Through the pale door
A hideous throng rush out for ever
And laugh—but smile no more”.

Apparently, these transformations signify the difference between two states of mind or psychological changes. But the changes have made also the ‘travellers’ look like ‘a deified entity.’ It is not only a different state of mind but also a different state of ‘being’—what he once was and what he now is. In short, the poem is both about states of mind and states of being. “The Haunted Palace” makes a symbolic presentation of abstract ideas that have both philosophical and psychological significances. To ignore the philosophical plane is to misread the poem. It goes to the credit of the master craftsman that he has successfully woven so many ‘undercurrents’ (or layers) of meanings into a single artistic ‘whole.’

Poe’s “Sonnet——Silence,” an experiment in a 15 line form with a nine-line octave and also an irregular rhyme-scheme, in an abstract speculation on the dual nature of existence. The philosophical ideas contained in this sonnet recur in Poe’s next Poem “The Conqueror Worm” and find there a better poetic expression. Silence stands for the twin nature of existence as it, itself is dual; here it is represented through ‘sea and shore’ or ‘water and land,’ and ‘body and soul.’ The ‘twin
entity’ of silence is revealed through the ‘silence’ that we know and that ultimate ‘silence’ of the ethereal ‘music of spheres.’ The poem is least characteristic of Poe as there is in it more philosophy and less art. As a work of art it may not be of much significance but the ideas expressed are valuable in relation to the poet’s philosophy. The ultimate silence is a total nothingness beyond reality and God and therefore, beyond our knowing.

“The Conqueror Worm” makes a dramatic presentation of human life on earth. In this drama of life—the tragedy is called ‘Man’—the hero is death, personified by the worm, and not man. This is the irony about human life and his unchangeable situation on earth. This Tragic inability to change the human condition is implied in the very setting and timing of the ‘play of hopes and fears.’ The time is the Biblical ‘latter years’—before the Apocalypse. Since then nothing has changed and man has never been the protagonist of the dreams of his life.

“The Conqueror Worm” is one of Poe’s most successful poems. It has been presented through a series of minor images all contributing to a single intended effect wherein it emerges as a symbol. The consistency of the images is easily evident; the angels watch a drama against the fitful orchestra of the spheres and the image is completed as the worm crawls and devours ‘human gore’ at the end of the poem. The rhythm and
the rhyme assist so perfectly that the effect is communicated as intended and the illusion is completed. The tone of the poem is so overpoweringly melancholic that it sounds like a cry of deep-seated constitutional depression of the spirit. The use of the gothic details also helps Poe make a symbolic presentation of the anguished human condition. As we have already seen the theme is man's existential problem, which has been artistically expressed through the gothic atmosphere created, which evokes an atmosphere of dread, anguish, anxiety, and horror. They also suggest an inescapable situation of mutability and bodily corruption. It is to be added here that the philosophy of the poem, though pronounced, is not allowed to dominate it: it is subordinated to the poems artistic frame.

In "Dream-Land," Poe once more creates a state of mind that parallels his own creative state: a state between 'wakefulness and sleep.' Through this dreamscape of the state of creativity, he is also approximating the original state of creation, To Poe, God the Artist and the creative poet compose their works exactly under the same state of mind. In 'Dream-Land,' The poet is recreating that state of mind and his reference to an unimaginable past is the reference to God's state of original creation.

Under the guise of a traveller, the speaker
narrates his journey into a realm of unsubstantial pageantry, by an obscure and lonely route of bottomless vales, Titan woods, surging seas and lakes with their lone waters, and dismal tarns and pools, the traveller meets 'sheeted Memories of the Past.' At the very outset, Poe is reading the creation back into "its original chaos or unity" through the images of a limitless lake. The use of a lake as a symbol for the creative state of mind is characteristic of Poe's works. Here, the limitless lake symbolizes the original state of creation where chaos precedes unity. The condition Poe is referring to is the primordial condition before God had formed space and time. The traveller had passed through this condition (has journeyed the land) and he has just returned to narrate his experience. His experience is important because it is the journey into the very mystery of the universe. The traveller speaks about the land in which the 4 elements of earth, water, fire and air are fused together. Paradoxically although the atmosphere seems to be one of terror, it is soothing region in fact. The 'pilgrim shadow' signifies that the place is beyond death. The traveller may not dare open his eyes but he must use a half-closed eye for a better view. By bringing in a contrast between 'the weak human eye unclosed' and the soul beholding through 'darkened glasses,' Poe seems to suggest that the ultimate ideal can be apprehended only imaginatively, and that intellect cannot know things perfectly. It is further suggested that only imagination has a
positive function in one's creative state of mind.

In spite of its plausible theme and artistic execution, "Dream land" is also one of Poe's most misunderstood poems. Many critics consider it to be a mere description of dreamstuff dealing with the chaotic world of "disengaged creativity." But it must, not be ignored that the sense of separation, loss and discontinuity is often the basis for Poe's poetic impulse. C.M. Bowra has compared this poem with Coleridge's "Limbo" where also there is the same condition of chaos and disorder. In "Dream land," Poe's state of anarchy simply delinks the creative mind from the world of habits. Thus, the poem is a statement on the creative state of mind which parallels the original state of God's creation.

