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**Edgar Allan Poe**  
**- poems -**

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# Edgar Allan Poe(19 January 1809 - 7 October 1849)

Edgar Allen Poe was an American author, poet, editor and literary critic, considered part of the American Romantic Movement. Best known for his tales of mystery and the macabre, Poe was one of the earliest American practitioners of the short story and is considered the inventor of the detective fiction genre. He is further credited with contributing to the emerging genre of science fiction. He was the first well-known American writer to try to earn a living through writing alone, resulting in a financially difficult life and career.

## <b>Early Life</b>

He was born Edgar Poe in Boston, Massachusetts, on January 19, 1809, the second child of actress Elizabeth Arnold Hopkins Poe and actor David Poe, Jr. He had an elder brother, William Henry Leonard Poe, and a younger sister, Rosalie Poe. Edgar may have been named after a character in William Shakespeare's *King Lear*, a play the couple was performing in 1809. His father abandoned their family in 1810, and his mother died a year later from consumption (pulmonary tuberculosis). Poe was then taken into the home of John Allan, a successful Scottish merchant in Richmond, Virginia, who dealt in a variety of goods including tobacco, cloth, wheat, tombstones, and slaves. The Allans served as a foster family and gave him the name "Edgar Allan Poe", though they never formally adopted him.

The Allan family had Poe baptized in the Episcopal Church in 1812. John Allan alternately spoiled and aggressively disciplined his foster son. The family, including Poe and Allan's wife, Frances Valentine Allan, sailed to Britain in 1815. Poe attended the grammar school in Irvine, Scotland (where John Allan was born) for a short period in 1815, before rejoining the family in London in 1816. There he studied at a boarding school in Chelsea until summer 1817. e was subsequently entered at the Reverend John Bransby's Manor House School at Stoke Newington, then a suburb four miles (6 km) north of London.

Poe moved back with the Allans to Richmond, Virginia in 1820. In 1824 Poe served as the lieutenant of the Richmond youth honor guard as Richmond celebrated the visit of the Marquis de Lafayette. In March 1825, John Allan's uncle and business benefactor William Galt, said to be one of the wealthiest men in Richmond, died and left Allan several acres of real estate. The inheritance was estimated at \$750,000. By summer 1825, Allan celebrated his expansive wealth by purchasing a two-story brick home named Moldavia. Poe may have become engaged to Sarah Elmira Royster before he registered at the one-year-old

University of Virginia in February 1826 to study languages. The university, in its infancy, was established on the ideals of its founder, Thomas Jefferson. It had strict rules against gambling, horses, guns, tobacco and alcohol, but these rules were generally ignored. Jefferson had enacted a system of student self-government, allowing students to choose their own studies, make their own arrangements for boarding, and report all wrongdoing to the faculty. The unique system was still in chaos, and there was a high dropout rate. During his time there, Poe lost touch with Royster and also became estranged from his foster father over gambling debts. Poe claimed that Allan had not given him sufficient money to register for classes, purchase texts, and procure and furnish a dormitory. Allan did send additional money and clothes, but Poe's debts increased. Poe gave up on the university after a year, and, not feeling welcome in Richmond, especially when he learned that his sweetheart Royster had married Alexander Shelton, he traveled to Boston in April 1827, sustaining himself with odd jobs as a clerk and newspaper writer. At some point he started using the pseudonym Henri Le Rennet.

### <b>Military Career</b>

Unable to support himself, on May 27, 1827, Poe enlisted in the United States Army as a private. Using the name "Edgar A. Perry", he claimed he was 22 years old even though he was 18. He first served at Fort Independence in Boston Harbor for five dollars a month. That same year, he released his first book, a 40-page collection of poetry, *Tamerlane and Other Poems*, attributed with the byline "by a Bostonian". Only 50 copies were printed, and the book received virtually no attention. Poe's regiment was posted to Fort Moultrie in Charleston, South Carolina and traveled by ship on the brig Waltham on November 8, 1827. Poe was promoted to "artificer", an enlisted tradesman who prepared shells for artillery, and had his monthly pay doubled. After serving for two years and attaining the rank of Sergeant Major for Artillery (the highest rank a noncommissioned officer can achieve), Poe sought to end his five-year enlistment early. He revealed his real name and his circumstances to his commanding officer, Lieutenant Howard. Howard would only allow Poe to be discharged if he reconciled with John Allan and wrote a letter to Allan, who was unsympathetic. Several months passed and pleas to Allan were ignored; Allan may not have written to Poe even to make him aware of his foster mother's illness. Frances Allan died on February 28, 1829, and Poe visited the day after her burial. Perhaps softened by his wife's death, John Allan agreed to support Poe's attempt to be discharged in order to receive an appointment to the United States Military Academy at West Point.

Poe finally was discharged on April 15, 1829, after securing a replacement to

finish his enlisted term for him. Before entering West Point, Poe moved back to Baltimore for a time, to stay with his widowed aunt Maria Clemm, her daughter, Virginia Eliza Clemm (Poe's first cousin), his brother Henry, and his invalid grandmother Elizabeth Cairnes Poe. Meanwhile, Poe published his second book, *Al Aaraaf, Tamerlane and Minor Poems*, in Baltimore in 1829.

Poe traveled to West Point and matriculated as a cadet on July 1, 1830. In October 1830, John Allan married his second wife, Louisa Patterson. The marriage, and bitter quarrels with Poe over the children born to Allan out of affairs, led to the foster father finally disowning Poe. Poe decided to leave West Point by purposely getting court-martialed. On February 8, 1831, he was tried for gross neglect of duty and disobedience of orders for refusing to attend formations, classes, or church. Poe tactically pled not guilty to induce dismissal, knowing he would be found guilty.

He left for New York in February 1831, and released a third volume of poems, simply titled *Poems*. The book was financed with help from his fellow cadets at West Point, many of whom donated 75 cents to the cause, raising a total of \$170. They may have been expecting verses similar to the satirical ones Poe had been writing about commanding officers. Printed by Elam Bliss of New York, it was labeled as "Second Edition" and included a page saying, "To the U.S. Corps of Cadets this volume is respectfully dedicated." The book once again reprinted the long poems "Tamerlane" and "Al Aaraaf" but also six previously unpublished poems including early versions of "To Helen", "Israfel", and "The City in the Sea". He returned to Baltimore, to his aunt, brother and cousin, in March 1831. His elder brother Henry, who had been in ill health in part due to problems with alcoholism, died on August 1, 1831.

### <b>Publishing Career</b>

After his brother's death, Poe began more earnest attempts to start his career as a writer. He chose a difficult time in American publishing to do so. He was the first well-known American to try to live by writing alone and was hampered by the lack of an international copyright law. Publishers often pirated copies of British works rather than paying for new work by Americans. The industry was also particularly hurt by the Panic of 1837. Despite a booming growth in American periodicals around this time period, fueled in part by new technology, many did not last beyond a few issues and publishers often refused to pay their writers or paid them much later than they promised. Poe, throughout his attempts to live as a writer, had to repeatedly resort to humiliating pleas for money and other assistance.

After his early attempts at poetry, Poe had turned his attention to prose. He placed a few stories with a Philadelphia publication and began work on his only drama, *Politian*. The *Baltimore Saturday Visiter* awarded Poe a prize in October 1833 for his short story "MS. Found in a Bottle". The story brought him to the attention of John P. Kennedy, a Baltimorean of considerable means. He helped Poe place some of his stories, and introduced him to Thomas W. White, editor of the *Southern Literary Messenger* in Richmond. Poe became assistant editor of the periodical in August 1835, but was discharged within a few weeks for being caught drunk by his boss. Returning to Baltimore, Poe secretly married Virginia, his cousin, on September 22, 1835. He was 26 and she was 13, though she is listed on the marriage certificate as being 21. Reinstated by White after promising good behavior, Poe went back to Richmond with Virginia and her mother. He remained at the *Messenger* until January 1837. During this period, Poe claimed that its circulation increased from 700 to 3,500. He published several poems, book reviews, critiques, and stories in the paper. On May 16, 1836, he had a second wedding ceremony in Richmond with Virginia Clemm, this time in public.

The *Narrative of Arthur Gordon Pym of Nantucket* was published and widely reviewed in 1838. In the summer of 1839, Poe became assistant editor of *Burton's Gentleman's Magazine*. He published numerous articles, stories, and reviews, enhancing his reputation as a trenchant critic that he had established at the *Southern Literary Messenger*. Also in 1839, the collection *Tales of the Grotesque and Arabesque* was published in two volumes, though he made little money off of it and it received mixed reviews. Poe left *Burton's* after about a year and found a position as assistant at *Graham's Magazine*.

In June 1840, Poe published a prospectus announcing his intentions to start his own journal, *The Stylus*. Originally, Poe intended to call the journal *The Penn*, as it would have been based in Philadelphia, Pennsylvania. In the June 6, 1840 issue of Philadelphia's *Saturday Evening Post*, Poe bought advertising space for his prospectus: "Prospectus of the *Penn Magazine*, a Monthly Literary journal to be edited and published in the city of Philadelphia by Edgar A. Poe." The journal was never produced before Poe's death.

Around this time, he attempted to secure a position with the Tyler administration, claiming he was a member of the Whig Party. He hoped to be appointed to the Custom House in Philadelphia with help from President Tyler's son Robert, an acquaintance of Poe's friend Frederick Thomas. Poe failed to show up for a meeting with Thomas to discuss the appointment in mid-September 1842, claiming to be sick, though Thomas believed he was drunk. Though he was promised an appointment, all positions were filled by others.

One evening in January 1842, Virginia showed the first signs of consumption, now known as tuberculosis, while singing and playing the piano. Poe described it as breaking a blood vessel in her throat. She only partially recovered. Poe began to drink more heavily under the stress of Virginia's illness. He left Graham's and attempted to find a new position, for a time angling for a government post. He returned to New York, where he worked briefly at the Evening Mirror before becoming editor of the Broadway Journal and, later, sole owner. There he alienated himself from other writers by publicly accusing Henry Wadsworth Longfellow of plagiarism, though Longfellow never responded. On January 29, 1845, his poem "The Raven" appeared in the Evening Mirror and became a popular sensation. Though it made Poe a household name almost instantly, he was paid only \$9 for its publication. It was concurrently published in The American Review: A Whig Journal under the pseudonym "Quarles".

The Broadway Journal failed in 1846. Poe moved to a cottage in the Fordham section of The Bronx, New York. That home, known today as the "Poe Cottage", is on the southeast corner of the Grand Concourse and Kingsbridge Road. Virginia died there on January 30, 1847. Biographers and critics often suggest Poe's frequent theme of the "death of a beautiful woman" stems from the repeated loss of women throughout his life, including his wife.

Increasingly unstable after his wife's death, Poe attempted to court the poet Sarah Helen Whitman, who lived in Providence, Rhode Island. Their engagement failed, purportedly because of Poe's drinking and erratic behavior. However, there is also strong evidence that Whitman's mother intervened and did much to derail their relationship. Poe then returned to Richmond and resumed a relationship with his childhood sweetheart, Sarah Elmira Royster.

## <b>Death</b>

On October 3, 1849, Poe was found on the streets of Baltimore delirious, "in great distress, and... in need of immediate assistance", according to the man who found him, Joseph W. Walker. He was taken to the Washington College Hospital, where he died on Sunday, October 7, 1849, at 5:00 in the morning. Poe was never coherent long enough to explain how he came to be in his dire condition, and, oddly, was wearing clothes that were not his own. Poe is said to have repeatedly called out the name "Reynolds" on the night before his death, though it is unclear to whom he was referring. Some sources say Poe's final words were "Lord help my poor soul." All medical records, including his death certificate, have been lost. Newspapers at the time reported Poe's death as "congestion of the brain" or "cerebral inflammation", common euphemisms for

deaths from disreputable causes such as alcoholism. The actual cause of death remains a mystery; from as early as 1872, cooping was commonly believed to have been the cause, and speculation has included delirium tremens, heart disease, epilepsy, syphilis, meningeal inflammation, cholera and rabies.

### <b>Griswold's "Memoir"</b>

The day Edgar Allan Poe was buried, a long obituary appeared in the New York Tribune signed "Ludwig". It was soon published throughout the country. The piece began, "Edgar Allan Poe is dead. He died in Baltimore the day before yesterday. This announcement will startle many, but few will be grieved by it." "Ludwig" was soon identified as Rufus Wilmot Griswold, an editor, critic and anthologist who had borne a grudge against Poe since 1842. Griswold somehow became Poe's literary executor and attempted to destroy his enemy's reputation after his death.

Rufus Griswold wrote a biographical article of Poe called "Memoir of the Author", which he included in an 1850 volume of the collected works. Griswold depicted Poe as a depraved, drunk, drug-addled madman and included Poe's letters as evidence. Many of his claims were either lies or distorted half-truths. For example, it is now known that Poe was not a drug addict. Griswold's book was denounced by those who knew Poe well, but it became a popularly accepted one. This occurred in part because it was the only full biography available and was widely reprinted and in part because readers thrilled at the thought of reading works by an "evil" man. Letters that Griswold presented as proof of this depiction of Poe were later revealed as forgeries.

### <b>Literary Style and Themes</b>

#### <b>Genres</b>

Poe's best known fiction works are Gothic, a genre he followed to appease the public taste. His most recurring themes deal with questions of death, including its physical signs, the effects of decomposition, concerns of premature burial, the reanimation of the dead, and mourning. Many of his works are generally considered part of the dark romanticism genre, a literary reaction to transcendentalism, which Poe strongly disliked. He referred to followers of the movement as "Frogpondians" after the pond on Boston Common and ridiculed their writings as "metaphor-run mad," lapsing into "obscurity for obscurity's sake" or "mysticism for mysticism's sake." Poe once wrote in a letter to Thomas Holley Chivers that he did not dislike Transcendentalists, "only the pretenders and sophists among them."

Beyond horror, Poe also wrote satires, humor tales, and hoaxes. For comic effect, he used irony and ludicrous extravagance, often in an attempt to liberate the reader from cultural conformity. In fact, "Metzengerstein", the first story that Poe is known to have published, and his first foray into horror, was originally intended as a burlesque satirizing the popular genre. Poe also reinvented science fiction, responding in his writing to emerging technologies such as hot air balloons in "The Balloon-Hoax".

Poe wrote much of his work using themes specifically catered for mass market tastes. To that end, his fiction often included elements of popular pseudosciences such as phrenology and physiognomy.

### <b>Literary Theory</b>

Poe's writing reflects his literary theories, which he presented in his criticism and also in essays such as "The Poetic Principle". He disliked didacticism and allegory, though he believed that meaning in literature should be an undercurrent just beneath the surface. Works with obvious meanings, he wrote, cease to be art. He believed that quality work should be brief and focus on a specific single effect. To that end, he believed that the writer should carefully calculate every sentiment and idea. In "The Philosophy of Composition", an essay in which Poe describes his method in writing "The Raven", he claims to have strictly followed this method. It has been questioned, however, if he really followed this system. T. S. Eliot said: "It is difficult for us to read that essay without reflecting that if Poe plotted out his poem with such calculation, he might have taken a little more pains over it: the result hardly does credit to the method." Biographer Joseph Wood Krutch described the essay as "a rather highly ingenious exercise in the art of rationalization".

### <b>Legacy</b>

### <b>Literary Influence</b>

During his lifetime, Poe was mostly recognized as a literary critic. Fellow critic James Russell Lowell called him "the most discriminating, philosophical, and fearless critic upon imaginative works who has written in America", though he questioned if he occasionally used prussic acid instead of ink. Poe was also known as a writer of fiction and became one of the first American authors of the 19th century to become more popular in Europe than in the United States. Poe is particularly respected in France, in part due to early translations by Charles Baudelaire. Baudelaire's translations became definitive renditions of Poe's work



throughout Europe.

