopes out in the hallway outside your classroom and around the corners. Back in the classroom, have students in groups brainstorm lists of possible beneficial uses for their tools as well as negative repercussions from using it. Have a group representative report to the class. Then give students the following prompt to consider and address in a brief essay written in class: Does technology always have positive and negative sides? Should new technology be regulated? If so when and why, if not, why not?

- If you are studying American or British Literature, define the elements of the Gothic style (Appendix B-C). Have students in groups generate a list of classic and modern Gothic stories and movies that they know and identify the Gothic elements of those works (Appendix B). One student from each group will share the ideas generated from his group while a scribe makes a master list on the board. In groups, have students outline a Gothic parody, using elements from as many Gothic stories/movies as possible. Have groups share with the class when finished.

Discussion of Text—Day Two

- Refer to discussion questions and answers (Appendix D-E). Give students a handout with all questions on it. Then cut apart the questions and give one to each pair of students in the group of four. Have students discuss the questions and settle on an answer. Then trade their question with the other two people at their group. When both groups have considered both questions, they will report their answers to the class, who will offer other possibilities and then all will fill in answers to their handout as a class.

- Vocabulary (Appendix F-G) – after students have looked up the definitions, go over definitions with students to decide which definitions will be used on the quiz. Allow students to write the “correct” definition on their papers.
Quiz, Quiz Trade- Assign each student a vocabulary word – repeat words if necessary- and give him an index card. Have each student write his word on one side of the index card and the “approved” definition on the other. All students will then raise their hand and mill around the room while you play Japanese music until they find someone who needs a partner. Arms then down, the shorter (or older, or one with the biggest foot, etc. --- you decide) person will show his card to the taller person, who must offer the definition. If he is unable, the first person will offer one brief clue before reading the definition to his partner. The second person will then show his card to the first person and repeat the process. When they have finished, they trade cards. Each then puts a hand in the air, signaling that he needs a new partner and mills around until he finds one. The process continues for 5 to 10 minutes. (Having the same partner occasionally is okay, because he will have a different card, and having the same card only reinforces the definition.)

Analysis of Text- Day Three
- Assign by groups the following elements of the work (This is also especially useful if you are using another thematically similar text.) Have students identify how Rampo develops the element, using two or three quotes to support their points. Finally, for your spatially intelligent folks, give students a piece of 24” x 36” newsprint and have them graphically depict their element with quotes to support their assertions by drawing or cutting and pasting magazine pictures on their newsprint.
  - Tone
  - Characterization
  - Themes
  - Narrator as a character and foil
  - Gothic characteristics
  - Symbols and their functions – see Appendix H
  - Suspense building techniques

Extension of Text- Day Four (optional)
- Have students modernize this story, keeping the basic skeleton of the story intact, but updating the object of the obsession and perhaps its result.
- Write a review for your school newspaper or website that picks or pans a recent theatrical release with a theme similar to the story.
- Create a comic book in Manga style that graphically retells the story, but give it a new ending.
- Research mental illness and create a brochure that gives statistics about specific diseases and advice for those who suspect they may be suffering from mental illness. Be sure to include resources for help.
• Create and perform a dance or rap that retells this story and includes its suspenseful mood and various characters.

Assessment of Text- Day Five
See vocabulary quiz and short essay (Appendix I-J)

6. Connections to other literary/film works:

Gothic works
Frankenstein
Dr. Jekyll and Mr. Hyde

Technology run amok
The Boys from Brazil
I Robot
The Terminator

Obsession/Insanity and the destruction they wreak
“Rapacinni’s Daughter” or “The Birthmark” by Hawthorne
“The Fall of the House of Usher” by Poe

7. Resources

Davidson, Michael. “Exploring the World of Optics and Microscopy: Molecular Expressions.”
National High Magnetic Field Laboratory. 01 August 2003. 31 July 2004.
http://micro.magnet.fsu.edu/optics/activities/students/mirrorsandimages.html


http://wlt4.home.mindspring.com/fafr/articles/rampo.htm

www.angelfire.com/sk3/asianhorror/e.html


8. Appendix
A -Build a periscope—instructions
B -Elements of gothic style – student handout
C -Gothic works and elements teacher notes
D -Discussion questions
E -Discussion questions and answers
F -Vocabulary
G -Vocabulary answers
H -Symbols
I -Quiz (incl. vocabulary)
J -Quiz (incl. vocabulary) answers
Appendix A

Barbara Swander Miller

Kaleidoscope uses reflections to make colorful patterns.

