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## Dark Tales 5: Edgar Allan Poe's The Masque Of The Red Death CE - Torrent \V\FREE\

our "proof" that poe was capable of aesthetics and aesthetics alone, that as we saw in poe's metamorphoses he was capable of applying his aesthetics to his poetry in a manner different from that of the impressionists, is that the anatomy of poe's earlier poems reveal many instances of a more unified and complete form of expression. that the reader is fascinated by all poe's poetry, including the hectic and morbid stories, can be explained by the cultural development in america during his lifetime. the elevation of consumerism, the acceptance of unabridged and "value free" education in the early years, had a direct effect on the popular imagination. this is vividly evidenced in the first issue of the philadelphia dispatch (1832) in which poe mentions shakespeare, paradise lost, don quixote, and some of the french romantics. but most of the times, he speaks of cooper, irving, washington irving, and nathaniel hawthorne. "i knew washington irving in the united states," poe writes in a letter to his friend, peacock, "and i thought he had more talent." poe was obviously fascinated with hawthorne and this explains why, despite his literary tastes, poe became the first american to make himself recognized as a serious figure in european literature. the gothic world, as poe's first mature novel, al aaraaf, details, was a setting for his dramatic monologues in tamerlane and the fall of the house of usher. stylistically, the two novels are often indistinguishable from one another. but the attack of spirits in al aaraaf is subtle and poetic, and its inconclusiveness suggests the vacillation which characterized poe's treatment of the supernatural in his tales. in al aaraaf, poe used the romance of a female character, sappho, as a medium for her speech. the opening lines of the book, taken from sappho, "better to die with a man than to live with a woman, / better to die a mortal death in a fallen city, / than to live for ever and a day with a degraded people," and the title of the first chapter, "a prelude," gesture, respectively, towards the deep feminine and the high eternal. the work moves the speaker, sappho, back and forth between her own voice and her more objective self, which moves only inward in self-searching but hears the voice of the other. in the process of this journey, the speaker will discover, or will be discovered by, the phantasms of her past self. in al aaraaf poe played variations on the ascription of the female lover as speaker, since sappho is both a companion and a self-discovering vehicle for sappho. but in tamerlane the speaker is male, and the most ancient world in which he moves is the ancient world of europe, whose majestic monuments are european, not asian. the romantic nostalgia he experiences for his lost youth is coupled with a sense of the transience of the splendors of that world. this progress from romantic to realist aesthetics is perhaps best seen in poe's treatment of the supernatural in al aaraaf.

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the raven, as we have seen, is one of poe's most perfect poems. its themes are drawn from the standard poem of the english romantic school, the 'gothic' or 'nightmare' poem. in most such poems, the speaker mourns for the dead, but he or she is always haunted by thoughts of personal death. the poem which best fits this theme is byron's 'darkness' in don juan. it has been suggested that poe may have had in mind byron's poem as he wrote the raven. the similarities between the two poems have been noticed by critics, but without great conviction. poe's speaker does not speak of a death which he or she has already suffered; rather, the tragedy which he or she sees is the imminent death of others. in the notes to the poem, poe describes the sombre mood of the poem as a warning. he adds, however, that he wrote the poem as a poem, not as a warning, and that it contains no advice or morality. the raven, then, is a confession of a kind, and an unselfconscious self-portrait. in the notes, poe discusses the raven as a poem, not as a parable. in terms of language, the speaker of the poem, although he has no physical body, is filled with a tender sensibility and anguish. he uses little poetic diction, but is a natural and colloquial speaker. in fact, the raven is a poem in which the language sounds natural because of its simplicity, and there is no evidence that it was written with any special artistic purpose in mind. the raven was written to be read and understood as a poem. it may be that poe hoped that readers would interpret the raven as a parable, but he was more interested in how they would interpret the poem itself. 5ec8ef588b

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