Poe's early detective fiction tales featuring C. Auguste Dupin laid the groundwork for future detectives in literature. Sir Arthur Conan Doyle said, "Each [of Poe's detective stories] is a root from which a whole literature has developed.... Where was the detective story until Poe breathed the breath of life into it?" The Mystery Writers of America have named their awards for excellence in the genre the "Edgars". Poe's work also influenced science fiction, notably Jules Verne, who wrote a sequel to Poe's novel *The Narrative of Arthur Gordon Pym of Nantucket* called *An Antarctic Mystery*, also known as *The Sphinx of the Ice Fields*. Science fiction author H. G. Wells noted, "Pym tells what a very intelligent mind could imagine about the south polar region a century ago."

Like many famous artists, Poe's works have spawned innumerable imitators. One interesting trend among imitators of Poe, however, has been claims by clairvoyants or psychics to be "channeling" poems from Poe's spirit. One of the most notable of these was Lizzie Doten, who in 1863 published *Poems from the Inner Life*, in which she claimed to have "received" new compositions by Poe's spirit. The compositions were re-workings of famous Poe poems such as "The Bells", but which reflected a new, positive outlook.

Even so, Poe has received not only praise, but criticism as well. This is partly because of the negative perception of his personal character and its influence upon his reputation. William Butler Yeats was occasionally critical of Poe and once called him "vulgar". Transcendentalist Ralph Waldo Emerson reacted to "The Raven" by saying, "I see nothing in it" and derisively referred to Poe as "the jingle man". Aldous Huxley wrote that Poe's writing "falls into vulgarity" by being "too poetical" —the equivalent of wearing a diamond ring on every finger.

It is believed that only 12 copies of Poe's first book, *Tamerlane and Other Poems*, have survived. In December 2009, one copy sold at Christie's, New York for \$662,500, a record price paid for a work of American literature.

### <b>Physics and Cosmology</b>

*Eureka: A Prose Poem*, an essay written in 1848, included a cosmological theory that presaged the Big Bang theory by 80 years, as well as the first plausible solution to Olbers' paradox. Poe eschewed the scientific method in *Eureka* and instead wrote from pure intuition. For this reason, he considered it a work of art, not science, but insisted that it was still true and considered it to be his career masterpiece. Even so, *Eureka* is full of scientific errors. In particular, Poe's suggestions opposed Newtonian principles regarding the density and rotation of

planets.

## <b>Cryptography</b>

Poe had a keen interest in cryptography. He had placed a notice of his abilities in the Philadelphia paper Alexander's Weekly (Express) Messenger, inviting submissions of ciphers, which he proceeded to solve. In July 1841, Poe had published an essay called "A Few Words on Secret Writing" in Graham's Magazine. Realizing the public interest in the topic, he wrote "The Gold-Bug" incorporating ciphers as part of the story. Poe's success in cryptography relied not so much on his knowledge of that field (his method was limited to the simple substitution cryptogram), as on his knowledge of the magazine and newspaper culture. His keen analytical abilities, which were so evident in his detective stories, allowed him to see that the general public was largely ignorant of the methods by which a simple substitution cryptogram can be solved, and he used this to his advantage. The sensation Poe created with his cryptography stunt played a major role in popularizing cryptograms in newspapers and magazines.

Poe had an influence on cryptography beyond increasing public interest in his lifetime. William Friedman, America's foremost cryptologist, was heavily influenced by Poe. Friedman's initial interest in cryptography came from reading "The Gold-Bug" as a child; interest he later put to use in deciphering Japan's PURPLE code during World War II.

## <b>In Popular Culture</b>

The historical Edgar Allan Poe has appeared as a fictionalized character, often representing the "mad genius" or "tormented artist" and exploiting his personal struggles. Many such depictions also blend in with characters from his stories, suggesting Poe and his characters share identities. Often, fictional depictions of Poe use his mystery-solving skills in such novels as *The Poe Shadow* by Matthew Pearl.

# A Dream

In visions of the dark night

I have dreamed of joy departed-  
But a waking dream of life and light  
Hath left me broken-hearted.

Ah! what is not a dream by day  
To him whose eyes are cast  
On things around him with a ray  
Turned back upon the past?

That holy dream- that holy dream,  
While all the world were chiding,  
Hath cheered me as a lovely beam  
A lonely spirit guiding.

What though that light, thro' storm and night,  
So trembled from afar-  
What could there be more purely bright  
In Truth's day-star?

Edgar Allan Poe

# A Dream Within A Dream

Take this kiss upon the brow!

And, in parting from you now,  
Thus much let me avow-  
You are not wrong, who deem  
That my days have been a dream;  
Yet if hope has flown away  
In a night, or in a day,  
In a vision, or in none,  
Is it therefore the less gone?  
All that we see or seem  
Is but a dream within a dream.

I stand amid the roar  
Of a surf-tormented shore,  
And I hold within my hand  
Grains of the golden sand-  
How few! yet how they creep  
Through my fingers to the deep,  
While I weep- while I weep!  
O God! can I not grasp  
Them with a tighter clasp?  
O God! can I not save  
One from the pitiless wave?  
Is all that we see or seem  
But a dream within a dream?

Edgar Allan Poe

# A Paean

How shall the burial rite be read?  
The solemn song be sung?  
The requiem for the loveliest dead,  
That ever died so young?

II.

Her friends are gazing on her,  
And on her gaudy bier,  
And weep! - oh! to dishonor  
Dead beauty with a tear!

III.

They loved her for her wealth -  
And they hated her for her pride -  
But she grew in feeble health,  
And they love her - that she died.

IV.

They tell me (while they speak  
Of her 'costly broider'd pall')  
That my voice is growing weak -  
That I should not sing at all -

V.

Or that my tone should be  
Tun'd to such solemn song  
So mournfully - so mournfully,  
That the dead may feel no wrong.

VI.

But she is gone above,  
With young Hope at her side,  
And I am drunk with love  
Of the dead, who is my bride. -

VII.

Of the dead - dead who lies  
All perfum'd there,  
With the death upon her eyes,  
And the life upon her hair.

VIII.

Thus on the coffin loud and long  
I strike - the murmur sent  
Through the grey chambers to my song,  
Shall be the accompaniment.

IX.

Thou died'st in thy life's June -  
But thou did'st not die too fair:  
Thou did'st not die too soon,  
Nor with too calm an air.

X.

From more than fiends on earth,  
Thy life and love are riven,  
To join the untainted mirth  
Of more than thrones in heaven -

XII.

Therefore, to thee this night  
I will no requiem raise,  
But waft thee on thy flight,  
With a Pæan of old days.

Edgar Allan Poe

# A Valentine

For her this rhyme is penned, whose luminous eyes,  
Brightly expressive as the twins of Leda,  
Shall find her own sweet name, that nestling lies  
Upon the page, enwrapped from every reader.  
Search narrowly the lines! - they hold a treasure  
Divine- a talisman- an amulet  
That must be worn at heart. Search well the measure-  
The words- the syllables! Do not forget  
The trivialest point, or you may lose your labor  
And yet there is in this no Gordian knot  
Which one might not undo without a sabre,  
If one could merely comprehend the plot.  
Enwritten upon the leaf where now are peering  
Eyes scintillating soul, there lie perdus  
Three eloquent words oft uttered in the hearing  
Of poets, by poets- as the name is a poet's, too,  
Its letters, although naturally lying  
Like the knight Pinto- Mendez Ferdinando-  
Still form a synonym for Truth- Cease trying!  
You will not read the riddle, though you do the best you can do.

Edgar Allan Poe

# Al Aaraaf

## PART I

O! nothing earthly save the ray  
(Thrown back from flowers) of Beauty's eye,  
As in those gardens where the day  
Springs from the gems of Circassy-  
O! nothing earthly save the thrill  
Of melody in woodland rill-  
Or (music of the passion-hearted)  
Joy's voice so peacefully departed  
That like the murmur in the shell,  
Its echo dwelleth and will dwell-  
Oh, nothing of the dross of ours-  
Yet all the beauty- all the flowers  
That list our Love, and deck our bowers-  
Adorn yon world afar, afar-  
The wandering star.

'Twas a sweet time for Nesace- for there  
Her world lay lolling on the golden air,  
Near four bright suns- a temporary rest-  
An oasis in desert of the blest.  
Away- away- 'mid seas of rays that roll  
Empyrean splendor o'er th' unchained soul-  
The soul that scarce (the billows are so dense)  
Can struggle to its destin'd eminence,-  
To distant spheres, from time to time, she rode  
And late to ours, the favor'd one of God-  
But, now, the ruler of an anchor'd realm,  
She throws aside the sceptre- leaves the helm,  
And, amid incense and high spiritual hymns,  
Laves in quadruple light her angel limbs.

Now happiest, loveliest in yon lovely Earth,  
Whence sprang the 'Idea of Beauty' into birth,  
(Falling in wreaths thro' many a startled star,  
Like woman's hair 'mid pearls, until, afar,  
It lit on hills Achaian, and there dwelt)  
She looked into Infinity- and knelt.



Rich clouds, for canopies, about her curled-  
Fit emblems of the model of her world-  
Seen but in beauty- not impeding sight  
Of other beauty glittering thro' the light-  
A wreath that twined each starry form around,  
And all the opal'd air in color bound.

All hurriedly she knelt upon a bed  
Of flowers: of lilies such as rear'd the head  
On the fair Capo Deucato, and sprang  
So eagerly around about to hang  
Upon the flying footsteps of- deep pride-  
Of her who lov'd a mortal- and so died.  
The Sephalica, budding with young bees,  
Upreared its purple stem around her knees:-  
And gemmy flower, of Trebizond misnam'd-  
Inmate of highest stars, where erst it sham'd  
All other loveliness:- its honied dew  
(The fabled nectar that the heathen knew)  
Deliriously sweet, was dropp'd from Heaven,  
And fell on gardens of the unforgiven  
In Trebizond- and on a sunny flower  
So like its own above that, to this hour,  
It still remaineth, torturing the bee  
With madness, and unwonted reverie:  
In Heaven, and all its environs, the leaf  
And blossom of the fairy plant in grief  
Disconsolate linger- grief that hangs her head,  
Repenting follies that full long have Red,  
Heaving her white breast to the balmy air,  
Like guilty beauty, chasten'd and more fair:  
Nyctanthes too, as sacred as the light  
She fears to perfume, perfuming the night:  
And Clytia, pondering between many a sun,  
While pettish tears adown her petals run:  
And that aspiring flower that sprang on Earth,  
And died, ere scarce exalted into birth,  
Bursting its odorous heart in spirit to wing  
Its way to Heaven, from garden of a king:  
And Valisnerian lotus, thither flown'  
From struggling with the waters of the Rhone:  
And thy most lovely purple perfume, Zante!

Isola d'oro!- Fior di Levante!  
And the Nelumbo bud that floats for ever  
With Indian Cupid down the holy river-  
Fair flowers, and fairy! to whose care is given  
To bear the Goddess' song, in odors, up to Heaven:

'Spirit! that dwellest where,  
In the deep sky,  
The terrible and fair,  
In beauty vie!  
Beyond the line of blue-  
The boundary of the star  
Which turneth at the view  
Of thy barrier and thy bar-  
Of the barrier overgone  
By the comets who were cast  
From their pride and from their throne  
To be drudges till the last-  
To be carriers of fire  
(The red fire of their heart)  
With speed that may not tire  
And with pain that shall not part-  
Who livest- that we know-  
In Eternity- we feel-  
But the shadow of whose brow  
What spirit shall reveal?  
Tho' the beings whom thy Nesace,  
Thy messenger hath known  
Have dream'd for thy Infinity  
A model of their own-  
Thy will is done, O God!  
The star hath ridden high  
Thro' many a tempest, but she rode  
Beneath thy burning eye;  
And here, in thought, to thee-  
In thought that can alone  
Ascend thy empire and so be  
A partner of thy throne-  
By winged Fantasy,  
My embassy is given,  
Till secrecy shall knowledge be  
In the environs of Heaven.'

She ceas'd- and buried then her burning cheek  
Abash'd, amid the lilies there, to seek  
A shelter from the fervor of His eye;  
For the stars trembled at the Deity.  
She stirr'd not- breath'd not- for a voice was there  
How solemnly pervading the calm air!  
A sound of silence on the startled ear  
Which dreamy poets name 'the music of the sphere.'  
Ours is a world of words: Quiet we call  
'Silence'- which is the merest word of all.  
All Nature speaks, and ev'n ideal things  
Flap shadowy sounds from visionary wings-  
But ah! not so when, thus, in realms on high  
The eternal voice of God is passing by,  
And the red winds are withering in the sky:-

'What tho 'in worlds which sightless cycles run,  
Linked to a little system, and one sun-  
Where all my love is folly and the crowd  
Still think my terrors but the thunder cloud,  
The storm, the earthquake, and the ocean-wrath-  
(Ah! will they cross me in my angrier path?)  
What tho' in worlds which own a single sun  
The sands of Time grow dimmer as they run,  
Yet thine is my resplendency, so given  
To bear my secrets thro' the upper Heaven!  
Leave tenantless thy crystal home, and fly,  
With all thy train, athwart the moony sky-  
Apart- like fire-flies in Sicilian night,  
And wing to other worlds another light!  
Divulge the secrets of thy embassy  
To the proud orbs that twinkle- and so be  
To ev'ry heart a barrier and a ban  
Lest the stars totter in the guilt of man!'

Up rose the maiden in the yellow night,  
The single-mooned eve!- on Earth we plight  
Our faith to one love- and one moon adore-  
The birth-place of young Beauty had no more.  
As sprang that yellow star from downy hours  
Up rose the maiden from her shrine of flowers,

And bent o'er sheeny mountains and dim plain  
Her way, but left not yet her Therasaeon reign.

## PART II

High on a mountain of enamell'd head-  
Such as the drowsy shepherd on his bed  
Of giant pasturage lying at his ease,  
Raising his heavy eyelid, starts and sees  
With many a mutter'd 'hope to be forgiven'  
What time the moon is quadrated in Heaven-  
Of rosy head that, towering far away  
Into the sunlit ether, caught the ray  
Of sunken suns at eve- at noon of night,  
While the moon danc'd with the fair stranger light-  
Uprear'd upon such height arose a pile  
Of gorgeous columns on th' unburthen'd air,  
Flashing from Parian marble that twin smile  
Far down upon the wave that sparkled there,  
And nursled the young mountain in its lair.  
Of molten stars their pavement, such as fall  
Thro' the ebon air, besilvering the pall  
Of their own dissolution, while they die-  
Adorning then the dwellings of the sky.  
A dome, by linked light from Heaven let down,  
Sat gently on these columns as a crown-  
A window of one circular diamond, there,  
Look'd out above into the purple air,  
And rays from God shot down that meteor chain  
And hallow'd all the beauty twice again,  
Save, when, between th' empyrean and that ring,  
Some eager spirit Flapp'd his dusky wing.  
But on the pillars Seraph eyes have seen  
The dimness of this world: that greyish green  
That Nature loves the best Beauty's grave  
Lurk'd in each cornice, round each architrave-  
And every sculptur'd cherub thereabout  
That from his marble dwelling peered out,  
Seem'd earthly in the shadow of his niche-  
Achaian statues in a world so rich!  
Friezes from Tadmor and Persepolis-  
From Balbec, and the stilly, clear abyss

Of beautiful Gomorrah! O, the wave  
Is now upon thee- but too late to save!

Sound loves to revel in a summer night:  
Witness the murmur of the grey twilight  
That stole upon the ear, in Eyraco,  
Of many a wild star-gazer long ago-  
That stealeth ever on the ear of him  
Who, musing, gazeth on the distance dim,  
And sees the darkness coming as a cloud-  
Is not its form- its voice- most palpable and loud?