**Materials:**
- 3 rectangular mirrors of the same size
- Clear plastic
- Tracing paper
- Cardboard
- Scissors
- Cellophane tape
- Colored paper cut into tiny shapes

**Step 1**
Place the rectangular mirrors on the cardboard. Draw around them and cut out the shape.

**Step 2**
Tape the cardboards to the 3 mirrors. With the mirrors facing inwards, tape the 3 cardboards together to form a triangular container.

**Step 3**
Cover one end of the container with cardboard, forming a triangular base. Using a pencil, make a hole at the center of the base.

**Step 4**
Cut out the shape of the other triangular base on plastic sheet and tracing paper.

**Step 5**
Tape two sides of the plastic and tracing paper together to make a triangular envelope.

**Step 6**
Get different color papers and cut them into different tiny shapes. Put the color papers into the triangular envelope.

**Step 7**
Seal up the envelope and use it to cover the other end of the container with the tracing paper as the exterior base.

**Step 8**
Point the translucent end (tracing paper and plastic envelope) to the light and look through the peephole.

**Step 9**
The mirrors reflect the shapes in a pattern. It changes when you shake the kaleidoscope.

Fill in the blanks as you are given notes. Draw a picture beside the notes to remind you of each description.

1. The setting is in __________________ or __________________ locations.

2. A plot involving __________________ or __________________ incidents.

3. Characters in ___________________________ or ___________________________ torment.

4. Sometimes a ___________________________ or ___________________________
   ___________________________ element is also ___________________________.

Generate a list of movies and texts that fit the Gothic style as characterized above. Note their Gothic elements.

<table>
<thead>
<tr>
<th>Movies and texts</th>
<th>Gothic elements</th>
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<tbody>
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<td>1.</td>
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Elements of Gothic Style

Appendix C
“The Hell of Mirrors”
Mrs. Barbara Swander Miller

Name ________________________________ Period ___ Date _______ Score ______

Fill in the blanks as you are given notes. Draw a picture beside the notes to remind you of each description.

1. The setting is in **bleak** or **remote** locations.

2. A plot involving **macabre** or **violent** incidents.

3. Characters in **psychological** or **physical** torment.

4. Sometimes a **supernatural** or **other worldly** element is also **present**.

Generate a list of movies and texts that fit the Gothic style as characterized above. Note their Gothic elements.

<table>
<thead>
<tr>
<th>Movies and texts</th>
<th>Gothic elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Frankenstein</em></td>
<td>castle/ laboratory setting, creature’s torment, technology out of control</td>
</tr>
<tr>
<td>2. <em>Dracula</em></td>
<td>castle setting, deaths, physical torment of victims, vampire</td>
</tr>
<tr>
<td>3. <em>Rebecca</em></td>
<td>Mansion, strange death of Rebecca, psychological torment by Mrs. Danvers, “ghost” of Rebecca</td>
</tr>
<tr>
<td>4. “<em>Rapaccini’s Daughter</em>”</td>
<td>strange flowers in the garden, mysterious reputation of professor, psychological dilemma about friendship with daughter</td>
</tr>
</tbody>
</table>

Discussion Questions – Appendix D
“The Hell of Mirrors”
Mrs. Barbara Miller

1.) Recall: What makes the narrator claim that Kan Tanuma is a lunatic?

   Judgment: Is Kan Tanuma mentally unbalanced or a genius inventor? Support your answer.

2.) Recall: What evidence does the narrator give that Tanuma’s “strange mania…” was hereditary?

3.) Explain: Why did the narrator “recoil in horror” when viewing the concave mirror?

   Speculate: Why might Tanuma have been so overjoyed at his first glance in the concave mirror?

4.) Recall: Describe Tanuma’s first small laboratory.

   Speculate: Why was the narrator his only friend who visited the laboratory?

5.) Recall: What are Tanuma’s two keen interests after his parents die?

   Hypothesize: Why might the author combine these two interests and what is that combination meant to show about Tanuma?

6.) Judgment: What suspense-building incidents seem to indicate that Tanuma’s experiments are not normal?

