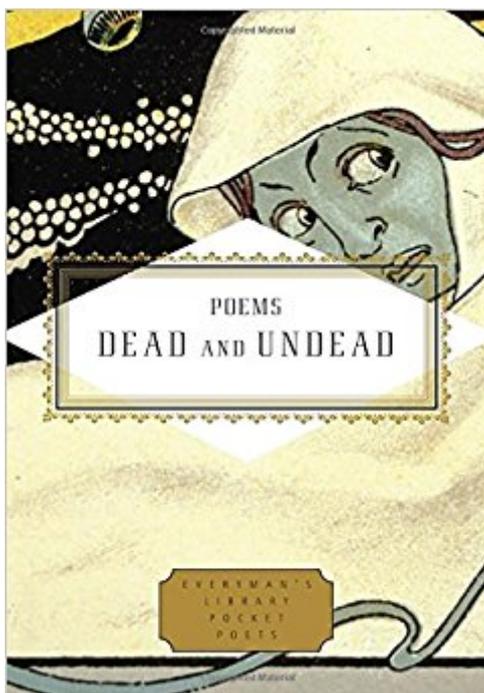


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# Poems Dead And Undead (Everyman's Library Pocket Poets)



## Synopsis

In time for Halloween: a one-of-a-kind hardcover collection of poems from ancient times to the present about ghosts, zombies, and vampires. EVERYMAN'S LIBRARY POCKET POETS. This selection of poems from across the ages brings to life a staggering array of zombies, ghosts, vampires, and devils. Our culture's current obsession with zombies and vampires is only the latest form of a fascination with crossing the boundary between the living and the dead that has haunted humans since we first began writing. The poetic evidence gathered here ranges from ancient Egyptian inscriptions and the Mesopotamian epic Gilgamesh to the Greek bard Homer, and from Shakespeare and Milton and Keats to Emily Dickinson and Edgar Allan Poe. Here too are terrifying apparitions from a host of more recent poets, from T. S. Eliot and Sylvia Plath to Rita Dove and Billy Collins, from Allen Ginsberg and H. P. Lovecraft to Mick Jagger and Shel Silverstein. The result is a delightfully entertaining volume of spine-tingling poems for fans of horror and poetry both.

## Book Information

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## Customer Reviews

I've been a fan of poetry ever since I was a child reading the works of Dr. Seuss. While I'm no expert on the subject, I've done quite a bit of reading and studying of poetry (I've written a few as well) in both school and at home. While in college I grew to love the works of Alexander Pope and Robert Frost. While Pope is not represented in this collection, Frost most certainly is, as well as a number of other poets and writers that I've grown to love over the years including the brilliant William Shakespeare, Shel Silverstein, Robert Louis Stevenson, John Donne, and Emily

Dickinson. This collection is broken into three sections: The Corporeal Undead, The Incorporeal Undead, and Devils, Gods, Angels, Death. Basically, if zombies, vampires, ghosts, demons, or angels are your thing, you'll enjoy at least some of the works in this collection. I say that you'll enjoy some of the works because just like going to garage sales and antique shops, one man's trash is another man's treasure. I've thumbed through the entire book and read some of the most wonderful prose you could find only to be slammed to the ground by words that just bored me out of my brain. Now, I'm not saying that any of the works in this book do not belong within its haunted pages. All I'm saying is that some of these poems just aren't for me. I'm particularly turned off by some of the later works that are included in this collection because I just don't like them. So, why four stars? Because the good far outweighs the bad in my opinion, and I'm sure there are plenty of folks out there who will enjoy what I disliked and hate what I loved. In short, if you enjoy the work of people such as David Orr, Conrad Aiken, or T.S. Eliot, there's something in this book for you.

Long before Lovecraft developed a secular cult by describing a world where nature's gear-wheels fell off, or Stephen King got rich translating Jungian fears into supernatural terrors, humans looked into the darkness and knew fear. That which we cannot predict or control has always terrified us, and somehow, that terror has always been... well... fun. So versifiers, from ancient bards to modern professor-poets, have long buttered their bread telling spooky stories with the lights off. With the highly commercialized veneer surrounding horror literature today, themes of terror and unlife seem far removed from schoolbook poetry. But death, the ultimate unpredictable force, has always lingered in poetry, often as an active force--even more so before humans discovered penicillin. Compilers Barnstone and Mitchell-Foust find examples of blood-chilling dread throughout poetic history, including Egyptian funerary texts, the Epic of Gilgamesh, and this bleak prize-winner from Fitzgerald's translation of Homer's "Odyssey": Thus to assuage the nations of the dead I pledged these rites, then slashed the lamb and ewe, letting their black blood stream into the well pit. Now the souls gathered, stirring out of Erebus, brides and young men, and men grown old in pain, and tender girls whose hearts were new to grief; many were there, too, torn by brazen lanceheads, battle-slain, bearing still their bloody gear. From every side they came and sought the pit with rustling cries; and I grew sick with fear. Horror in these poems generally arises when death's sudden implacability collides with human illusions of control.

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