But what is this?- it cometh, and it brings  
A music with it- 'tis the rush of wings-  
A pause- and then a sweeping, falling strain  
And Nesace is in her halls again.  
From the wild energy of wanton haste  
Her cheeks were flushing, and her lips apart;  
And zone that clung around her gentle waist  
Had burst beneath the heaving of her heart.  
Within the centre of that hall to breathe,  
She paused and panted, Zante! all beneath,  
The fairy light that kiss'd her golden hair  
And long'd to rest, yet could but sparkle there.

Young flowers were whispering in melody  
To happy flowers that night- and tree to tree;  
Fountains were gushing music as they fell  
In many a star-lit grove, or moon-lit dell;  
Yet silence came upon material things-  
Fair flowers, bright waterfalls and angel wings-  
And sound alone that from the spirit sprang  
Bore burthen to the charm the maiden sang:

"Neath the blue-bell or streamer-  
Or tufted wild spray  
That keeps, from the dreamer,  
The moonbeam away-  
Bright beings! that ponder,  
With half closing eyes,  
On the stars which your wonder  
Hath drawn from the skies,

Till they glance thro' the shade, and  
Come down to your brow  
Like- eyes of the maiden  
Who calls on you now-  
Arise! from your dreaming  
In violet bowers,  
To duty beseeming  
These star-litten hours-  
And shake from your tresses  
Encumber'd with dew  
The breath of those kisses  
That cumber them too-  
(O! how, without you, Love!  
Could angels be blest?)  
Those kisses of true Love  
That lull'd ye to rest!  
Up!- shake from your wing  
Each hindering thing:  
The dew of the night-  
It would weigh down your flight  
And true love caresses-  
O, leave them apart!  
They are light on the tresses,  
But lead on the heart.

Ligeia! Ligeia!  
My beautiful one!  
Whose harshest idea  
Will to melody run,  
O! is it thy will  
On the breezes to toss?  
Or, capriciously still,  
Like the lone Albatros,  
Incumbent on night  
(As she on the air)  
To keep watch with delight  
On the harmony there?

Ligeia! wherever  
Thy image may be,  
No magic shall sever  
Thy music from thee.

Thou hast bound many eyes  
In a dreamy sleep-  
But the strains still arise  
Which thy vigilance keep-  
The sound of the rain,  
Which leaps down to the flower-  
And dances again  
In the rhythm of the shower-  
The murmur that springs  
From the growing of grass  
Are the music of things-  
But are modell'd, alas!-  
Away, then, my dearest,  
Oh! hie thee away  
To the springs that lie clearest  
Beneath the moon-ray-  
To lone lake that smiles,  
In its dream of deep rest,  
At the many star-isles  
That enjewel its breast-  
Where wild flowers, creeping,  
Have mingled their shade,  
On its margin is sleeping  
Full many a maid-  
Some have left the cool glade, and  
Have slept with the bee-  
Arouse them, my maiden,  
On moorland and lea-  
Go! breathe on their slumber,  
All softly in ear,  
Thy musical number  
They slumbered to hear-  
For what can awaken  
An angel so soon,  
Whose sleep hath been taken  
Beneath the cold moon,  
As the spell which no slumber  
Of witchery may test,  
The rhythmical number  
Which lull'd him to rest?'

Spirits in wing, and angels to the view,

A thousand seraphs burst th' Empyrean thro',  
 Young dreams still hovering on their drowsy flight-  
 Seraphs in all but 'Knowledge,' the keen light  
 That fell, refracted, thro' thy bounds, afar,  
 O Death! from eye of God upon that star:  
 Sweet was that error- sweeter still that death-  
 Sweet was that error- even with us the breath  
 Of Science dims the mirror of our joy-  
 To them 'twere the Simoom, and would destroy-  
 For what (to them) availeth it to know  
 That Truth is Falsehood- or that Bliss is Woe?  
 Sweet was their death- with them to die was rife  
 With the last ecstasy of satiate life-  
 Beyond that death no immortality-  
 But sleep that pondereth and is not 'to be'!-  
 And there- oh! may my weary spirit dwell-  
 Apart from Heaven's Eternity- and yet how far from Hell!  
 What guilty spirit, in what shrubbery dim,  
 Heard not the stirring summons of that hymn?  
 But two: they fell: for Heaven no grace imparts  
 To those who hear not for their beating hearts.  
 A maiden-angel and her seraph-lover-  
 O! where (and ye may seek the wide skies over)  
 Was Love, the blind, near sober Duty known?  
 Unguided Love hath fallen- 'mid 'tears of perfect moan.'  
 He was a goodly spirit- he who fell:  
 A wanderer by moss-y-mantled well-  
 A gazer on the lights that shine above-  
 A dreamer in the moonbeam by his love:  
 What wonder? for each star is eye-like there,  
 And looks so sweetly down on Beauty's hair-  
 And they, and ev'ry mossy spring were holy  
 To his love-haunted heart and melancholy.  
 The night had found (to him a night of woe)  
 Upon a mountain crag, young Angelo-  
 Beetling it bends athwart the solemn sky,  
 And scowls on starry worlds that down beneath it lie.  
 Here sat he with his love- his dark eye bent  
 With eagle gaze along the firmament:  
 Now turn'd it upon her- but ever then  
 It trembled to the orb of EARTH again.



'Ianthe, dearest, see- how dim that ray!  
How lovely 'tis to look so far away!  
She seem'd not thus upon that autumn eve  
I left her gorgeous halls- nor mourn'd to leave.  
That eve- that eve- I should remember well-  
The sun-ray dropp'd in Lemnos, with a spell  
On th' arabesque carving of a gilded hall  
Wherein I sate, and on the draped wall-  
And on my eyelids- O the heavy light!  
How drowsily it weigh'd them into night!  
On flowers, before, and mist, and love they ran  
With Persian Saadi in his Gulistan:  
But O that light!- I slumber'd- Death, the while,  
Stole o'er my senses in that lovely isle  
So softly that no single silken hair  
Awoke that slept- or knew that he was there.

'The last spot of Earth's orb I trod upon  
Was a proud temple call'd the Parthenon;  
More beauty clung around her column'd wall  
Than ev'n thy glowing bosom beats withal,  
And when old Time my wing did disenthral  
Thence sprang I- as the eagle from his tower,  
And years I left behind me in an hour.  
What time upon her airy bounds I hung,  
One half the garden of her globe was flung  
Unrolling as a chart unto my view-  
Tenantless cities of the desert too!  
Ianthe, beauty crowded on me then,  
And half I wish'd to be again of men.'

'My Angelo! and why of them to be?  
A brighter dwelling-place is here for thee-  
And greener fields than in yon world above,  
And woman's loveliness- and passionate love.'

'But, list, Ianthe! when the air so soft  
Fail'd, as my pennon'd spirit leapt aloft,  
Perhaps my brain grew dizzy- but the world  
I left so late was into chaos hurl'd-  
Sprang from her station, on the winds apart.  
And roll'd, a flame, the fiery Heaven athwart.

Methought, my sweet one, then I ceased to soar  
And fell- not swiftly as I rose before,  
But with a downward, tremulous motion thro'  
Light, brazen rays, this golden star unto!  
Nor long the measure of my falling hours,  
For nearest of all stars was thine to ours-  
Dread star! that came, amid a night of mirth,  
A red Daedalion on the timid Earth.'

'We came- and to thy Earth- but not to us  
Be given our lady's bidding to discuss:  
We came, my love; around, above, below,  
Gay fire-fly of the night we come and go,  
Nor ask a reason save the angel-nod  
She grants to us, as granted by her God-  
But, Angelo, than thine grey Time unfurl'd  
Never his fairy wing O'er fairier world!  
Dim was its little disk, and angel eyes  
Alone could see the phantom in the skies,  
When first Al Aaraaf knew her course to be  
Headlong thitherward o'er the starry sea-  
But when its glory swell'd upon the sky,  
As glowing Beauty's bust beneath man's eye,  
We paused before the heritage of men,  
And thy star trembled- as doth Beauty then!'

Thus, in discourse, the lovers whiled away  
The night that waned and waned and brought no day.  
They fell: for Heaven to them no hope imparts  
Who hear not for the beating of their hearts.

Edgar Allan Poe

# Alone

From childhood's hour I have not been  
As others were; I have not seen  
As others saw; I could not bring  
My passions from a common spring.  
From the same source I have not taken  
My sorrow; I could not awaken  
My heart to joy at the same tone;  
And all I loved, I loved alone.  
Then- in my childhood, in the dawn  
Of a most stormy life- was drawn  
From every depth of good and ill  
The mystery which binds me still:  
From the torrent, or the fountain,  
From the red cliff of the mountain,  
From the sun that round me rolled  
In its autumn tint of gold,  
From the lightning in the sky  
As it passed me flying by,  
From the thunder and the storm,  
And the cloud that took the form  
(When the rest of Heaven was blue)  
Of a demon in my view.

Edgar Allan Poe

## An Acrostic

Elizabeth it is in vain you say  
'Love not' — thou sayest it in so sweet a way:  
In vain those words from thee or L. E. L.  
Zantippe's talents had enforced so well:  
Ah! if that language from thy heart arise,  
Breathe it less gently forth — and veil thine eyes.  
Endymion, recollect, when Luna tried  
To cure his love — was cured of all beside —  
His folly — pride — and passion — for he died.

Edgar Allan Poe

# An Enigma

"Seldom we find," says Solomon Don Dunce,  
    "Half an idea in the profoundest sonnet.  
Through all the flimsy things we see at once  
    As easily as through a Naples bonnet-  
    Trash of all trash!- how can a lady don it?  
Yet heavier far than your Petrarchan stuff-  
Owl-downy nonsense that the faintest puff  
    Twirls into trunk-paper the while you con it."  
And, veritably, Sol is right enough.  
The general tuckermanities are arrant  
Bubbles- ephemeral and so transparent-  
    But this is, now- you may depend upon it-  
Stable, opaque, immortal- all by dint  
Of the dear names that he concealed within 't.

Edgar Allan Poe

# Annabel Lee

It was many and many a year ago,  
    In a kingdom by the sea,  
That a maiden there lived whom you may know  
    By the name of ANNABEL LEE;  
And this maiden she lived with no other thought  
    Than to love and be loved by me.

I was a child and she was a child,  
    In this kingdom by the sea;  
But we loved with a love that was more than love-  
    I and my Annabel Lee;  
With a love that the winged seraphs of heaven  
    Coveted her and me.

And this was the reason that, long ago,  
    In this kingdom by the sea,  
A wind blew out of a cloud, chilling  
    My beautiful Annabel Lee;  
So that her highborn kinsman came  
    And bore her away from me,  
To shut her up in a sepulchre  
    In this kingdom by the sea.

The angels, not half so happy in heaven,  
    Went envying her and me-  
Yes! - that was the reason (as all men know,  
    In this kingdom by the sea)  
That the wind came out of the cloud by night,  
    Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love  
    Of those who were older than we-  
    Of many far wiser than we-  
And neither the angels in heaven above,  
    Nor the demons down under the sea,  
Can ever dissever my soul from the soul  
    Of the beautiful Annabel Lee.

For the moon never beams without bringing me dreams

Of the beautiful Annabel Lee;  
And the stars never rise but I feel the bright eyes  
Of the beautiful Annabel Lee;  
And so, all the night-tide, I lie down by the side  
Of my darling- my darling- my life and my bride,  
In the sepulchre there by the sea,  
In her tomb by the sounding sea.

Edgar Allan Poe

# Bridal Ballad

The ring is on my hand,  
And the wreath is on my brow;  
Satin and jewels grand  
Are all at my command,  
And I am happy now.

And my lord he loves me well;  
But, when first he breathed his vow,  
I felt my bosom swell-  
For the words rang as a knell,  
And the voice seemed his who fell  
In the battle down the dell,  
And who is happy now.

But he spoke to re-assure me,  
And he kissed my pallid brow,  
While a reverie came o'er me,  
And to the church-yard bore me,  
And I sighed to him before me,  
Thinking him dead D'Elormie,  
"Oh, I am happy now!"

And thus the words were spoken,  
And this the plighted vow,  
And, though my faith be broken,  
And, though my heart be broken,  
Here is a ring, as token  
That I am happy now!

Would God I could awaken!  
For I dream I know not how!  
And my soul is sorely shaken  
Lest an evil step be taken,-  
Lest the dead who is forsaken  
May not be happy now.

Edgar Allan Poe



# Dreamland

By a route obscure and lonely,  
    Haunted by ill angels only,  
    Where an Eidolon, named NIGHT,  
    On a black throne reigns upright,  
I have reached these lands but newly  
From an ultimate dim Thule-  
From a wild clime that lieth, sublime,  
    Out of SPACE- out of TIME.

Bottomless vales and boundless floods,  
And chasms, and caves, and Titan woods,  
With forms that no man can discover  
For the tears that drip all over;  
Mountains toppling evermore  
Into seas without a shore;  
Seas that restlessly aspire,  
Surging, unto skies of fire;  
Lakes that endlessly outspread  
Their lone waters- lone and dead,-  
Their still waters- still and chilly  
With the snows of the lolling lily.

By the lakes that thus outspread  
Their lone waters, lone and dead,-  
Their sad waters, sad and chilly  
With the snows of the lolling lily,-  
By the mountains- near the river  
Murmuring lowly, murmuring ever,-  
By the grey woods,- by the swamp  
Where the toad and the newt encamp-  
By the dismal tarns and pools  
    Where dwell the Ghouls,-  
By each spot the most unholy-  
In each nook most melancholy-  
There the traveller meets aghast  
Sheeted Memories of the Past-  
Shrouded forms that start and sigh  
As they pass the wanderer by-  
White-robed forms of friends long given,

In agony, to the Earth- and Heaven.

For the heart whose woes are legion  
'Tis a peaceful, soothing region-  
For the spirit that walks in shadow  
'Tis- oh, 'tis an Eldorado!  
But the traveller, travelling through it,  
May not- dare not openly view it!  
Never its mysteries are exposed  
To the weak human eye unclosed;  
So wills its King, who hath forbid  
The uplifting of the fringed lid;  
And thus the sad Soul that here passes  
Beholds it but through darkened glasses.

By a route obscure and lonely,  
Haunted by ill angels only,  
Where an Eidolon, named NIGHT,  
On a black throne reigns upright,  
I have wandered home but newly  
From this ultimate dim Thule.

Edgar Allan Poe

# Dreams

Oh! that my young life were a lasting dream!  
My spirit not awakening, till the beam  
Of an Eternity should bring the morrow.  
Yes! tho' that long dream were of hopeless sorrow,  
'Twere better than the cold reality  
Of waking life, to him whose heart must be,  
And hath been still, upon the lovely earth,  
A chaos of deep passion, from his birth.  
But should it be- that dream eternally  
Continuing- as dreams have been to me  
In my young boyhood- should it thus be given,  
'Twere folly still to hope for higher Heaven.  
For I have revell'd, when the sun was bright  
I' the summer sky, in dreams of living light  
And loveliness,- have left my very heart  
In climes of my imagining, apart  
From mine own home, with beings that have been  
Of mine own thought- what more could I have seen?  
'Twas once- and only once- and the wild hour  
From my remembrance shall not pass- some power  
Or spell had bound me- 'twas the chilly wind  
Came o'er me in the night, and left behind  
Its image on my spirit- or the moon  
Shone on my slumbers in her lofty noon  
Too coldly- or the stars- howe'er it was  
That dream was as that night-wind- let it pass.

I have been happy, tho' in a dream.  
I have been happy- and I love the theme:  
Dreams! in their vivid coloring of life,  
As in that fleeting, shadowy, misty strife  
Of semblance with reality, which brings  
To the delirious eye, more lovely things  
Of Paradise and Love- and all our own!  
Than young Hope in his sunniest hour hath known.