7.) Identify: Which experiment terrified the narrator and made him refuse to participate?

   Hypothesize: Why might Rampo leave the specifics of this experiment so vague?

8.) Identify: What two assets of Tanuma are being depleted by his experiments?

   Compare: How is Tanuma like a drug addict?
9.) **Recall:** How does the narrator find Tanuma behaving in his laboratory on occasions?

   **Hypothesize:** What connection might Rampo be making between technology and society?

10. **Recall:** What was unusual about Tanuma’s kaleidoscope?

   **Judgment:** Is this difference significant? Why or why not?

11.) **Identify:** List four ways that Rampo builds suspense as the climactic scene begins.

   **Judgment:** Is this suspense successful? Why or why not?

12.) **Identify:** What sequence of logic does the narrator use as he tries to solve the mystery of the rolling ball?

13.) **Identify:** How is Tanuma’s insanity foreshadowed in the climactic scene?

14.) **Evaluate:** How was Tanuma different when he emerged from the ball?

   **Imagine:** Describe how you might react to being trapped inside the mirrored ball.

15.) **Recall:** What was the involvement of the workers in creating the mirrored ball?

   **Judgment:** Should the workers be held responsible for Tanuma going insane? Why or why not?
Discussion Questions and Possible Answers Appendix E
“The Hell of Mirrors”
Mrs. Barbara Miller

1.) Recall: What makes the narrator claim that Kan Tanuma is a lunatic? (p 109) “…he had one mania- a craze for anything capable of reflecting an image…” “…this strange mania was hereditary, for his great-grandfather Moribe was also known to have had the same predilection.” “…episodes concerning Tanuma’s craze for mirrors and lenses in his boyhood are almost endless, those I remember most vividly took place in the latter part of his high-school days…”

Judgment: Is Kan Tanuma mentally unbalanced or a genius inventor? Support your answer. Students may state that many gifted people become obsessed with experimenting and that indeed many inventions we take for granted today were the result of such obsessions. Conversely, students may take the narrator at this word and recall various experiments and odd behavior that Tanuma exhibits, e.g. his fascination with magnified objects, his suggested sexual perversions, and the episode with the mirrored ball as evidence of his mental illness.

2.) Recall: What evidence does the narrator give that Tanuma’s “strange mania…was hereditary?” (p 109) “… this strange mania was hereditary, for his great-grandfather Moribe was also known to have had the same predilection.

3.) Recall: Why did the narrator “recoil in horror” when viewing the concave mirror? (p 110) he saw his face with its “numerous festering pimples” greatly magnified “exactly like craters on the moon seen through the gigantic telescope of an astronomical observatory.”

Speculate: Why might Tanuma have been so overjoyed at his first glance in the concave mirror? (p 110) Perhaps Tanuma is excited at his ability to see things that are not visible to the naked eye, things he has never seen before. Perhaps it gives him a heretofore unknown power.

4.) Recall: Describe Tanuma’s first small laboratory: (p 110) “…he built a small laboratory in one corner of his garden…”

Speculate: Why was the narrator his only friend who visited the laboratory? (p 110) Perhaps the narrator was his only friend. He shrieked with excitement upon seeing his magnified face. Perhaps the other students thought he was odd because of this and the optical equipment he collected. He also made boxes to play tricks on others, which would not make him popular with his victims.

5.) Recall: What are Tanuma’s two keen interests after his parents die? (p 111) His two interests are optics and “a keen interest in the opposite sex.”

Hypothesize: Why might the author combine these two interests and what is that combination meant to show about Tanuma? (p 111) The two interests might show a disregard for tradition and lack of respect for others in Tanuma. His spying on neighbors during their intimate acts is
disrespectful, perverse, and perhaps out of control. The author might be suggesting that Tanuma has no morals and is not bound by tradition or convention.

6.) Judgment: What suspense-building incidents seem to indicate that Tanuma’s experiments are not normal? (p 112) He delights in magnifying insects and studying their mating, fighting, and mutilation. He also projects an image of himself magnified many times that terrifies the narrator.

7.) Identify: Which experiment terrified the narrator and made him refuse to participate? (p 113) Tanuma built a small room whose walls and ceiling and floor were completely covered in mirrors and invited the narrator to join him in the room.

