



Nevermore (Classical Eye)

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The works of Edgar Allan Poe have enthralled and terrified readers for over 150 years. His stories' macabre blend of doomed romanticism, gothic melodrama and ghoulish destiny has made him one of crime fiction's greatest authors. Famous for his poems and short stories Poe, who was born in Boston in 1809, laid the foundations for the modern detective story and psychological thriller.

Nevermore brings Poe to a new audience, showcasing some of his most memorable stories, here Poe's short stories are re-imagined and revived in this vibrant graphic novel anthology, where the cream of modern comics creators are let loose in the playground of Poe's limitless imagination.

From the despair of love lost in *The Raven*, to the psychological terror of *The Tell Tale Heart* and the fantastical detective work of *The Murders In The Rue Morgue*, beloved classics are brought to life with renewed vigour.

"These versions of Poe's best-loved and less familiar tales are destined to capture the imagination of a generation new to the master of terror, as well as delight long time admirers of Poe." - Roger Corman

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From Reader Review Nevermore (Classical Eye) for online ebook

Stephanie (aka WW) says

When the visitor to Roderick Usher calls him a "d***head", you know you're in for something different. These graphic re-imaginings of Poe's tales, done in all black and white, capture the feel of Poe's stories, but left me wanting more. They are interesting for those already into Poe, who enjoy a fresh take, but would not be good for someone's first, or only, taste of the great author. Several of the tales have been so abbreviated that the characters' step-wise descents into madness, which so wonderfully enrich Poe's work, are all but lost. The illustrations sometimes work and sometimes don't. I was particularly disappointed with the depictions of the characters in The Raven, which to me were just plain ugly. Maybe I'm just too old...

Caidyn (SEMI-HIATUS; BW Reviews; he/him/his) says

What can I say? Some of these were really good, some of them were pretty sucky. Since this is an anthology with different people adapting the stories and also different people doing the art, there's a lot of diversity to it. Most of them are changed and modernized in some way. Some of the art is really realistic, some really cartoon-like. The stories I liked were ones that stuck closely to the original story, had semi-realistic art, and also were generally stories I really enjoyed by Poe in the first place. So, basically, I loved The Raven and The Tell-Tale Heart. I skipped over The Murders in the Rue Morgue because I hated that short story.

Jeff says

Poe is always a classic. Always good to read them again in a different form.

Faryal says

Nevermore is a 117 page graphic adaptation of Edgar Allen Poe's short stories. The graphic novel includes nine of his short stories. Some include Raven, The Black Cat, and The Pit and the Pendulum. The graphic novel adaptations though shorter than the original stories still stuck to the same main premise Edgar Allen Poe originally had intended.

The illustration in each story differed. For example in The Pit and the Pendulum it was extremely realistic yet in The Black Cat the illustrations were unrealistic and resembled cartoons. However one thing that all the illustrations shared was that they used no color. All the illustrations were in black and white. I thought this just added to the stories since Poe was always known as a dark writer and having the images in color would not have suited his writing. When you are reading a story you are always able to imagine whatever you think the scene would look like however with a graphic novel you are not able to do that.

I would recommend this to anyone that enjoys horror stories or even someone that has wanted to read Edgar Allen Poe's work but never got a chance to, since the graphic version really does capture the essence of his stories. I liked did like the stories which was a surprise since I am not really a fan of horror stories.

Andrew says

I picked this book up randomly on my travels yesterday - after all I cannot resist scouring a few book shops. The book is basically a series of personal interpretations of some of the more famous (and a couple less famous) short stories from Edgar Allan Poe 10 in total. Each story has been presented in a different style and manner making the collection quite eclectic. In some circumstances I would have seen this as a negative as that alone emphasises the isolation of each story - the fact that only the author is the connecting factor. As I say this in some cases would have been a negative, almost unintentionally breaking up the book (it could almost have been a crude scrap book of articles cobbled together from some other publication) but it is not! The different styles I feel actually emphasis the breadth and range of the work of Poe and how truly talented he was. So for me an admirer of Poe I think this is a fitting homage to his work.