Edgar Allan Poe

# Eldorado

Gaily bedight,

A gallant knight,  
In sunshine and in shadow,  
Had journeyed long,  
Singing a song,  
In search of Eldorado.

But he grew old-  
This knight so bold-  
And o'er his heart a shadow  
Fell as he found  
No spot of ground  
That looked like Eldorado.

And, as his strength  
Failed him at length,  
He met a pilgrim shadow-  
"Shadow," said he,  
"Where can it be-  
This land of Eldorado?"

"Over the Mountains  
Of the Moon,  
Down the Valley of the Shadow,  
Ride, boldly ride,"  
The shade replied-  
"If you seek for Eldorado!"

Edgar Allan Poe

# Elizabeth

Elizabeth, it surely is most fit  
[Logic and common usage so commanding]  
In thy own book that first thy name be writ,  
Zeno and other sages notwithstanding;  
And I have other reasons for so doing  
Besides my innate love of contradiction;  
Each poet - if a poet - in pursuing  
The muses thro' their bowers of Truth or Fiction,  
Has studied very little of his part,  
Read nothing, written less - in short's a fool  
Endued with neither soul, nor sense, nor art,  
Being ignorant of one important rule,  
Employed in even the theses of the school-  
Called - I forget the heathenish Greek name  
[Called anything, its meaning is the same]  
"Always write first things uppermost in the heart."

Edgar Allan Poe

# Enigma

The noblest name in Allegory's page,  
The hand that traced inexorable rage;  
A pleasing moralist whose page refined,  
Displays the deepest knowledge of the mind;  
A tender poet of a foreign tongue,  
(Indited in the language that he sung.)  
A bard of brilliant but unlicensed page  
At once the shame and glory of our age,  
The prince of harmony and stirling sense,  
The ancient dramatist of eminence,  
The bard that paints imagination's powers,  
And him whose song revives departed hours,  
Once more an ancient tragic bard recall,  
In boldness of design surpassing all.  
These names when rightly read, a name [make] known  
Which gathers all their glories in its own.

Edgar Allan Poe

## Epigram For Wall Street

I'll tell you a plan for gaining wealth,  
Better than banking, trade or leases —  
Take a bank note and fold it up,  
And then you will find your money in creases!  
This wonderful plan, without danger or loss,  
Keeps your cash in your hands, where nothing can trouble it;  
And every time that you fold it across,  
'Tis as plain as the light of the day that you double it!

Edgar Allan Poe

# Eulalie

I dwelt alone

In a world of moan,  
And my soul was a stagnant tide,  
Till the fair and gentle Eulalie became my blushing bride-  
Till the yellow-haired young Eulalie became my smiling bride.

Ah, less- less bright  
The stars of the night  
Than the eyes of the radiant girl!  
That the vapor can make  
With the moon-tints of purple and pearl,  
Can vie with the modest Eulalie's most unregarded curl-  
Can compare with the bright-eyed Eulalie's most humble and careless  
curl.

Now Doubt- now Pain  
Come never again,  
For her soul gives me sigh for sigh,  
And all day long  
Shines, bright and strong,  
Astarte within the sky,  
While ever to her dear Eulalie upturns her matron eye-  
While ever to her young Eulalie upturns her violet eye.

Edgar Allan Poe



# Evening Star

'Twas noontide of summer,  
    And mid-time of night;  
And stars, in their orbits,  
    Shone pale, thro' the light  
Of the brighter, cold moon,  
    'Mid planets her slaves,  
Herself in the Heavens,  
    Her beam on the waves.  
    I gazed awhile  
    On her cold smile;  
Too cold- too cold for me-  
    There pass'd, as a shroud,  
    A fleecy cloud,  
And I turned away to thee,  
    Proud Evening Star,  
    In thy glory afar,  
And dearer thy beam shall be;  
    For joy to my heart  
    Is the proud part  
Thou bearest in Heaven at night,  
    And more I admire  
    Thy distant fire,  
Than that colder, lowly light.

Edgar Allan Poe

# Fairy-Land

Dim vales- and shadowy floods-  
And cloudy-looking woods,  
Whose forms we can't discover  
For the tears that drip all over!  
Huge moons there wax and wane-  
Again- again- again-  
Every moment of the night-  
Forever changing places-  
And they put out the star-light  
With the breath from their pale faces.  
About twelve by the moon-dial,  
One more filmy than the rest  
(A kind which, upon trial,  
They have found to be the best)  
Comes down- still down- and down,  
With its centre on the crown  
Of a mountain's eminence,  
While its wide circumference  
In easy drapery falls  
Over hamlets, over halls,  
Wherever they may be-  
O'er the strange woods- o'er the sea-  
Over spirits on the wing-  
Over every drowsy thing-  
And buries them up quite  
In a labyrinth of light-  
And then, how deep!- O, deep!  
Is the passion of their sleep.  
In the morning they arise,  
And their moony covering  
Is soaring in the skies,  
With the tempests as they toss,  
Like- almost anything-  
Or a yellow Albatross.  
They use that moon no more  
For the same end as before-  
Videlicet, a tent-  
Which I think extravagant:  
Its atomies, however,

Into a shower dissever,  
Of which those butterflies  
Of Earth, who seek the skies,  
And so come down again,  
(Never-contented things!)  
Have brought a specimen  
Upon their quivering wings.

Edgar Allan Poe

# For Annie

Thank Heaven! the crisis-

The danger is past,  
And the lingering illness  
Is over at last-  
And the fever called "Living"  
Is conquered at last.

Sadly, I know

I am shorn of my strength,  
And no muscle I move  
As I lie at full length-  
But no matter!-I feel  
I am better at length.

And I rest so composedly,

Now, in my bed  
That any beholder  
Might fancy me dead-  
Might start at beholding me,  
Thinking me dead.

The moaning and groaning,

The sighing and sobbing,  
Are quieted now,  
With that horrible throbbing  
At heart:- ah, that horrible,  
Horrible throbbing!

The sickness- the nausea-

The pitiless pain-  
Have ceased, with the fever  
That maddened my brain-  
With the fever called "Living"  
That burned in my brain.

And oh! of all tortures

That torture the worst  
Has abated- the terrible  
Torture of thirst

For the naphthaline river  
Of Passion accurst:-  
I have drunk of a water  
That quenches all thirst:-

Of a water that flows,  
With a lullaby sound,  
From a spring but a very few  
Feet under ground-  
From a cavern not very far  
Down under ground.

And ah! let it never  
Be foolishly said  
That my room it is gloomy  
And narrow my bed;  
For man never slept  
In a different bed-  
And, to sleep, you must slumber  
In just such a bed.

My tantalized spirit  
Here blandly reposes,  
Forgetting, or never  
Regretting its roses-  
Its old agitations  
Of myrtles and roses:

For now, while so quietly  
Lying, it fancies  
A holier odor  
About it, of pansies-  
A rosemary odor,  
Commingled with pansies-  
With rue and the beautiful  
Puritan pansies.

And so it lies happily,  
Bathing in many  
A dream of the truth  
And the beauty of Annie-  
Drowned in a bath

Of the tresses of Annie.

She tenderly kissed me,  
She fondly caressed,  
And then I fell gently  
To sleep on her breast-  
Deeply to sleep  
From the heaven of her breast.

When the light was extinguished,  
She covered me warm,  
And she prayed to the angels  
To keep me from harm-  
To the queen of the angels  
To shield me from harm.

And I lie so composedly,  
Now, in my bed,  
(Knowing her love)  
That you fancy me dead-  
And I rest so contentedly,  
Now, in my bed,  
(With her love at my breast)  
That you fancy me dead-  
That you shudder to look at me,  
Thinking me dead.

But my heart it is brighter  
Than all of the many  
Stars in the sky,  
For it sparkles with Annie-  
It glows with the light  
Of the love of my Annie-  
With the thought of the light  
Of the eyes of my Annie.

Edgar Allan Poe

# Hymn

At morn- at noon- at twilight dim-  
    Maria! thou hast heard my hymn!  
In joy and woe- in good and ill-  
Mother of God, be with me still!  
When the hours flew brightly by,  
And not a cloud obscured the sky,  
My soul, lest it should truant be,  
Thy grace did guide to thine and thee;  
Now, when storms of Fate o'ercast  
Darkly my Present and my Past,  
Let my Future radiant shine  
With sweet hopes of thee and thine!

Edgar Allan Poe

# Hymn To Aristogeiton And Harmodius

Wreathed in myrtle, my sword I'll conceal  
Like those champions devoted and brave,  
When they plunged in the tyrant their steel,  
And to Athens deliverance gave.

Beloved heroes! your deathless souls roam  
In the joy breathing isles of the blest;  
Where the mighty of old have their home -  
Where Achilles and Diomed rest.

In fresh myrtle my blade I'll entwine,  
Like Harmodious, the gallant and good,  
When he made at the tutelary shrine  
A libation of Tyranny's blood.

Ye deliverers of Athens from shame!  
Ye avengers of Liberty's wrongs!  
Endless ages shall cherish your fame  
Embalmed in their echoing songs!

Edgar Allan Poe



# Imitation

A dark unfathomed tide  
Of interminable pride -  
A mystery, and a dream,  
Should my early life seem;  
I say that dream was fraught  
With a wild and waking thought  
Of beings that have been,  
Which my spirit hath not seen,  
Had I let them pass me by,  
With a dreaming eye!  
Let none of earth inherit  
That vision of my spirit;  
Those thoughts I would control,  
As a spell upon his soul:  
For that bright hope at last  
And that light time have past,  
And my worldly rest hath gone  
With a sigh as it passed on:  
I care not though it perish  
With a thought I then did cherish

Edgar Allan Poe

## Impromptu - To Kate Carol

When from your gems of thought I turn  
To those pure orbs, your heart to learn,  
I scarce know which to prize most high —  
The bright i-dea, or the bright dear-eye.

Edgar Allan Poe

# In The Greenest Of Our Valleys

I.

In the greenest of our valleys,  
By good angels tenanted,  
Once fair and stately palace --  
Radiant palace --reared its head.  
In the monarch Thought's dominion --  
It stood there!  
Never seraph spread a pinion  
Over fabric half so fair.

II.

Banners yellow, glorious, golden,  
On its roof did float and flow;  
(This --all this --was in the olden  
Time long ago)  
And every gentle air that dallied,  
In that sweet day,  
Along the ramparts plumed and pallid,  
A winged odour went away.

III.

Wanderers in that happy valley  
Through two luminous windows saw  
Spirits moving musically  
To a lute's well-tuned law,  
Round about a throne, where sitting  
(Porphyrogene!)  
In state his glory well befitting,  
The ruler of the realm was seen.

IV.

And all with pearl and ruby glowing  
Was the fair palace door,  
Through which came flowing, flowing, flowing  
And sparkling evermore,  
A troop of Echoes whose sweet duty  
Was but to sing,  
In voices of surpassing beauty,  
The wit and wisdom of their king.

V.

But evil things, in robes of sorrow,  
Assailed the monarch's high estate;  
(Ah, let us mourn, for never morrow  
Shall dawn upon him, desolate!)  
And, round about his home, the glory  
That blushed and bloomed  
Is but a dim-remembered story  
Of the old time entombed.

VI.

And travellers now within that valley,  
Through the red-litten windows, see  
Vast forms that move fantastically  
To a discordant melody;  
While, like a rapid ghastly river,  
Through the pale door,  
A hideous throng rush out forever,  
And laugh --but smile no more.

Edgar Allan Poe

# In Youth I Have Known One

How often we forget all time, when lone  
Admiring Nature's universal throne;  
Her woods - her winds - her mountains - the intense  
Reply of Hers to Our intelligence!

I.

In youth I have known one with whom the Earth  
In secret communing held - as he with it,  
In daylight, and in beauty, from his birth:  
Whose fervid, flickering torch of life was lit  
From the sun and stars, whence he had drawn forth  
A passionate light - such for his spirit was fit -  
And yet that spirit knew - not in the hour  
Of its own fervour - what had o'er it power.

II.

Perhaps it may be that my mind is wrought  
To a fever by the moonbeam that hangs o'er,  
But I will half believe that wild light fraught  
With more of sovereignty than ancient lore  
Hath ever told - or is it of a thought  
The unembodied essence, and no more  
That with a quickening spell doth o'er us pass  
As dew of the night time, o'er the summer grass?

III.

Doth o'er us pass, when as th' expanding eye  
To the loved object - so the tear to the lid  
Will start, which lately slept in apathy?  
And yet it need not be - (that object) hid  
From us in life - but common - which doth lie  
Each hour before us - but then only bid  
With a strange sound, as of a harpstring broken  
T' awake us - 'Tis a symbol and a token -

IV.

Of what in other worlds shall be - and given  
In beauty by our God, to those alone  
Who otherwise would fall from life and Heaven  
Drawn by their heart's passion, and that tone,  
That high tone of the spirit which hath striven  
Though not with Faith - with godliness - whose throne  
With desperate energy 't hath beaten down;  
Wearing its own deep feeling as a crown.

Edgar Allan Poe

# Israfel

In Heaven a spirit doth dwell

"Whose heart-strings are a lute";  
None sing so wildly well  
As the angel Israfel,  
And the giddy stars (so legends tell),  
Ceasing their hymns, attend the spell  
Of his voice, all mute.

Tottering above

In her highest noon,  
The enamored moon  
Blushes with love,  
While, to listen, the red levin  
(With the rapid Pleiads, even,  
Which were seven,)  
Pauses in Heaven.

And they say (the starry choir  
And the other listening things)  
That Israfele's fire  
Is owing to that lyre  
By which he sits and sings-  
The trembling living wire  
Of those unusual strings.

But the skies that angel trod,  
Where deep thoughts are a duty-  
Where Love's a grown-up God-  
Where the Houri glances are  
Imbued with all the beauty  
Which we worship in a star.

Therefore thou art not wrong,  
Israfele, who despisest  
An unimpassioned song;  
To thee the laurels belong,  
Best bard, because the wisest!  
Merrily live, and long!

The ecstasies above  
With thy burning measures suit-  
Thy grief, thy joy, thy hate, thy love,  
With the fervor of thy lute-  
Well may the stars be mute!

Yes, Heaven is thine; but this  
Is a world of sweets and sour;  
Our flowers are merely- flowers,  
And the shadow of thy perfect bliss  
Is the sunshine of ours.

If I could dwell  
Where Israfael  
Hath dwelt, and he where I,  
He might not sing so wildly well  
A mortal melody,  
While a bolder note than this might swell  
From my lyre within the sky.

Edgar Allan Poe



# Lenore

Ah, broken is the golden bowl! the spirit flown forever!  
Let the bell toll!- a saintly soul floats on the Stygian river;  
And, Guy de Vere, hast thou no tear?- weep now or nevermore!  
See! on yon drear and rigid bier low lies thy love, Lenore!  
Come! let the burial rite be read- the funeral song be sung!-  
An anthem for the queenliest dead that ever died so young-  
A dirge for her the doubly dead in that she died so young.

"Wretches! ye loved her for her wealth and hated her for her pride,  
And when she fell in feeble health, ye blessed her- that she died!  
How shall the ritual, then, be read?- the requiem how be sung  
By you- by yours, the evil eye,- by yours, the slanderous tongue  
That did to death the innocence that died, and died so young?"

Peccavimus; but rave not thus! and let a Sabbath song  
Go up to God so solemnly the dead may feel no wrong.  
The sweet Lenore hath "gone before," with Hope, that flew beside,  
Leaving thee wild for the dear child that should have been thy  
bride.

For her, the fair and debonair, that now so lowly lies,  
The life upon her yellow hair but not within her eyes  
The life still there, upon her hair- the death upon her eyes.