Hypothesize: Why might Rampo leave the specifics of this experiment so vague? (p 113) Perhaps they are vague because the specifics are unimportant; Rampo is trying to establish that Tanuma is obsessed and toying with things which are best left alone.

8.) Identify: What two assets of Tanuma are being depleted by his experiments? (p 114) His fortune and his health are both being depleted.

Compare: How is Tanuma like a drug addict? (p 114) Like an addict, his health is deteriorating while he continues to spend time and money on his obsession, optics. He also reaches the stage where he cannot find satisfaction in his current level of experimentation, just as a drug addict needs more drugs to satisfy increased cravings.

9.) Recall: How does the narrator find Tanuma behaving in his laboratory on occasion? (p 115) Tanuma sometimes danced naked, like a primitive pagan, among his various mirrors in his laboratory.

Hypothesize: What connection might Rampo be making between technology and society? (p 115) Perhaps Rampo is suggesting that technology out of control causes a return to pagan values and behavior, and ultimately to a society out of control.

10.) Recall: What was unusual about Tanuma’s kaleidoscope compared to other ones? (p 115) The instrument was gigantic, filling the length of his laboratory. Tanuma would climb inside the kaleidoscope and dance, creating the illusion that he was one of the flowers.

Judgment: Is this difference significant? Why or why not? Students might answer yes, because it shows the increasing power Tanuma is feeling through his work or the connection to the natural world that he is promoting. His connection to the natural world could indicate less interest and connection to the social world, a return to instinctive pagan roots.

11.) Identify: List four ways that Rampo builds suspense as the climactic scene begins. (p 116) Narrator is awakened by an excited messenger; the messenger’s face is as white as rice paper; the servant does not know what is wrong; the servant is incoherent upon being questioned; the maids are huddled together; horror struck due to a large ball rolling around on the floor.

Judgment: Is this suspense successful? Why or why not? Students’ responses will vary.
12.) **Identify**: What sequence of logic does the narrator use as he tries to solve the mystery of the rolling ball? (p 117) He tries to find out how sounds got out of the sphere; he discovers small air holes and looks inside them. He sees a brilliant light inside the ball and ascertains that something alive in inside of it. He calls his friend’s name. He watches the ball roll and then notices a square on the surface. Realizing that it is a door, he looks for a knob. He finds a small screw-hole and hypothesizes that the handle must have come off. Realizing the handle he finds on the floor is broken, he takes a hammer and breaks open the sphere.

13.) **Identify**: How is Tanuma’s insanity foreshadowed in the climactic scene? (p 118) Tanuma is unrecognizable; he has undergone a terrible transformation.

14.) **Evaluate**: How was Tanuma different when he emerged from the ball? (p 118) “His face was pulpy and discolored; his eyes kept wandering aimlessly; his hair was a shaggy tangle; his mouth was agape; the saliva dripping down in thin, foamy, ribbons.” He obliviously begins wandering around the room.

**Imagine**: Describe how you might react to being trapped inside the mirrored hall. Students’ responses will vary.

15.) **Recall**: What was the involvement of the workers in creating the mirrored ball? (p 121) Tanuma had ordered them to create the sphere, although they had been unaware of its purpose.

**Judgment**: Should the workers be held responsible for Tanuma going insane? Why or why not? (p 121) Student responses may vary. Some may claim that the workers knew that he was unbalanced based on his prior behavior, and should be held responsible. Others may state that the workers were merely following their orders and could not know what he might have intended to do with the ball. Therefore, they should not be held accountable.
Vocabulary, Appendix F
“The Hell of Mirrors”
Barbara Swander Miller

While you read, make an educated guess about the meaning of each word below based on the context in which it is used. After you finish reading, look up the meanings and write them in the space provided. How close were your guesses?

<table>
<thead>
<tr>
<th>Contextual Guess</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. predilection</td>
<td></td>
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<tr>
<td>2. festering</td>
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<td>3. malady</td>
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<td>4. enmeshed</td>
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<td>5. innocuous</td>
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<td>6. stereopticon</td>
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<td>7. ad infinitum</td>
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<td>8. corrugated</td>
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<td>9. pagan</td>
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<td>10. purgatory</td>
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<td>11. conundrum</td>
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<tr>
<td>12. portals</td>
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While you read, make an educated guess about the meaning of each word below based on the context in which it is used. After you finish reading, look up the meanings and write them in the space provided. How close were your guesses?