The_Mad_Swede says

I like Edgar Allan Poe's short fiction, and I have enjoyed various comics and film adaptations of his works, but this volume leaves a bit cold. It is not that these adaptations (whether viewed strictly as adapted material or merely as stories in their own right) are all bad, but there are far too many instances of mediocrity and fumbling for my liking. For instance, while working my way through the volume, I remarked on at least two occasions that a piece managed to bungle the ending, which is really one of the core elements of most Poe stories (and definitely in the pieces in question). Perhaps I ought to have been prepared; even the subtitle of the volume makes wince a little: "A Graphic Adaptation of Edgar Allan Poe's Stories. This subtitle implies a singular adaptation, when we are in fact given nine very different (in both quality and visual style) adaptations, and also that it is all of Poe's stories, which is certainly not the case.

Looking at the individual pieces quickly, grouped together by my evaluation of them and starting at the bottom of the barrel, the volume opens weakly, first with an introduction by director Roger Corman, which I did not care for at all, and followed by Dan Whitehead and Stuart Tipples' adaptation of "The Raven", which for me is the absolute low mark of the volume. While preserving Poe's text (there may have been something edited out; while I have not double-checked it, the metre occasionally seemed off, which is certainly not the case with the poem, but it may be a layout issue), the visuals really do not add anything of value for me. Also, the volume mission statement of updating the adaptation to the present day (or in some cases the future) does not work for here. If anything it takes something away from Poe's poem; and it really should not have to. Rated on its own, these two elements would get single stars.

"The Tell-Tale Heart" by writer Jeremy Slater and artist Alice Duke, and the dystopian take on "The Masque of the Red Death" by writer Adam Prosser and artist Erik Rangel both bungle their endings, and have various issues (the former does not quite work for me in its updated setting, and the latter seems far too self-indulgent and takes me out of the fiction to the point where I do not really care about the plot or the characters). I would rate these two stories with two stars: weak okays, but nothing I would return for.

"The Facts in the Case of Mr Valdemar" by writer Jeremy Slater (his first entry of two in the volume) and artist John McCrea, and "The Fall of the House of Usher" by volume editor Dan Whitehead (his second writing credit in the volume) and artist Shane Ivan Oakley both are pretty clear two and half stars - they clearly work better than the two previous stories on many levels (e.g. the temporal update and the art), but

they also fail in delivering the scare that ought be there. It just never really materialises, because of issues with the pacing and delivery. Perhaps it is a bit symptomatic that the writers here are the same as in the previous category; and is it not a shame that these two writers then are the ones to get two stories each of the nine in the volume?

While technically not a short story adaptation, Laura Howell's charming and somewhat fantastic-leaning two-page biography of Poe entitled "Facts in the Case of Edgar Allan Poe: January 19th 1809 - October 7th 1849" clocks in on three very solid stars for me. I like it. It is competent and entertaining.

"The Pit and the Pendulum" by writer Jamie Delano and artist Steve Pugh, and "The Black Cat" by writers Leah Moore (daughter of Alan Moore) and John Reppion and artist James Fletcher both deliver something that appeals to me more. Both adaptations successfully transfers Poe's fiction into a present day setting (or in the case of "The Black Cat", at least a setting between the original's era and ours). The latter takes quite a bit of creative freedom with the story (and as such is not my favourite comics adaptation of the story), but the result is nevertheless good, and both stories rate as three and a half stars for me.

Finally, at the top of the list, we have two stories which really, really work for me, and which have each earned four solid stars: writer Ian Edginton and artist D'Israeli's futuristic "The Murders in the Rue Morgue" and writer David Berner and artist Natalie Sandells "The Oval Portrait". The former offers an added twist and very satisfying (given the new setting) to Poe's story, whereas the latter is probably my favourite in the entire volume. In it, the update to present day, the pacing, and the punch of the ending not the least all deliver in a very satisfactory manner.

So, all was not bad, and I do not regret reading the volume. But after careful consideration, I am not willing to give it more than the two stars with which I have graded it. Well, I would be inclined to add half star for the high points, but the sum total still does not warrant for me to round that off to three stars.

You can definitely spend your time on something better. And if you want Poe adaptations, why not have a look at Bernie Wrightson's or Richard Corben's for instance.

Daken Howlett says

Collezione di adattamenti a fumetti di classici racconti di Poe in chiave moderna, a volte ambientati nel presente, a volte nel futuro, in generale l'idea è molto interessante e piuttosto innovativa, ma alcuni racconti, tra cui quello che chiude l'antologia, sono decisamente poco riusciti, contrastando pesantemente con i racconti migliori del volume e compromettendo in parte la qualità dello stesso.
Ottima idea, ma poteva essere eseguita in modo migliore.