"Avaunt! avaunt! from fiends below, the indignant ghost is riven-  
From Hell unto a high estate far up within the Heaven-  
From grief and groan, to a golden throne, beside the King of  
Heaven!

Let no bell toll, then,- lest her soul, amid its hallowed mirth,  
Should catch the note as it doth float up from the damned Earth!  
And I!- to-night my heart is light!- no dirge will I upraise,  
But waft the angel on her flight with a Paeon of old days!"

Edgar Allan Poe

# Romance

Romance, who loves to nod and sing,  
With drowsy head and folded wing,  
Among the green leaves as they shake  
Far down within some shadowy lake,  
To me a painted paroquet  
Hath been- a most familiar bird-  
Taught me my alphabet to say-  
To lisp my very earliest word  
While in the wild wood I did lie,  
A child- with a most knowing eye.

Of late, eternal Condor years  
So shake the very Heaven on high  
With tumult as they thunder by,  
I have no time for idle cares  
Through gazing on the unquiet sky.  
And when an hour with calmer wings  
Its down upon my spirit flings-  
That little time with lyre and rhyme  
To while away- forbidden things!  
My heart would feel to be a crime  
Unless it trembled with the strings.

Edgar Allan Poe

# Sancta Maria

Sancta Maria! turn thine eyes -  
Upon the sinner's sacrifice,  
Of fervent prayer and humble love,  
From thy holy throne above.  
At morn - at noon - at twilight dim -  
Maria! thou hast heard my hymn!  
In joy and wo - in good and ill -  
Mother of God, be with me still!

When the Hours flew brightly by,  
And not a cloud obscured the sky,  
My soul, lest it should truant be,  
Thy grace did guide to thine and thee;

Now, when storms of Fate o'ercast  
Darkly my Present and my Past,  
Let my Future radiant shine  
With sweet hopes of thee and thine!

Edgar Allan Poe

# Serenade

So sweet the hour, so calm the time,  
I feel it more than half a crime,  
When Nature sleeps and stars are mute,  
To mar the silence ev'n with lute.  
At rest on ocean's brilliant dyes  
An image of Elysium lies:  
Seven Pleiades entranced in Heaven,  
Form in the deep another seven:  
Endymion nodding from above  
Sees in the sea a second love.  
Within the valleys dim and brown,  
And on the spectral mountain's crown,  
The wearied light is dying down,  
And earth, and stars, and sea, and sky  
Are redolent of sleep, as I  
Am redolent of thee and thine  
Enthralling love, my Adeline.  
But list, O list,- so soft and low  
Thy lover's voice tonight shall flow,  
That, scarce awake, thy soul shall deem  
My words the music of a dream.  
Thus, while no single sound too rude  
Upon thy slumber shall intrude,  
Our thoughts, our souls- O God above!  
In every deed shall mingle, love.

Edgar Allan Poe

# Song

I saw thee on thy bridal day-

When a burning blush came o'er thee,  
Though happiness around thee lay,  
The world all love before thee:

And in thine eye a kindling light  
(Whatever it might be)  
Was all on Earth my aching sight  
Of Loveliness could see.

That blush, perhaps, was maiden shame-  
As such it well may pass-  
Though its glow hath raised a fiercer flame  
In the breast of him, alas!

Who saw thee on that bridal day,  
When that deep blush would come o'er thee,  
Though happiness around thee lay;  
The world all love before thee.

Edgar Allan Poe

# Sonnet- Silence

There are some qualities- some incorporate things,  
That have a double life, which thus is made  
A type of that twin entity which springs  
From matter and light, evinced in solid and shade.  
There is a two-fold Silence- sea and shore-  
Body and soul. One dwells in lonely places,  
Newly with grass o'ergrown; some solemn graces,  
Some human memories and tearful lore,  
Render him terrorless: his name's "No More."  
He is the corporate Silence: dread him not!  
No power hath he of evil in himself;  
But should some urgent fate (untimely lot!)  
Bring thee to meet his shadow (nameless elf,  
That haunteth the lone regions where hath trod  
No foot of man,) commend thyself to God!

Edgar Allan Poe

# Sonnet- To Science

Science! true daughter of Old Time thou art!  
Who alterest all things with thy peering eyes.  
Why preyest thou thus upon the poet's heart,  
Vulture, whose wings are dull realities?  
How should he love thee? or how deem thee wise,  
Who wouldst not leave him in his wandering  
To seek for treasure in the jewelled skies,  
Albeit he soared with an undaunted wing?  
Hast thou not dragged Diana from her car?  
And driven the Hamadryad from the wood  
To seek a shelter in some happier star?  
Hast thou not torn the Naiad from her flood,  
The Elfin from the green grass, and from me  
The summer dream beneath the tamarind tree?

Edgar Allan Poe

## Sonnet- To Zante

Fair isle, that from the fairest of all flowers,  
Thy gentlest of all gentle names dost take!  
How many memories of what radiant hours  
At sight of thee and thine at once awake!  
How many scenes of what departed bliss!  
How many thoughts of what entombed hopes!  
How many visions of a maiden that is  
No more- no more upon thy verdant slopes!  
No more! alas, that magical sad sound  
Transforming all! Thy charms shall please no more-  
Thy memory no more! Accursed ground  
Henceforth I hold thy flower-enameled shore,  
O hyacinthine isle! O purple Zante!  
"Isola d'oro! Fior di Levante!"

Edgar Allan Poe



# Spirits Of The Dead

Thy soul shall find itself alone

'Mid dark thoughts of the grey tomb-stone;  
Not one, of all the crowd, to pry  
Into thine hour of secrecy.

Be silent in that solitude,

Which is not loneliness- for then  
The spirits of the dead, who stood  
In life before thee, are again  
In death around thee, and their will  
Shall overshadow thee; be still.

The night, though clear, shall frown,  
And the stars shall not look down  
From their high thrones in the Heaven  
With light like hope to mortals given,  
But their red orbs, without beam,  
To thy weariness shall seem  
As a burning and a fever  
Which would cling to thee for ever.

Now are thoughts thou shalt not banish,  
Now are visions ne'er to vanish;  
From thy spirit shall they pass  
No more, like dew-drop from the grass.

The breeze, the breath of God, is still,  
And the mist upon the hill  
Shadowy, shadowy, yet unbroken,  
Is a symbol and a token.  
How it hangs upon the trees,  
A mystery of mysteries!

Edgar Allan Poe

# Stanzas

How often we forget all time, when lone  
Admiring Nature's universal throne;  
Her woods- her wilds- her mountains- the intense  
Reply of HERS to OUR intelligence! [BYRON, The Island.]

## I

In youth have I known one with whom the Earth  
In secret communing held- as he with it,  
In daylight, and in beauty from his birth:  
Whose fervid, flickering torch of life was lit  
From the sun and stars, whence he had drawn forth  
A passionate light- such for his spirit was fit-  
And yet that spirit knew not, in the hour  
Of its own fervor what had o'er it power.

## II

Perhaps it may be that my mind is wrought  
To a fever by the moonbeam that hangs o'er,  
But I will half believe that wild light fraught  
With more of sovereignty than ancient lore  
Hath ever told- or is it of a thought  
The unembodied essence, and no more,  
That with a quickening spell doth o'er us pass  
As dew of the night-time o'er the summer grass?

## III

Doth o'er us pass, when, as th' expanding eye  
To the loved object- so the tear to the lid  
Will start, which lately slept in apathy?  
And yet it need not be- (that object) hid  
From us in life- but common- which doth lie  
Each hour before us- but then only, bid  
With a strange sound, as of a harp-string broken,  
To awake us- 'Tis a symbol and a token

#### IV

Of what in other worlds shall be- and given  
In beauty by our God, to those alone  
Who otherwise would fall from life and Heaven  
Drawn by their heart's passion, and that tone,  
That high tone of the spirit which hath striven,  
Tho' not with Faith- with godliness- whose throne  
With desperate energy 't hath beaten down;  
Wearing its own deep feeling as a crown.

Edgar Allan Poe

# Tamerlane

Kind solace in a dying hour!

Such, father, is not (now) my theme-  
I will not madly deem that power  
Of Earth may shrive me of the sin  
Unearthly pride hath revell'd in-  
I have no time to dote or dream:  
You call it hope- that fire of fire!  
It is but agony of desire:  
If I can hope- Oh God! I can-  
Its fount is holier- more divine-  
I would not call thee fool, old man,  
But such is not a gift of thine.

Know thou the secret of a spirit  
Bow'd from its wild pride into shame.  
O yearning heart! I did inherit  
Thy withering portion with the fame,  
The searing glory which hath shone  
Amid the jewels of my throne,  
Halo of Hell! and with a pain  
Not Hell shall make me fear again-  
O craving heart, for the lost flowers  
And sunshine of my summer hours!  
The undying voice of that dead time,  
With its interminable chime,  
Rings, in the spirit of a spell,  
Upon thy emptiness- a knell.

I have not always been as now:  
The fever'd diadem on my brow  
I claim'd and won usurpingly-  
Hath not the same fierce heirdom given  
Rome to the Caesar- this to me?  
The heritage of a kingly mind,  
And a proud spirit which hath striven  
Triumphantly with human kind.

On mountain soil I first drew life:  
The mists of the Taglay have shed

Nightly their dew's upon my head,  
And, I believe, the winged strife  
And tumult of the headlong air  
Have nestled in my very hair.

So late from Heaven- that dew- it fell  
(Mid dreams of an unholy night)  
Upon me with the touch of Hell,  
While the red flashing of the light  
From clouds that hung, like banners, o'er,  
Appeared to my half-closing eye  
The pageantry of monarchy,  
And the deep trumpet-thunder's roar  
Came hurriedly upon me, telling  
Of human battle, where my voice,  
My own voice, silly child!- was swelling  
(O! how my spirit would rejoice,  
And leap within me at the cry)  
The battle-cry of Victory!

The rain came down upon my head  
Unshelter'd- and the heavy wind  
Rendered me mad and deaf and blind.  
It was but man, I thought, who shed  
Laurels upon me: and the rush-  
The torrent of the chilly air  
Gurgled within my ear the crush  
Of empires- with the captive's prayer-  
The hum of suitors- and the tone  
Of flattery 'round a sovereign's throne.

My passions, from that hapless hour,  
Usurp'd a tyranny which men  
Have deem'd, since I have reach'd to power,  
My innate nature- be it so:  
But father, there liv'd one who, then,  
Then- in my boyhood- when their fire  
Burn'd with a still intenser glow,  
(For passion must, with youth, expire)  
E'en then who knew this iron heart  
In woman's weakness had a part.

I have no words- alas!- to tell  
The loveliness of loving well!  
Nor would I now attempt to trace  
The more than beauty of a face  
Whose lineaments, upon my mind,  
Are- shadows on th' unstable wind:  
Thus I remember having dwelt  
    Some page of early lore upon,  
With loitering eye, till I have felt  
The letters- with their meaning- melt  
    To fantasies- with none.

O, she was worthy of all love!  
    Love- as in infancy was mine-  
'Twas such as angel minds above  
    Might envy; her young heart the shrine  
On which my every hope and thought  
    Were incense- then a goodly gift,  
    For they were childish and upright-  
Pure- as her young example taught:  
    Why did I leave it, and, adrift,  
    Trust to the fire within, for light?

We grew in age- and love- together,  
    Roaming the forest, and the wild;  
My breast her shield in wintry weather-  
    And when the friendly sunshine smil'd,  
And she would mark the opening skies,  
I saw no Heaven- but in her eyes.

Young Love's first lesson is- the heart:  
    For 'mid that sunshine, and those smiles,  
When, from our little cares apart,  
    And laughing at her girlish wiles,  
I'd throw me on her throbbing breast,  
    And pour my spirit out in tears-  
There was no need to speak the rest-  
    No need to quiet any fears  
Of her- who ask'd no reason why,  
But turn'd on me her quiet eye!

Yet more than worthy of the love

My spirit struggled with, and strove,  
When, on the mountain peak, alone,  
Ambition lent it a new tone-  
I had no being- but in thee:  
The world, and all it did contain  
In the earth- the air- the sea-  
Its joy- its little lot of pain  
That was new pleasure- the ideal,  
Dim vanities of dreams by night-

And dimmer nothings which were real-  
(Shadows- and a more shadowy light!)  
Parted upon their misty wings,  
And, so, confusedly, became  
Thine image, and- a name- a name!  
Two separate- yet most intimate things.

I was ambitious- have you known  
The passion, father? You have not:  
A cottager, I mark'd a throne  
Of half the world as all my own,  
And murmur'd at such lowly lot-  
But, just like any other dream,  
Upon the vapour of the dew  
My own had past, did not the beam  
Of beauty which did while it thro'  
The minute- the hour- the day- oppress  
My mind with double loveliness.

We walk'd together on the crown  
Of a high mountain which look'd down  
Afar from its proud natural towers  
Of rock and forest, on the hills-  
The dwindled hills! begirt with bowers,  
And shouting with a thousand rills.

I spoke to her of power and pride,  
But mystically- in such guise  
That she might deem it nought beside  
The moment's converse; in her eyes  
I read, perhaps too carelessly-  
A mingled feeling with my own-

The flush on her bright cheek, to me  
Seem'd to become a queenly throne  
Too well that I should let it be  
Light in the wilderness alone.

I wrapp'd myself in grandeur then,  
And donn'd a visionary crown-  
Yet it was not that Fantasy  
Had thrown her mantle over me-  
But that, among the rabble- men,  
Lion ambition is chained down-  
And crouches to a keeper's hand-  
Not so in deserts where the grand-  
The wild- the terrible conspire  
With their own breath to fan his fire.

Look 'round thee now on Samarcand!  
Is not she queen of Earth? her pride  
Above all cities? in her hand  
Their destinies? in all beside  
Of glory which the world hath known  
Stands she not nobly and alone?  
Falling- her veriest stepping-stone  
Shall form the pedestal of a throne-  
And who her sovereign? Timour- he  
Whom the astonished people saw  
Striding o'er empires haughtily  
A diadem'd outlaw!

O, human love! thou spirit given  
On Earth, of all we hope in Heaven!  
Which fall'st into the soul like rain  
Upon the Siroc-wither'd plain,  
And, failing in thy power to bless,  
But leav'st the heart a wilderness!  
Idea! which bindest life around  
With music of so strange a sound,  
And beauty of so wild a birth-  
Farewell! for I have won the Earth.

When Hope, the eagle that tower'd, could see  
No cliff beyond him in the sky,



His pinions were bent droopingly-  
And homeward turn'd his soften'd eye.  
'Twas sunset: when the sun will part  
There comes a sullenness of heart  
To him who still would look upon  
The glory of the summer sun.  
That soul will hate the ev'ning mist,  
So often lovely, and will list  
To the sound of the coming darkness (known  
To those whose spirits hearken) as one  
Who, in a dream of night, would fly  
But cannot from a danger nigh.

What tho' the moon- the white moon  
Shed all the splendour of her noon,  
Her smile is chilly, and her beam,  
In that time of dreariness, will seem  
(So like you gather in your breath)  
A portrait taken after death.  
And boyhood is a summer sun  
Whose waning is the dreariest one-  
For all we live to know is known,  
And all we seek to keep hath flown-  
Let life, then, as the day-flower, fall  
With the noon-day beauty- which is all.

I reach'd my home- my home no more  
For all had flown who made it so.  
I pass'd from out its mossy door,  
And, tho' my tread was soft and low,  
A voice came from the threshold stone  
Of one whom I had earlier known-  
O, I defy thee, Hell, to show  
On beds of fire that burn below,  
A humbler heart- a deeper woe.