<table>
<thead>
<tr>
<th>Contextual Guess</th>
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</tr>
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<tbody>
<tr>
<td>1. predilection</td>
<td>(n) preference</td>
</tr>
<tr>
<td>2. festering</td>
<td>(adj; v) to become corrupt</td>
</tr>
<tr>
<td>3. malady</td>
<td>(n) illness or disease of body or mind</td>
</tr>
<tr>
<td>4. enmeshed</td>
<td>(v; adj) caught; entangled</td>
</tr>
<tr>
<td>5. innocuous</td>
<td>(adj) harmless</td>
</tr>
<tr>
<td>6. stereopticon</td>
<td>(n) device to visually enlarge</td>
</tr>
<tr>
<td>7. ad infinitum</td>
<td>(adj) to infinity</td>
</tr>
<tr>
<td>8. corrugated</td>
<td>(v; adj) formed into parallel ridges and grooves for strength</td>
</tr>
<tr>
<td>9. pagan</td>
<td>(n; adj) a heathen; one who has no religion</td>
</tr>
<tr>
<td>10. purgatory</td>
<td>(n) place or condition of suffering or remorse</td>
</tr>
<tr>
<td>11. conundrum</td>
<td>(n) riddle; puzzling question</td>
</tr>
<tr>
<td>12. portal</td>
<td>(n) an entrance; doorway; gate</td>
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</table>
Symbols in “The Hell of Mirrors”- Appendix H
Mrs. Barbara Miller

If the story is read as an allegory about how trying to act as gods destroys man, eventually returning him to his primitive state, the following symbols could be employed:

1. **Concave Mirror** – ultra close examination of self; intimate knowledge of inner self and possible knowledge of the gods

2. **Optics (in general)** – technology; vehicle for progress

3. **Naked dancing** – base, pagan nature of man

4. **Trunkless body** – man reduced to nothing by development of technology; fragmentation of society

5. **Servants and workers** – Everyman (he enjoys technology, but he hasn’t enough intelligence to know that there is danger in developing it too much.)

6. **Globed ball (the ultimate experiment)** – a portal to a higher place where gods dwell with their secrets

7. **Narrator** – voice of caution; respect for tradition and values

8. **Tanuma** – progress; challenge to authority, values, and tradition

9. **Magnified self image** – increasing power and dominance
“The Hell of Mirrors”- Appendix I
Barbara Swander Miller
Quiz
Name __________________________________ Period______ Date __________Score _______

Part I – Choose the definition for the following words below.

___1. ad infinitum
   a. to infinity
   b. harmless
   c. a riddle; puzzling question
   d. a heathen; one who has no religion

___2. conundrum
   a. formed into parallel ridges and grooves for strength
   b. a riddle; puzzling question
   c. harmless
   d. caught; entangled

___3. corrugated
   a. to infinity
   b. preference
   c. illness or disease of body or mind
   d. formed into parallel ridges and grooves for strength

___4. enmeshed
   a. caught; entangled
   b. instrument for viewing enlargements
   c. harmless
   d. a riddle; puzzling question

___5. festering
   a. place for suffering or remorse
   b. becoming corrupted
   c. caught; entangled
   d. an entrance; doorway; gate

___6. innocuous
   a. harmless
   b. caught; entangled
   c. illness or disease of body or mind
   d. a riddle; puzzling question

___7. malady
   a. harmless
   b. to infinity
   c. illness or disease of body or mind
   d. instrument for viewing enlargements

___8. pagan
   a. heathen; one who has no religion
   b. preference
   c. instrument for viewing enlargements
   d. formed into parallel ridges and grooves for strength

___9. portals
   a. to infinity
   b. preference
   c. an entrance; doorway; gate
   d. formed into parallel ridges and grooves for strength

___10. predilection
    a. preference
    b. becoming corrupted
    c. caught; entangled
    d. a heathen; one who has no religion
11. purgatory
   a. an entrance; doorway; gate
   b. place or condition of suffering or remorse
   c. preference
   d. riddle; puzzling question

12. stereopticon
   a. heathen; one who has no religion
   b. preference
   c. instrument for viewing enlargements
   d. formed into parallel ridges and grooves for strength

Part II- Symbol identification- Match the symbols with their meanings when the story is read as an allegory for the gods destroying man who attempts too much knowledge and returning him to his primitive state.