Sam says

Not completely sure I liked this book, although some of the stories kept their original text others were changed a little bit too much for my liking even though they did keep the basic premise of the tale. The Raven kept the original text although the timing was changed to the modern day but this still worked as the setting was that of a mansion and the man was a rich tycoon so the style and feel of the room was very similar to the

original tale. The Facts in the Case of Mr Valdemar were also very similar to Poe's original. However the other tales included in this anthology (The Pit and the Pendulum, the Murders in the Rue Morgue, The Fall of the House of Usher, The Black Cat, The Oval Portrait, The Tell-Tale Heart and The Masque of the Red Death) were all changed considerably, with the time, location and even the gender of some of the lead characters being changed. For me this was a bit much despite them keeping much of the drama, tension and chilling horror of Poe's originals. For me they lost something in the changes, but I can't put my finger on what exactly.

Sue Smith says

It's always fascinating to see how different artists 'see' a story and then how they then convey the story back to an audience. This graphic adaption of 9 of Poe's short stories is well worth checking out, with some renditions that hit the mark - getting the horror and the underlying gloom of all of Poe's works. Some were just - meh. Unfortunately the one I looked forward to the most was the biggest disappointment - 'The Fall of the House of Usher' - it was visually too scrambled and didn't convey the horror behind the story very well, although the illustration technique did compliment the madness. I felt it needed equal attention to both of those aspects of the story to give a better depth to it, then it wouldn't have felt so comical.

Despite that, overall this wasn't a bad rendition of Poe's works.

C. says

Edgar Allan Poe's work is nothing new in the annals of graphic noveldom. His work has been adapted more times than I can count, and I always, when I run across such an adaptation, have a look-see. The latest one I've run across is NEVERMORE, published in 2008 by Sterling Publishing Co and edited by Dan Whitehead. What makes this particular adaptation different from most of the others I've read is those in charge of the adaptations (Jamie Delano, Jeremy Slater, Laura Howell among them) have cast the Poe stories in a new light, sometimes updated, sometimes post-dated, always set it some new and interesting location, but still trying to retain the heart of what made Poe's work what it was.

Sometimes the adaptations succeed, sometimes not. But always the work holds true to the mood and tone of the master.

One of the more interesting versions was Ian Edginton's "Murders in the Rue Morgue", which is set in Paris, 2859, with detective C. Auguste Dupin being called to the scene of a double murder, with his court appointed personal optronic encoder epsilon-alpha-pi. Dupin deduces the murders have been perpetrated by an orangutan with the brain patterns of Mssr. L'espanaye "via memory en-gram overlays".

Another interesting adaptation was "The Tell-Tale Heart" which casts the lead as a blind woman working in a clinic that assists the newly-blind in learning to deal with their new darker world. The woman meets a man she thinks can see her and when she goes to check on him one night, she ends up stabbing him. Then, in a panic, stuffs his body into her locker before trying to clean up after herself. Soon the victim's heartbeat begins to ring in her ears, keeping her awake all night and driving her mad.

Overall the prose adaptations were interesting and I looked forward with every new title to seeing what would be the new take. But the real star of this book is the art. Stuart Tipples ("The Raven"), Steve Pugh ("The Pit and the Pendulum"), John McCrea ("The Facts in the Case of Mr. Valdemar"), Shane Ivan Oakley ("The Fall of the House of Usher") and James Fletcher ("The Black Cat") among others turn in some beautifully dark and original interpretations of Poe's tales. Fletcher in particular, in his depictions of circus ringleader Harold's growing madness and obsession with the murdered black panther Galenthias, seeing outlines of the giant cat everywhere he looks, impressed me greatly.

I think I may have been able to better appreciate this collection were I more familiar with some of the works. I know "The Raven" and "Pit" and "Tell-Tale Heart" pretty well, but I've only read "M. Valdemar" once and don't recall ever having read "The Oval Portrait", so for me I can't say those particular stories worked as well.

Several of the adaptations also felt edited for time, as if they would have benefited from another 2 or 3 pages but there just wasn't space. "The Murders in the Rue Morgue" definitely felt lacking. That particular story is widely-held to be THE first detective story, but in this case, there's almost no mystery and the detective basically solves the thing in two panels.