Father, I firmly do believe-  
I know- for Death, who comes for me  
From regions of the blest afar,  
Where there is nothing to deceive,  
Hath left his iron gate ajar,  
And rays of truth you cannot see

Are flashing thro' Eternity-  
I do believe that Eblis hath  
A snare in every human path-  
Else how, when in the holy grove  
I wandered of the idol, Love,  
Who daily scents his snowy wings  
With incense of burnt offerings  
From the most unpolluted things,  
Whose pleasant bowers are yet so riven  
Above with trellis'd rays from Heaven,  
No mote may shun- no tiniest fly-  
The lightning of his eagle eye-  
How was it that Ambition crept,  
Unseen, amid the revels there,  
Till growing bold, he laughed and leapt  
In the tangles of Love's very hair?

Edgar Allan Poe

# The Bells

## I

Hear the sledges with the bells-  
    Silver bells!  
What a world of merriment their melody foretells!  
    How they tinkle, tinkle, tinkle,  
        In the icy air of night!  
While the stars that oversprinkle  
All the heavens, seem to twinkle  
    With a crystalline delight;  
        Keeping time, time, time,  
    In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
    From the bells, bells, bells, bells,  
        Bells, bells, bells-  
From the jingling and the tinkling of the bells.

## II

Hear the mellow wedding bells,  
    Golden bells!  
What a world of happiness their harmony foretells!  
    Through the balmy air of night  
    How they ring out their delight!  
        From the molten-golden notes,  
            And an in tune,  
        What a liquid ditty floats  
To the turtle-dove that listens, while she gloats  
    On the moon!  
    Oh, from out the sounding cells,  
What a gush of euphony voluminously wells!  
    How it swells!  
    How it dwells  
    On the Future! how it tells  
    Of the rapture that impels  
To the swinging and the ringing  
    Of the bells, bells, bells,  
    Of the bells, bells, bells, bells,  
        Bells, bells, bells-

To the rhyming and the chiming of the bells!

### III

Hear the loud alarum bells-  
Brazen bells!

What a tale of terror, now, their turbulency tells!

In the startled ear of night

How they scream out their affright!

Too much horrified to speak,

They can only shriek, shriek,

Out of tune,

In a clamorous appealing to the mercy of the fire,

In a mad expostulation with the deaf and frantic fire,

Leaping higher, higher, higher,

With a desperate desire,

And a resolute endeavor,

Now- now to sit or never,

By the side of the pale-faced moon.

Oh, the bells, bells, bells!

What a tale their terror tells

Of Despair!

How they clang, and clash, and roar!

What a horror they outpour

On the bosom of the palpitating air!

Yet the ear it fully knows,

By the twanging,

And the clanging,

How the danger ebbs and flows:

Yet the ear distinctly tells,

In the jangling,

And the wrangling,

How the danger sinks and swells,

By the sinking or the swelling in the anger of the bells-

Of the bells-

Of the bells, bells, bells, bells,

Bells, bells, bells-

In the clamor and the clangor of the bells!

### IV

Hear the tolling of the bells-

## Iron Bells!

What a world of solemn thought their monody compels!

In the silence of the night,  
How we shiver with affright

At the melancholy menace of their tone!

For every sound that floats  
From the rust within their throats

Is a groan.

And the people- ah, the people-  
They that dwell up in the steeple,

All Alone

And who, tolling, tolling, tolling,

In that muffled monotone,

Feel a glory in so rolling

On the human heart a stone-

They are neither man nor woman-

They are neither brute nor human-

They are Ghouls:

And their king it is who tolls;

And he rolls, rolls, rolls,

Rolls

A paeon from the bells!

And his merry bosom swells

With the paeon of the bells!

And he dances, and he yells;

Keeping time, time, time,

In a sort of Runic rhyme,

To the paeon of the bells-

Of the bells:

Keeping time, time, time,

In a sort of Runic rhyme,

To the throbbing of the bells-

Of the bells, bells, bells-

To the sobbing of the bells;

Keeping time, time, time,

As he knells, knells, knells,

In a happy Runic rhyme,

To the rolling of the bells-

Of the bells, bells, bells:

To the tolling of the bells,

Of the bells, bells, bells, bells-

Bells, bells, bells-

To the moaning and the groaning of the bells.

Edgar Allan Poe

# The Bells - A Collaboration

The bells! — ah, the bells!  
The little silver bells!  
How fairy-like a melody there floats  
From their throats. —  
From their merry little throats —  
From the silver, tinkling throats  
Of the bells, bells, bells —  
Of the bells!

The bells! — ah, the bells!  
The heavy iron bells!  
How horrible a monody there floats  
From their throats —  
From their deep-toned throats —  
From their melancholy throats!  
How I shudder at the notes  
Of the bells, bells, bells —  
Of the bells!

Edgar Allan Poe

# The City In The Sea

Lo! Death has reared himself a throne  
In a strange city lying alone  
Far down within the dim West,  
Where the good and the bad and the worst and the best  
Have gone to their eternal rest.  
There shrines and palaces and towers  
(Time-eaten towers that tremble not!)  
Resemble nothing that is ours.  
Around, by lifting winds forgot,  
Resignedly beneath the sky  
The melancholy waters he.

No rays from the holy heaven come down  
On the long night-time of that town;  
But light from out the lurid sea  
Streams up the turrets silently-  
Gleams up the pinnacles far and free-  
Up domes- up spires- up kingly halls-  
Up fanes- up Babylon-like walls-  
Up shadowy long-forgotten bowers  
Of sculptured ivy and stone flowers-  
Up many and many a marvellous shrine  
Whose wreathed friezes intertwine  
The viol, the violet, and the vine.  
Resignedly beneath the sky  
The melancholy waters lie.  
So blend the turrets and shadows there  
That all seem pendulous in air,  
While from a proud tower in the town  
Death looks gigantically down.

There open fanes and gaping graves  
Yawn level with the luminous waves;  
But not the riches there that lie  
In each idol's diamond eye-  
Not the gaily-jewelled dead  
Tempt the waters from their bed;  
For no ripples curl, alas!  
Along that wilderness of glass-



No swellings tell that winds may be  
Upon some far-off happier sea-  
No heavings hint that winds have been  
On seas less hideously serene.

But lo, a stir is in the air!  
The wave- there is a movement there!  
As if the towers had thrust aside,  
In slightly sinking, the dull tide-  
As if their tops had feebly given  
A void within the filmy Heaven.  
The waves have now a redder glow-  
The hours are breathing faint and low-  
And when, amid no earthly moans,  
Down, down that town shall settle hence,  
Hell, rising from a thousand thrones,  
Shall do it reverence.

Edgar Allan Poe

# The City Of Sin

LO! Death hath rear'd himself a throne  
In a strange city, all alone,  
Far down within the dim west —  
Where the good, and the bad, and the worst, and the best,  
Have gone to their eternal rest.

?

There shrines, and palaces, and towers  
Are — not like any thing of ours —  
Oh no! — O no! — ours never loom  
To heaven with that ungodly gloom!  
Time-eaten towers that tremble not!  
Resemble nothing that is ours.  
Around, by lifting winds forgot,  
Resignedly beneath the sky  
The melancholy waters lie.

?

No holy rays from heaven come down  
On the long night-time of that town,  
But light from out the lurid sea  
Streams up the turrets silently —  
Up thrones — up long-forgotten bowers  
Of scultur'd ivy and stone flowers —  
Up domes — up spires — up kingly halls —  
Up fanes — up Babylon-like walls —  
Up many a melancholy shrine  
Whose entablatures intertwine  
The mask — the viol — and the vine.

?

There open temples — open graves  
Are on a level with the waves —  
But not the riches there that lie  
In each idol's diamond eye,  
Not the gaily-jewell'd dead  
Tempt the waters from their bed:  
For no ripples curl, alas!  
Along that wilderness of glass —  
No swellings hint that winds may be  
Upon a far-off happier sea:  
So blend the turrets and shadows there

That all seem pendulous in air,  
While from the high towers of the town  
Death looks gigantically down.

?

But lo! a stir is in the air!  
The wave — there is a ripple there!  
As if the towers had thrown aside,  
In slightly sinking, the dull tide —  
As if the turret-tops had given  
A vacuum in the filmy heaven.  
The waves have now a redder glow —  
The very hours are breathing low —  
And when, amid no earthly moans,  
Down, down, that town shall settle hence,  
All Hades, from a thousand thrones,  
Shall do it reverence,  
And Death to some more happy clime  
Shall give his undivided time.

Edgar Allan Poe

# The Coliseum

Type of the antique Rome! Rich reliquary  
Of lofty contemplation left to Time  
By buried centuries of pomp and power!  
At length- at length- after so many days  
Of weary pilgrimage and burning thirst,  
(Thirst for the springs of lore that in thee lie,)  
I kneel, an altered and an humble man,  
Amid thy shadows, and so drink within  
My very soul thy grandeur, gloom, and glory!

Vastness! and Age! and Memories of Eld!  
Silence! and Desolation! and dim Night!  
I feel ye now- I feel ye in your strength-  
O spells more sure than e'er Judaeen king  
Taught in the gardens of Gethsemane!  
O charms more potent than the rapt Chaldee  
Ever drew down from out the quiet stars!

Here, where a hero fell, a column falls!  
Here, where the mimic eagle glared in gold,  
A midnight vigil holds the swarthy bat!  
Here, where the dames of Rome their gilded hair  
Waved to the wind, now wave the reed and thistle!  
Here, where on golden throne the monarch lolled,  
Glides, spectre-like, unto his marble home,  
Lit by the wan light of the horned moon,  
The swift and silent lizard of the stones!

But stay! these walls- these ivy-clad arcades-  
These moldering plinths- these sad and blackened shafts-  
These vague entablatures- this crumbling frieze-  
These shattered cornices- this wreck- this ruin-  
These stones- alas! these grey stones- are they all-  
All of the famed, and the colossal left  
By the corrosive Hours to Fate and me?

'Not all'- the Echoes answer me- 'not all!  
Prophetic sounds and loud, arise forever  
From us, and from all Ruin, unto the wise,

As melody from Memnon to the Sun.  
We rule the hearts of mightiest men- we rule  
With a despotic sway all giant minds.  
We are not impotent- we pallid stones.  
Not all our power is gone- not all our fame-  
Not all the magic of our high renown-  
Not all the wonder that encircles us-  
Not all the mysteries that in us lie-  
Not all the memories that hang upon  
And cling around about us as a garment,  
Clothing us in a robe of more than glory.'

Edgar Allan Poe

# The Conqueror Worm

Lo! 'tis a gala night

    Within the lonesome latter years!  
An angel throng, bewinged, bedight  
    In veils, and drowned in tears,  
Sit in a theatre, to see  
    A play of hopes and fears,  
While the orchestra breathes fitfully  
    The music of the spheres.

Mimes, in the form of God on high,  
    Mutter and mumble low,  
And hither and thither fly-  
    Mere puppets they, who come and go  
At bidding of vast formless things  
    That shift the scenery to and fro,  
Flapping from out their Condor wings  
    Invisible Woe!

That motley drama- oh, be sure  
    It shall not be forgot!  
With its Phantom chased for evermore,  
    By a crowd that seize it not,  
Through a circle that ever returneth in  
    To the self-same spot,  
And much of Madness, and more of Sin,  
    And Horror the soul of the plot.

But see, amid the mimic rout  
    A crawling shape intrude!  
A blood-red thing that writhes from out  
    The scenic solitude!  
It writhes!- it writhes!- with mortal pangs  
    The mimes become its food,  
And seraphs sob at vermin fangs  
    In human gore imbued.

Out- out are the lights- out all!  
    And, over each quivering form,  
The curtain, a funeral pall,

Comes down with the rush of a storm,  
While the angels, all pallid and wan,  
Uprising, unveiling, affirm  
That the play is the tragedy, 'Man,'  
And its hero the Conqueror Worm.

Edgar Allan Poe

# The Divine Right Of Kings

The only king by right divine  
Is Ellen King, and were she mine  
I'd strive for liberty no more,  
But hug the glorious chains I wore.

Her bosom is an ivory throne,  
Where tyrant virtue reigns alone ;  
No subject vice dare interfere,  
To check the power that governs here.

O! would she deign to rule my fate,  
I'd worship Kings and kingly state,  
And hold this maxim all life long,  
The King — my King — can do no wrong.

Edgar Allan Poe



# The Forest Reverie

'Tis said that when  
The hands of men  
Tamed this primeval wood,  
And hoary trees with groans of woe,  
Like warriors by an unknown foe,  
Were in their strength subdued,  
The virgin Earth Gave instant birth  
To springs that ne'er did flow  
That in the sun Did rivulets run,  
And all around rare flowers did blow  
The wild rose pale Perfumed the gale  
And the queenly lily adown the dale  
(Whom the sun and the dew  
And the winds did woo),  
With the gourd and the grape luxuriant grew.

So when in tears  
The love of years  
Is wasted like the snow,  
And the fine fibrils of its life  
By the rude wrong of instant strife  
Are broken at a blow  
Within the heart  
Do springs upstart  
Of which it doth now know,  
And strange, sweet dreams,  
Like silent streams  
That from new fountains overflow,  
With the earlier tide  
Of rivers glide  
Deep in the heart whose hope has died--  
Quenching the fires its ashes hide,--  
Its ashes, whence will spring and grow  
Sweet flowers, ere long,  
The rare and radiant flowers of song!

Edgar Allan Poe

# The Happiest Day, The Happiest Hour

The happiest day- the happiest hour

My sear'd and blighted heart hath known,  
The highest hope of pride and power,  
I feel hath flown.

Of power! said I? yes! such I ween;  
But they have vanish'd long, alas!  
The visions of my youth have been-  
But let them pass.

And, pride, what have I now with thee?  
Another brow may even inherit  
The venom thou hast pour'd on me  
Be still, my spirit!

The happiest day- the happiest hour  
Mine eyes shall see- have ever seen,  
The brightest glance of pride and power,  
I feel- have been:

But were that hope of pride and power  
Now offer'd with the pain  
Even then I felt- that brightest hour  
I would not live again:

For on its wing was dark alloy,  
And, as it flutter'd- fell  
An essence- powerful to destroy  
A soul that knew it well.

Edgar Allan Poe

# The Haunted Palace

In the greenest of our valleys  
By good angels tenanted,  
Once a fair and stately palace-  
Radiant palace- reared its head.  
In the monarch Thought's dominion-  
It stood there!  
Never seraph spread a pinion  
Over fabric half so fair!

Banners yellow, glorious, golden,  
On its roof did float and flow,  
(This- all this- was in the olden  
Time long ago,)  
And every gentle air that dallied,  
In that sweet day,  
Along the ramparts plumed and pallid,  
A winged odor went away.

Wanderers in that happy valley,  
Through two luminous windows, saw  
Spirits moving musically,  
To a lute's well-tuned law,  
Round about a throne where, sitting  
(Porphyrogene!)  
In state his glory well-befitting,  
The ruler of the realm was seen.

And all with pearl and ruby glowing  
Was the fair palace door,  
Through which came flowing, flowing, flowing,  
And sparkling evermore,  
A troop of Echoes, whose sweet duty  
Was but to sing,  
In voices of surpassing beauty,  
The wit and wisdom of their king.

But evil things, in robes of sorrow,  
Assailed the monarch's high estate.  
(Ah, let us mourn!- for never morrow

Shall dawn upon him desolate!)  
And round about his home the glory  
That blushed and bloomed,  
Is but a dim-remembered story  
Of the old time entombed.

And travellers, now, within that valley,  
Through the red-litten windows see  
Vast forms, that move fantastically  
To a discordant melody,  
While, like a ghastly rapid river,  
Through the pale door  
A hideous throng rush out forever  
And laugh- but smile no more.

-THE END-

Edgar Allan Poe

# The Lake

In spring of youth it was my lot  
To haunt of the wide world a spot  
The which I could not love the less-  
So lovely was the loneliness  
Of a wild lake, with black rock bound,  
And the tall pines that towered around.