13. __Concave Mirror       a. progress
14. __optics                  b. base, pagan nature of man
15. __naked dancing          c. everyman
16. __trunkless body         d. voice of caution; respect for tradition
17. __servants and workers   e. technology; a vehicle for progress
18. __globed ball            f. progress; challenge to authority, values and tradition
19. __narrator               g. ultra close self examination
20. __Tanuma                 h. portal to place where gods dwell
21. __Magnified self image   i. fragmentation of society; man reduced to nothing

Part III – Short Essay - Choose one of the following short essay prompts to address. Use specific examples from the story to support your position. Your essay will be graded on Organization, Content, Style, Voice and Grammar/Mechanics. (Five points each; 25 points total)

A. Consider whether Rampo’s story should qualify as a Gothic narrative, identifying the elements of Gothic style in “The Hell of Mirrors” and using specific examples to support your position.

B. Discuss the relevance in today’s society of the story’s theme that too much technology can be threatening. Use specific examples from the story to support your position and make connections to our contemporary society.
“The Hell of Mirrors”- Appendix J
Barbara Swander Miller
Quiz
Name __________________________________ Period______ Date __________Score _______
Part I – Choose the definition for the following words below.

_A_ 1. ad infinitum
   a. to infinity            c. a riddle; puzzling question
   b. harmless               d. a heathen; one who has no religion

_B_ 2. conundrum
   a. formed into parallel ridges and grooves for strength    c. harmless
   b. a riddle; puzzling question                            d. caught; entangled

_D_ 3. corrugated
   a. to infinity      c. illness or disease of body or mind
   b. preference       d. formed into parallel ridges and grooves for strength

_A_ 4. enmeshed
   a. caught; entangled    c. harmless
   b. instrument for viewing enlargements    d. a riddle; puzzling question

_B_ 5. festering
   a. place for suffering or remorse               c. caught; entangled
   b. becoming corrupted                        d. an entrance; doorway; gate

_A_ 6. innocuous
   a. harmless             c. illness or disease of body or mind
   b. caught; entangled    d. a riddle; puzzling question

_C_ 7. malady
   a. harmless             c. illness or disease of body or mind
   b. to infinity          d. instrument for viewing enlargements

_A_ 8. pagan
   a. heathen; one who has no religion    c. instrument for viewing enlargements
   b. preference                     d. formed into parallel ridges and grooves for strength

_C_ 9. portals
   a. to infinity       c. an entrance; doorway; gate
   b. preference        d. formed into parallel ridges and grooves for strength

_A_ 10. predilection
   a. preference      c. caught; entangled
   b. becoming corrupted    d. a heathen; one who has no religion
_B_ 11. purgatory
   a.  an entrance; doorway; gate c. preference
   b.  place or condition of suffering or remorse d. riddle; puzzling question

_C_ 12. stereopticon
   a.  heathen; one who has no religion c. instrument for viewing enlargements
   b.  preference d. formed into parallel ridges and grooves for strength

**Part II- Symbol identification**- Match the symbols with their meanings when the story is read as an allegory for the gods destroying man who attempts too much knowledge and returning him to his primitive state.

13. **G** concave Mirror a. increasing power and dominance
14. **E** optics b. base, pagan nature of man
15. **B** naked dancing c. everyman
16. **I** trunkless body d. voice of caution; respect for tradition
17. **C** servants and workers e. technology; a vehicle for progress
18. **H** globed ball f. progress; challenge to authority, values and tradition
19. **D** narrator g. ultra close self examination
20. **F** Tanuma h. portal to place where gods dwell
21. **A** Magnified self image i. fragmentation of society; man reduced to nothing

**Part III – Short Essay** -Choose one of the following short essay prompts to address. Use specific examples from the story to support your position. Your essay will be graded on Organization, Content, Style, Voice and Grammar/Mechanics. (Five points each; 25 points total)

A. Consider whether Rampo’s story should qualify as a Gothic narrative, identifying the elements of Gothic style in “The Hell of Mirrors” and using specific examples to support your position.

B. Discuss the relevance in today’s society of the story’s theme that too much technology can be threatening. Use specific examples from the story to support your position and make connections to our contemporary society.