I got NEVERMORE from the library, and I think that's the way to go. This was an interesting collection, a novel idea, but I don't know if the execution here would be worth the \$14.95 cover price. I liked seeing what new twists could be placed on these classic works, but I think in the future I'll probably stick with more faithful Poe adaptations, preferably if they give those adaptations the space they need to properly tell the stories. Poe's stories were full of mood and atmosphere, but the other thing they had was PLOT. Poe let his stories unfold naturally to give his readers a front-row seat for the main characters' descents into madness, and that's something that just can't be glossed over. Unfortunately the space limitations in NEVERMORE didn't make those natural progressions possible and what we get instead ends up feeling, in too many cases, like just another TALES FROM THE CRYPT knock-off.

Leonardo says

Nevermore is one of the most amazing Poe adaptations I've seen or read, an amazing "illustrated poem meets a graphic short story" (to give it a name) that brings together Poe's poetry and prose into an uncanny balance of several tales and his most celebrated poem. While picturing the poetic voice of "The Raven" as Poe himself or a Poe-like character is certainly not a novel idea, the balance between the recreation and interpretation of the poem and the graphic plot that gathers some of Poe's most famous characters and Poe himself at point rivals the achievements of Jorge Luis Borges' clashes between "real" reality and "fictional" reality. Carlos Fabretti's Spanish version of "The Raven" is good enough (very readable, at the very least), while Miguel Navia's illustrations have an undeniable modern gothic flavour, in the vein of Victoria Frances. A must-read.

the gift says

if you do not want to reread him... fine adaptations, quick, quirky. (or you can watch the roger corman films)...

Carmyn says

I wasn't a fan of this one. I think a few of the stories were pretty well done, but the detail I failed to notice in picking this book out, was the "adapted" aspect of the stories. In some cases the stories are VASTLY different from their original form... And not just bare bones versions (they are that too), but actual modernization, changing the narrator's gender, time period etc. I think the spirit of the tales remains but overall I would only use this as an extension of Poe-mania if I had a student who was all pumped up about Poe. I was hoping for a tool for differentiation and this is NOT that. Oh well. Each story is adapted and illustrated by different authors and illustrators, some I liked better than others. It's all done in black and white which suits the mood but in a few of the adaptations it's almost difficult to make sense of what is going on in the frame because of the style of illustration.

Decca says

This is a difficult book to rate and review because the stories and illustrations were adapted by several different writers and artists. With that being said, there were several stories that I enjoyed but I did not care for the art. The art was so erratic that the stories became muted and ignored. The art worked against the story and left the story feeling unfinished and untold. There were several stories that I did not like and how it was conveyed but the art was great. Overall, there were only 3 stories that I liked the story and the art.

The worst art and story line was "The Fall of the House of Usher". The art was erratic and confusing. To a certain degree the erratic art worked with setting the tone of confusion/psychosis/paranoia conveyed by Usher; however, this concept was taken a bit too far for my taste. There were times I wasn't sure which character I was looking at. I felt like I was attempting to understand this art in a drug induced state and was dizzy while trying to understand what was drawn. I understand what the artist was attempting to do but it just didn't work for me. The story felt hurried and was lacking the development necessary for the shock value that Poe delivers. On both fronts, this was a fail.

The best art and story line was "The Black Cat". This story was the best developed and lead to a shocking and wonderfully, "Poe-esque" conclusion. This was a beautifully creative collaboration of written and visual art. I loved the clear and beautiful art. I especially loved the scene where Harold sees the cat everywhere. The art and story moved together in a wonderfully creative and fluid way. This is a great depiction of the powerful delivery available using the graphic novel.

My regret is that I must rate this book as a whole.

Samuel Ch. says

Increíble adaptación visual de The Raven que le da una lectura mucho más profunda y oscura a un poema que ya es oscuro y profundo.

Muchas veces, en readaptaciones o reimaginaciones, se aplica la ley de "si no está descompuesto no lo arregles", pero las ilustraciones aquí son magníficas. Cada viñeta merece colgarse en la pared, y además, narra al mismo tiempo una lectura nueva del poema de Allan Poe por medio de secuencias que reproducen casi a perfección los movimientos y gestos de cada personaje mucho mejor que varias novelas gráficas.

La traducción del poema no es malo, pero estoy tan acostumbrado a la tradicional de E.M.U., esa misma que usan Los Simpsons en su homenaje a El cuervo, que otra traducción la siento incómoda, pero ésta, aunque diferente, no es para nada incorrecta.

Este libro hace la compañía ideal a Howl por su calidad poética y visual que se espejan en la narración la una a la otra.