But when the Night had thrown her pall  
Upon that spot, as upon all,  
And the mystic wind went by  
Murmuring in melody-  
Then- ah then I would awake  
To the terror of the lone lake.

Yet that terror was not fright,  
But a tremulous delight-  
A feeling not the jewelled mine  
Could teach or bribe me to define-  
Nor Love- although the Love were thine.

Death was in that poisonous wave,  
And in its gulf a fitting grave  
For him who thence could solace bring  
To his lone imagining-  
Whose solitary soul could make  
An Eden of that dim lake.

Edgar Allan Poe

# The Raven

Once upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore,  
While I nodded, nearly napping, suddenly there came a tapping,  
As of some one gently rapping, rapping at my chamber door.  
'Tis some visitor,' I muttered, 'tapping at my chamber door-  
Only this, and nothing more.'

Ah, distinctly I remember it was in the bleak December,  
And each separate dying ember wrought its ghost upon the floor.  
Eagerly I wished the morrow;- vainly I had sought to borrow  
From my books surcease of sorrow- sorrow for the lost Lenore-  
For the rare and radiant maiden whom the angels name Lenore-  
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain  
Thrilled me- filled me with fantastic terrors never felt before;  
So that now, to still the beating of my heart, I stood repeating,  
'Tis some visitor entreating entrance at my chamber door-  
Some late visitor entreating entrance at my chamber door;-  
This it is, and nothing more.'

Presently my soul grew stronger; hesitating then no longer,  
'Sir,' said I, 'or Madam, truly your forgiveness I implore;  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you'- here I opened wide the door;-  
Darkness there, and nothing more.

Deep into that darkness peering, long I stood there wondering,  
fearing,  
Doubting, dreaming dreams no mortals ever dared to dream before;  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, 'Lenore!'  
This I whispered, and an echo murmured back the word, 'Lenore!'-  
Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,  
Soon again I heard a tapping somewhat louder than before.  
'Surely,' said I, 'surely that is something at my window lattice:

Let me see, then, what thereat is, and this mystery explore-  
Let my heart be still a moment and this mystery explore;-  
'Tis the wind and nothing more.'

Open here I flung the shutter, when, with many a flirt and  
flutter,  
In there stepped a stately raven of the saintly days of yore;  
Not the least obeisance made he; not a minute stopped or stayed  
he;  
But, with mien of lord or lady, perched above my chamber door-  
Perched upon a bust of Pallas just above my chamber door-  
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,  
By the grave and stern decorum of the countenance it wore.  
'Though thy crest be shorn and shaven, thou,' I said, 'art sure no  
craven,  
Ghastly grim and ancient raven wandering from the Nightly shore-  
Tell me what thy lordly name is on the Night's Plutonian shore!'  
Quoth the Raven, 'Nevermore.'

Much I marvelled this ungainly fowl to hear discourse so plainly,  
Though its answer little meaning- little relevancy bore;  
For we cannot help agreeing that no living human being  
Ever yet was blest with seeing bird above his chamber door-  
Bird or beast upon the sculptured bust above his chamber door,  
With such name as 'Nevermore.'

But the raven, sitting lonely on the placid bust, spoke only  
That one word, as if his soul in that one word he did outpour.  
Nothing further then he uttered- not a feather then he fluttered-  
Till I scarcely more than muttered, 'other friends have flown  
before-  
On the morrow he will leave me, as my hopes have flown before.'  
Then the bird said, 'Nevermore.'

Startled at the stillness broken by reply so aptly spoken,  
'Doubtless,' said I, 'what it utters is its only stock and store,  
Caught from some unhappy master whom unmerciful Disaster  
Followed fast and followed faster till his songs one burden bore-  
Till the dirges of his Hope that melancholy burden bore  
Of 'Never- nevermore'.'

But the Raven still beguiling all my fancy into smiling,  
Straight I wheeled a cushioned seat in front of bird, and bust and  
door;

Then upon the velvet sinking, I betook myself to linking  
Fancy unto fancy, thinking what this ominous bird of yore-  
What this grim, ungainly, ghastly, gaunt and ominous bird of yore  
Meant in croaking 'Nevermore.'

This I sat engaged in guessing, but no syllable expressing  
To the fowl whose fiery eyes now burned into my bosom's core;  
This and more I sat divining, with my head at ease reclining  
On the cushion's velvet lining that the lamplight gloated o'er,  
But whose velvet violet lining with the lamplight gloating o'er,  
She shall press, ah, nevermore!

Then methought the air grew denser, perfumed from an unseen censer  
Swung by Seraphim whose footfalls tinkled on the tufted floor.

'Wretch,' I cried, 'thy God hath lent thee- by these angels he  
hath sent thee

Respite- respite and nepenthe, from thy memories of Lenore!  
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!'  
Quoth the Raven, 'Nevermore.'

'Prophet!' said I, 'thing of evil!- prophet still, if bird or  
devil!-

Whether Tempter sent, or whether tempest tossed thee here ashore,  
Desolate yet all undaunted, on this desert land enchanted-  
On this home by horror haunted- tell me truly, I implore-  
Is there- is there balm in Gilead?- tell me- tell me, I implore!'  
Quoth the Raven, 'Nevermore.'

'Prophet!' said I, 'thing of evil- prophet still, if bird or  
devil!

By that Heaven that bends above us- by that God we both adore-  
Tell this soul with sorrow laden if, within the distant Aidenn,  
It shall clasp a sainted maiden whom the angels name Lenore-  
Clasp a rare and radiant maiden whom the angels name Lenore.'  
Quoth the Raven, 'Nevermore.'

'Be that word our sign in parting, bird or fiend,' I shrieked,  
upstarting-



'Get thee back into the tempest and the Night's Plutonian shore!  
Leave no black plume as a token of that lie thy soul hath spoken!  
Leave my loneliness unbroken!- quit the bust above my door!  
Take thy beak from out my heart, and take thy form from off my  
door!'

Quoth the Raven, 'Nevermore.'

And the Raven, never flitting, still is sitting, still is sitting  
On the pallid bust of Pallas just above my chamber door;  
And his eyes have all the seeming of a demon's that is dreaming,  
And the lamplight o'er him streaming throws his shadow on the  
floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted- nevermore!

Edgar Allan Poe

# The Sleeper

At midnight, in the month of June,  
I stand beneath the mystic moon.  
An opiate vapor, dewy, dim,  
Exhales from out her golden rim,  
And, softly dripping, drop by drop,  
Upon the quiet mountain top,  
Steals drowsily and musically  
Into the universal valley.  
The rosemary nods upon the grave;  
The lily lolls upon the wave;  
Wrapping the fog about its breast,  
The ruin molders into rest;  
Looking like Lethe, see! the lake  
A conscious slumber seems to take,  
And would not, for the world, awake.  
All Beauty sleeps!- and lo! where lies  
Irene, with her Destinies!

O, lady bright! can it be right-  
This window open to the night?  
The wanton airs, from the tree-top,  
Laughingly through the lattice drop-  
The bodiless airs, a wizard rout,  
Flit through thy chamber in and out,  
And wave the curtain canopy  
So fitfully- so fearfully-  
Above the closed and fringed lid  
'Neath which thy slumb'ring soul lies hid,  
That, o'er the floor and down the wall,  
Like ghosts the shadows rise and fall!  
Oh, lady dear, hast thou no fear?  
Why and what art thou dreaming here?  
Sure thou art come O'er far-off seas,  
A wonder to these garden trees!  
Strange is thy pallor! strange thy dress,  
Strange, above all, thy length of tress,  
And this all solemn silentness!

The lady sleeps! Oh, may her sleep,

Which is enduring, so be deep!  
Heaven have her in its sacred keep!  
This chamber changed for one more holy,  
This bed for one more melancholy,  
I pray to God that she may lie  
For ever with unopened eye,  
While the pale sheeted ghosts go by!

My love, she sleeps! Oh, may her sleep  
As it is lasting, so be deep!  
Soft may the worms about her creep!  
Far in the forest, dim and old,  
For her may some tall vault unfold-  
Some vault that oft has flung its black  
And winged panels fluttering back,  
Triumphant, o'er the crested palls,  
Of her grand family funerals-  
Some sepulchre, remote, alone,  
Against whose portal she hath thrown,  
In childhood, many an idle stone-  
Some tomb from out whose sounding door  
She ne'er shall force an echo more,  
Thrilling to think, poor child of sin!  
It was the dead who groaned within.

Edgar Allan Poe

# The Valley Of Unrest

Once it smiled a silent dell  
Where the people did not dwell;  
They had gone unto the wars,  
Trusting to the mild-eyed stars,  
Nightly, from their azure towers,  
To keep watch above the flowers,  
In the midst of which all day  
The red sunlight lazily lay.  
Now each visitor shall confess  
The sad valley's restlessness.  
Nothing there is motionless-  
Nothing save the airs that brood  
Over the magic solitude.  
Ah, by no wind are stirred those trees  
That palpitate like the chill seas  
Around the misty Hebrides!  
Ah, by no wind those clouds are driven  
That rustle through the unquiet Heaven  
Uneasily, from morn till even,  
Over the violets there that lie  
In myriad types of the human eye-  
Over the lilies there that wave  
And weep above a nameless grave!  
They wave:- from out their fragrant tops  
Eternal dews come down in drops.  
They weep:- from off their delicate stems  
Perennial tears descend in gems.

Edgar Allan Poe

# The Village Street

In these rapid, restless shadows,  
Once I walked at eventide,  
When a gentle, silent maiden,  
Walked in beauty at my side.  
She alone there walked beside me  
All in beauty, like a bride.  
Pallidly the moon was shining  
On the dewy meadows nigh;  
On the silvery, silent rivers,  
On the mountains far and high,--  
On the ocean's star-lit waters,  
Where the winds a-weary die.

Slowly, silently we wandered  
From the open cottage door,  
Underneath the elm's long branches  
To the pavement bending o'er;  
Underneath the mossy willow  
And the dying sycamore.

With the myriad stars in beauty  
All bedight, the heavens were seen,  
Radiant hopes were bright around me,  
Like the light of stars serene;  
Like the mellow midnight splendor  
Of the Night's irradiate queen.

Audibly the elm-leaves whispered  
Peaceful, pleasant melodies,  
Like the distant murmured music  
Of unquiet, lovely seas;  
While the winds were hushed in slumber  
In the fragrant flowers and trees.

Wondrous and unwonted beauty  
Still adorning all did seem,  
While I told my love in fables  
'Neath the willows by the stream;  
Would the heart have kept unspoken

Love that was its rarest dream!

Instantly away we wandered  
In the shadowy twilight tide,  
She, the silent, scornful maiden,  
Walking calmly at my side,  
With a step serene and stately,  
All in beauty, all in pride.

Vacantly I walked beside her.  
On the earth mine eyes were cast;  
Swift and keen there came unto me  
Bitter memories of the past--  
On me, like the rain in Autumn  
On the dead leaves, cold and fast.

Underneath the elms we parted,  
By the lowly cottage door;  
One brief word alone was uttered--  
Never on our lips before;  
And away I walked forlornly,  
Broken-hearted evermore.

Slowly, silently I loitered,  
Homeward, in the night, alone;  
Sudden anguish bound my spirit,  
That my youth had never known;  
Wild unrest, like that which cometh  
When the Night's first dream hath flown.

Now, to me the elm-leaves whisper  
Mad, discordant melodies,  
And keen melodies like shadows  
Haunt the moaning willow trees,  
And the sycamores with laughter  
Mock me in the nightly breeze.

Sad and pale the Autumn moonlight  
Through the sighing foliage streams;  
And each morning, midnight shadow,  
Shadow of my sorrow seems;  
Strive, O heart, forget thine idol!

And, O soul, forget thy dreams!

Edgar Allan Poe

To --

The bowers whereat, in dreams, I see  
The wantonest singing birds,  
Are lips- and all thy melody  
Of lip-begotten words-

Thine eyes, in Heaven of heart enshrined,  
Then desolately fall,  
O God! on my funereal mind  
Like starlight on a pall-

Thy heart- thy heart!- I wake and sigh,  
And sleep to dream till day  
Of the truth that gold can never buy-  
Of the baubles that it may.

Edgar Allan Poe



To -- --

Not long ago, the writer of these lines,  
In the mad pride of intellectuality,  
Maintained "the power of words"- denied that ever  
A thought arose within the human brain  
Beyond the utterance of the human tongue:  
And now, as if in mockery of that boast,  
Two words- two foreign soft dissyllables-  
Italian tones, made only to be murmured  
By angels dreaming in the moonlit "dew  
That hangs like chains of pearl on Hermon hill,"  
Have stirred from out the abysses of his heart,  
Unthought-like thoughts that are the souls of thought,  
Richer, far wilder, far diviner visions  
Than even seraph harper, Israfel,  
(Who has "the sweetest voice of all God's creatures,")  
Could hope to utter. And I! my spells are broken.  
The pen falls powerless from my shivering hand.  
With thy dear name as text, though bidden by thee,  
I cannot write- I cannot speak or think-  
Alas, I cannot feel; for 'tis not feeling,  
This standing motionless upon the golden  
Threshold of the wide-open gate of dreams.  
Gazing, entranced, adown the gorgeous vista,  
And thrilling as I see, upon the right,  
Upon the left, and all the way along,  
Amid empurpled vapors, far away  
To where the prospect terminates- thee only.

Edgar Allan Poe

# To -- -- --. Ulalume: A Ballad

The skies they were ashen and sober;  
The leaves they were crisped and sere-  
The leaves they were withering and sere;  
It was night in the lonesome October  
Of my most immemorial year;  
It was hard by the dim lake of Auber,  
In the misty mid region of Weir-  
It was down by the dank tarn of Auber,  
In the ghoul-haunted woodland of Weir.

Here once, through an alley Titanic,  
Of cypress, I roamed with my Soul-  
Of cypress, with Psyche, my Soul.  
There were days when my heart was volcanic  
As the scoriac rivers that roll-  
As the lavas that restlessly roll  
Their sulphurous currents down Yaanek  
In the ultimate climes of the pole-  
That groan as they roll down Mount Yaanek  
In the realms of the boreal pole.

Our talk had been serious and sober,  
But our thoughts they were palsied and sere-  
Our memories were treacherous and sere-  
For we knew not the month was October,  
And we marked not the night of the year-  
(Ah, night of all nights in the year!)  
We noted not the dim lake of Auber-  
(Though once we had journeyed down here),  
Remembered not the dank tarn of Auber,  
Nor the ghoul-haunted woodland of Weir.

And now, as the night was senescent,  
And star-dials pointed to morn-  
As the star-dials hinted of morn-  
At the end of our path a liquescent  
And nebulous lustre was born,  
Out of which a miraculous crescent  
Arose with a duplicate horn-

Astarte's bediamonded crescent  
Distinct with its duplicate horn.

And I said- 'She is warmer than Dian:  
She rolls through an ether of sighs-  
She revels in a region of sighs:  
She has seen that the tears are not dry on  
These cheeks, where the worm never dies,  
And has come past the stars of the Lion,  
To point us the path to the skies-  
To the Lethean peace of the skies-  
Come up, in despite of the Lion,  
To shine on us with her bright eyes-  
Come up through the lair of the Lion,  
With love in her luminous eyes.'

But Psyche, uplifting her finger,  
Said- 'Sadly this star I mistrust-  
Her pallor I strangely mistrust:-  
Oh, hasten!- oh, let us not linger!  
Oh, fly!- let us fly!- for we must.'  
In terror she spoke, letting sink her  
Wings until they trailed in the dust-  
In agony sobbed, letting sink her  
Plumes till they trailed in the dust-  
Till they sorrowfully trailed in the dust.

I replied- 'This is nothing but dreaming:  
Let us on by this tremulous light!  
Let us bathe in this crystalline light!  
Its Sybilic splendor is beaming  
With Hope and in Beauty to-night:-  
See!- it flickers up the sky through the night!  
Ah, we safely may trust to its gleaming,  
And be sure it will lead us aright-  
We safely may trust to a gleaming  
That cannot but guide us aright,  
Since it flickers up to Heaven through the night.'

Thus I pacified Psyche and kissed her,  
And tempted her out of her gloom-  
And conquered her scruples and gloom;

And we passed to the end of the vista,  
But were stopped by the door of a tomb-  
By the door of a legended tomb;  
And I said- 'What is written, sweet sister,  
On the door of this legended tomb?'  
She replied- 'Ulalume- Ulalume-  
'Tis the vault of thy lost Ulalume!'

Then my heart it grew ashen and sober  
As the leaves that were crisped and sere-  
As the leaves that were withering and sere-  
And I cried- 'It was surely October  
On this very night of last year  
That I journeyed- I journeyed down here-  
That I brought a dread burden down here-  
On this night of all nights in the year,  
Ah, what demon has tempted me here?  
Well I know, now, this dim lake of Auber-  
This misty mid region of Weir-  
Well I know, now, this dank tarn of Auber,  
This ghoul-haunted woodland of Weir.'

Edgar Allan Poe

## To F--

Beloved! amid the earnest woes

That crowd around my earthly path-  
(Drear path, alas! where grows  
Not even one lonely rose)-

My soul at least a solace hath  
In dreams of thee, and therein knows  
An Eden of bland repose.

And thus thy memory is to me

Like some enchanted far-off isle  
In some tumultuous sea-

Some ocean throbbing far and free

With storms- but where meanwhile  
Serenest skies continually  
Just o'er that one bright island smile.

Edgar Allan Poe

## To F--S S. O--D

Thou wouldst be loved?- then let thy heart  
From its present pathway part not!  
Being everything which now thou art,  
Be nothing which thou art not.  
So with the world thy gentle ways,  
Thy grace, thy more than beauty,  
Shall be an endless theme of praise,  
And love- a simple duty.

Edgar Allan Poe

# To Helen

Helen, thy beauty is to me

Like those Nicean barks of yore,  
That gently, o'er a perfumed sea,  
The weary, wayworn wanderer bore  
To his own native shore.

On desperate seas long wont to roam,  
Thy hyacinth hair, thy classic face,  
Thy Naiad airs have brought me home  
To the glory that was Greece  
And the grandeur that was Rome.

Lo! in yon brilliant window-niche  
How statue-like I see thee stand,  
The agate lamp within thy hand!  
Ah, Psyche, from the regions which  
Are Holy Land!

Edgar Allan Poe

## To Helen - 1848

I saw thee once- once only- years ago:  
I must not say how many- but not many.  
It was a July midnight; and from out  
A full-orbed moon, that, like thine own soul, soaring,  
Sought a precipitate pathway up through heaven,  
There fell a silvery-silken veil of light,  
With quietude, and sultriness, and slumber,  
Upon the upturned faces of a thousand  
Roses that grew in an enchanted garden,  
Where no wind dared to stir, unless on tiptoe-  
Fell on the upturn'd faces of these roses  
That gave out, in return for the love-light,  
Their odorous souls in an ecstatic death-  
Fell on the upturn'd faces of these roses  
That smiled and died in this parterre, enchanted  
By thee, and by the poetry of thy presence.  
Clad all in white, upon a violet bank  
I saw thee half reclining; while the moon  
Fell on the upturn'd faces of the roses,  
And on thine own, upturn'd- alas, in sorrow!

Was it not Fate, that, on this July midnight-  
Was it not Fate, (whose name is also Sorrow,)  
That bade me pause before that garden-gate,  
To breathe the incense of those slumbering roses?  
No footstep stirred: the hated world an slept,  
Save only thee and me. (Oh, Heaven!- oh, God!  
How my heart beats in coupling those two words!)  
Save only thee and me. I paused- I looked-  
And in an instant all things disappeared.  
(Ah, bear in mind this garden was enchanted!)

The pearly lustre of the moon went out:  
The mossy banks and the meandering paths,  
The happy flowers and the repining trees,  
Were seen no more: the very roses' odors  
Died in the arms of the adoring airs.  
All- all expired save thee- save less than thou:  
Save only the divine light in thine eyes-



Save but the soul in thine uplifted eyes.  
I saw but them- they were the world to me!  
I saw but them- saw only them for hours,  
Saw only them until the moon went down.  
What wild heart-histories seemed to be enwritten  
Upon those crystalline, celestial spheres!  
How dark a woe, yet how sublime a hope!  
How silently serene a sea of pride!  
How daring an ambition; yet how deep-  
How fathomless a capacity for love!

But now, at length, dear Dian sank from sight,  
Into a western couch of thunder-cloud;  
And thou, a ghost, amid the entombing trees  
Didst glide away. Only thine eyes remained;  
They would not go- they never yet have gone;  
Lighting my lonely pathway home that night,  
They have not left me (as my hopes have) since;  
They follow me- they lead me through the years.  
They are my ministers- yet I their slave.  
Their office is to illumine and enkindle-  
My duty, to be saved by their bright light,  
And purified in their electric fire,  
And sanctified in their elysian fire.  
They fill my soul with Beauty (which is Hope),  
And are far up in Heaven- the stars I kneel to  
In the sad, silent watches of my night;  
While even in the meridian glare of day  
I see them still- two sweetly scintillant  
Venuses, unextinguished by the sun!

Edgar Allan Poe

# To Isadore

- I.      Beneath the vine-clad eaves,  
          Whose shadows fall before  
          Thy lowly cottage door--  
Under the lilac's tremulous leaves--  
Within thy snowy clasped hand  
          The purple flowers it bore.  
Last eve in dreams, I saw thee stand,  
Like queenly nymph from Fairy-land--  
Enchantress of the flowery wand,  
          Most beautiful Isadore!
- II.     And when I bade the dream  
          Upon thy spirit flee,  
          Thy violet eyes to me  
Upraised, did overflowing seem  
With the deep, untold delight  
          Of Love's serenity;  
Thy classic brow, like lilies white  
And pale as the Imperial Night  
Upon her throne, with stars bedight,  
          Enthralled my soul to thee!
- III.    Ah! ever I behold  
          Thy dreamy, passionate eyes,  
          Blue as the languid skies  
Hung with the sunset's fringe of gold;  
Now strangely clear thine image grows,  
          And olden memories  
Are startled from their long repose  
Like shadows on the silent snows  
When suddenly the night-wind blows  
          Where quiet moonlight lies.
- IV.     Like music heard in dreams,  
          Like strains of harps unknown,  
          Of birds for ever flown,--  
Audible as the voice of streams

That murmur in some leafy dell,  
I hear thy gentlest tone,  
And Silence cometh with her spell  
Like that which on my tongue doth dwell,  
When tremulous in dreams I tell  
My love to thee alone!

V. In every valley heard,  
Floating from tree to tree,  
Less beautiful to me,  
The music of the radiant bird,  
Than artless accents such as thine  
Whose echoes never flee!  
Ah! how for thy sweet voice I pine:--  
For uttered in thy tones benign  
(Enchantress!) this rude name of mine  
Doth seem a melody!

Edgar Allan Poe

## To M--

O! I care not that my earthly lot  
Hath little of Earth in it,  
That years of love have been forgot  
In the fever of a minute:

I heed not that the desolate  
Are happier, sweet, than I,  
But that you meddle with my fate  
Who am a passer by.

It is not that my founts of bliss  
Are gushing- strange! with tears-  
Or that the thrill of a single kiss  
Hath palsied many years-

'Tis not that the flowers of twenty springs  
Which have wither'd as they rose  
Lie dead on my heart-strings  
With the weight of an age of snows.

Not that the grass- O! may it thrive!  
On my grave is growing or grown-  
But that, while I am dead yet alive  
I cannot be, lady, alone.

Edgar Allan Poe

## To M.L.S.

Of all who hail thy presence as the morning-  
Of all to whom thine absence is the night-  
The blotting utterly from out high heaven  
The sacred sun- of all who, weeping, bless thee  
Hourly for hope- for life- ah! above all,  
For the resurrection of deep-buried faith  
In Truth- in Virtue- in Humanity-  
Of all who, on Despair's unhallowed bed  
Lying down to die, have suddenly arisen  
At thy soft-murmured words, "Let there be light!"  
At the soft-murmured words that were fulfilled  
In the seraphic glancing of thine eyes-  
Of all who owe thee most- whose gratitude  
Nearest resembles worship- oh, remember  
The truest- the most fervently devoted,  
And think that these weak lines are written by him-  
By him who, as he pens them, thrills to think  
His spirit is communing with an angel's.

Edgar Allan Poe

## To Marie Louise (Shew)

Of all who hail thy presence as the morning-  
Of all to whom thine absence is the night-  
The blotting utterly from out high heaven  
The sacred sun- of all who, weeping, bless thee  
Hourly for hope- for life- ah! above all,  
For the resurrection of deep-buried faith  
In Truth- in Virtue- in Humanity-  
Of all who, on Despair's unhallowed bed  
Lying down to die, have suddenly arisen  
At thy soft-murmured words, 'Let there be light!'  
At the soft-murmured words that were fulfilled  
In the seraphic glancing of thine eyes-  
Of all who owe thee most- whose gratitude  
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The truest- the most fervently devoted,  
And think that these weak lines are written by him-  
By him who, as he pens them, thrills to think  
His spirit is communing with an angel's.

Edgar Allan Poe

# To My Mother

Because I feel that, in the Heavens above,  
The angels, whispering to one another,  
Can find, among their burning terms of love,  
None so devotional as that of "Mother,"  
Therefore by that dear name I long have called you-  
You who are more than mother unto me,  
And fill my heart of hearts, where Death installed you  
In setting my Virginia's spirit free.  
My mother- my own mother, who died early,  
Was but the mother of myself; but you  
Are mother to the one I loved so dearly,  
And thus are dearer than the mother I knew  
By that infinity with which my wife  
Was dearer to my soul than its soul-life.

Edgar Allan Poe

# To One Departed

Seraph! thy memory is to me  
Like some enchanted far-off isle  
In some tumultuous sea -  
Some ocean vexed as it may be  
With storms; but where, meanwhile,  
Serenest skies continually  
Just o'er that one bright island smile.  
For 'mid the earnest cares and woes  
That crowd around my earthly path,  
(Sad path, alas, where grows  
Not even one lonely rose!)  
My soul at least a solace hath  
In dreams of thee; and therein knows  
An Eden of bland repose.

Edgar Allan Poe



# To One In Paradise

Thou wast all that to me, love,  
For which my soul did pine-  
A green isle in the sea, love,  
A fountain and a shrine,  
All wreathed with fairy fruits and flowers,  
And all the flowers were mine.

Ah, dream too bright to last!  
Ah, starry Hope! that didst arise  
But to be overcast!  
A voice from out the Future cries,  
'On! on!'- but o'er the Past  
(Dim gulf!) my spirit hovering lies  
Mute, motionless, aghast!

For, alas! alas! me  
For me the light of Life is over!  
'No more- no more- no more-'  
(Such language holds the solemn sea  
To the sands upon the shore)  
Shall bloom the thunder-blasted tree  
Or the stricken eagle soar!

And all my days are trances,  
And all my nightly dreams  
Are where thy grey eye glances,  
And where thy footstep gleams-  
In what ethereal dances,  
By what eternal streams.

Edgar Allan Poe

## To The River --

Fair river! in thy bright, clear flow  
Of crystal, wandering water,  
Thou art an emblem of the glow  
Of beauty- the unhidden heart-  
The playful mazziness of art  
In old Alberto's daughter;

But when within thy wave she looks-  
Which glistens then, and trembles-  
Why, then, the prettiest of brooks  
Her worshipper resembles;  
For in his heart, as in thy stream,  
Her image deeply lies-  
His heart which trembles at the beam  
Of her soul-searching eyes.

Edgar Allan Poe

# Ulalume

The skies they were ashen and sober;  
The leaves they were crisped and sere -  
The leaves they were withering and sere;  
It was night in the lonesome October  
Of my most immemorial year;  
It was hard by the dim lake of Auber,  
In the misty mid region of Weir -  
It was down by the dank tarn of Auber,  
In the ghoul-haunted woodland of Weir.

Here once, through an alley Titanic,  
Of cypress, I roamed with my Soul -  
Of cypress, with Psyche, my Soul.  
These were days when my heart was volcanic  
As the scoriac rivers that roll -  
As the lavas that restlessly roll  
Their sulphurous currents down Yaanek  
In the ultimate climes of the pole -  
That groan as they roll down Mount Yaanek  
In the realms of the boreal pole.

Our talk had been serious and sober,  
But our thoughts they were palsied and sere -  
Our memories were treacherous and sere, -  
For we knew not the month was October,  
And we marked not the night of the year -  
(Ah, night of all nights in the year!)  
We noted not the dim lake of Auber -  
(Though once we had journey down here),  
Remembered not the dank tarn of Auber,  
Nor the ghoul-haunted woodland of Weir.

And now, as the night was senescent,  
And star-dials pointed to morn -  
As the star-dials hinted of morn -  
At the end of our path a liquescent  
And nebulous lustre was born,  
Out of which a miraculous crescent  
Arose with a duplicate horn -

Astarte's bediamonded crescent  
Distinct with its duplicate horn.

And I said - "She is warmer than Dian:  
She rolls through an ether of sighs -  
She revels in a region of sighs:  
She has seen that the tears are not dry on  
These cheeks, where the worm never dies,  
And has come past the stars of the Lion  
To point us the path to the skies -  
To the Lethean peace of the skies -  
Come up, in despite of the Lion,  
To shine on us with her bright eyes -  
Come up through the lair of the Lion,  
With love in her luminous eyes."

But Psyche, uplifting her finger,  
Said - "Sadly this star I mistrust -  
Her pallor I strangely mistrust: -  
Oh, hasten! - oh, let us not linger!  
Oh, fly! - let us fly! - for we must."  
In terror she spoke, letting sink her  
Wings until they trailed in the dust -  
In agony sobbed, letting sink her  
Plumes till they trailed in the dust -  
Till they sorrowfully trailed in the dust.

I replied - "This is nothing but dreaming:  
Let us on by this tremulous light!  
Let us bathe in this crystalline light!  
Its Sybilic splendor is beaming  
With Hope and in Beauty to-night! -  
See! - it flickers up the sky through the night!  
Ah, we safely may trust to its gleaming,  
And be sure it will lead us aright -  
We safely may trust to a gleaming,  
That cannot but guide us aright,  
Since it flickers up to Heaven through the night."

Thus I pacified Psyche and kissed her,  
And tempted her out of her gloom -  
And conquered her scruples and gloom;

And we passed to the end of the vista,  
But were stopped by the door of a tomb -  
By the door of a legended tomb;  
And I said - &quot;What is written, sweet sister,  
On the door of this legended tomb?&quot;  
She replied - &quot;Ulalume - Ulalume -  
'Tis the vault of thy lost Ulalume!&quot;

Then my heart it grew ashen and sober  
As the leaves that were crisped and sere -  
As the leaves that were withering and sere,  
And I cried - &quot;It was surely October  
On this very night of last year  
That I journeyed - I journeyed down here -  
That I brought a dread burden down here!  
On this night of all nights in the year,  
Ah, what demon has tempted me here?  
Well I know, now, this dim lake of Auber -  
This misty mid region of Weir -  
Well I know, now, this dank tarn of Auber, -  
This ghoul-haunted woodland of Weir.&quot;

Edgar Allan Poe