In "Eulalie—A Song," also Poe shows his antipathy to the real world. The speaker imagines happiness that comes in its purest form, only after death when one soul unites with the other. His world was of 'moan' but he now visualizes another world which will be homely and beautiful—bright and strong—with love of Eulalie. The imagery which attends Eulalie is nocturnal: stars and the moon and the purple vapour Eulalie stands for Poe's ideal Beauty and the suggestion of the bloom of ideal life, proves this point.
Before taking up Poe's major poems of his last years we may note here that his casual poems, written during this period like "A Valentine," "To M.L.S._--," "A Enigma," "To__

," and even "To My Mother" are not of much poetic significance. Only "To My Mother" makes poetic expression of the sincerest gratitude that Poe owed to Mrs. Maria Clemm, his mother-in-law.

The first major poem of Poe's last years, "Ulalume--A Ballad," is unanimously accepted to-day as one of his best poems. E. W. Carlson has called it one of Poe's two or three finest. The poem reveals Poes growing maturity of artistry, and his deft handling of a theme having great psychological importance. It is rather puzzling to find that Poe's best poems are usually the most misunderstood and therefore, the most maligned. Till the recent past, critics like Huxley, Yvor Winters, and others took this very poem as an example to prove their charges of vulgarity deliberate obscurantism,' and cheap mystification' against Poe's poetry. Their misreading of this poem, as already pointed out by recent critics, are primarily due to their overlooking of the psychological theme and the symbolic impressionist nature of the poem. Beside the allegedly gross defects like heavy rhyme, cloying sounds, and general effect of theatricality are highly exaggerated, they are, primarily, only defects of qualities necessary for Poe's special hypnotic purpose.
“Ulalume” describes the longing of a weary widower for a second wife and also his fear that he may get pure love in the second marriage. The poem is an elaborate meditation on the contrast between pure love (Dian) and lust (Astarte). It takes the form of a debate between the poet and his inner self, and the poem makes an interesting comparison with Poes’ story ‘William Wilson’ which is also on the theme of the divided self. The proper names used in the first stanza are meant for creating an atmosphere of mystery and vagueness. The words like ‘Auber’ and ‘Weir,’ primarily chosen for their sound-value, may also refer to persons like R. L. Weir and J. F. Auber whose works imply something wild, misty, and weird. Poe is slowly disengaging the reader by taking him to this weird region, from the known familiar world and the known state of mind, Poe brings the distance of time along with this distance of place to complete his process of disengagement. The narrator is in a state of extreme excitement. Without intending to philosophise, Poe renders here a philosophical account of the speakers journey to self recognition. He is made to seek for his self “a unity of mind, body and conscience.” This theme also conforms to the recurring motif in Poe that Unity, or the ideal, or the secret of existence is intertwined with death. Thus the speakers journey to self recognition brings him to the knowledge of death.
Poe’s use of tone built on made-up sound, words and repetitions is entirely functional and not the gaudy rhetorical embellishment as Huxley found it to be. The experience described here is of the subconscious state and coherence is psychological rather than logical. An objective reading of the poem reveals Poe’s experimentation in bringing the combined effect of symbolism and sound impressionism. By combining archetypal images of dark forest, ‘dim lake,’ and ‘misty mid region’ with the sounds suggesting something wild and weird, Poe has successfully put this method into practice.

“To Helen” is addressed to Mrs. Sarah Helen Whitman, a widowed poetess of Providence. Poe wrote to her regarding the poem “The poem which I sent you contained all the events of a dream which occurred to me soon after I knew you.”

The poem presents a vision and it depends heavily upon design of the earlier poems. Helen is presented as a rare woman of considerable beauty and charm. The spiritual aspect of her beauty fills the poet’s soul with hope, which is obviously in the other world and in another form. In comparison with the earlier poem on the same subject (Helen, thy beauty is to me) this poem is manifestly poorer.
The next poem, "Eldorado" was written at a time when the Californian gold rush was very much in the news. 'Eldorado' means the far off land of gold, sometimes with overtones of philosophical bliss, the latter being, the sentiment Poe catches in the poem — the basic theme of the poem centers round the idea that the dreams of the soul are not realizable in this life. The search for Eldorado, thus, is a search for the fulfillment of the dreams of the soul.

This short lyric with its lilting beats gradually develops into something more profound. Its ballad-like simplicity is deceptive as the poem suggests thoughts of high seriousness. In its continual emphasis on seeking something beyond and unreachable, the poem is most characteristic of Poe.

In this short and simple poem Poe gives poetic expression to a series of ideas that haunted his life and art: the alteration between hope and despair (in sunshine and in shadow) which yielded the deepest extremes of happiness and sorrow and yet produced his finest work, the preoccupation with the idea of a double, a shadow which would follow him throughout his life, and that life itself was insubstantial dream. All these recurring ideas have been fused together in Eldorado making it a work of abundant energy and fascination.

"For Annie" is addressed to Mrs. N. L. H.
Richmond. The nature of Poe's love as revealed in this poem is Platonic, to him love ultimately is a mystical experience. This poem has characteristic aura of Poe's spiritual emotionalism.

"Annabel Lee", the simplest and the sweetest of Poe's ballads, is a well written tribute to his wife, Virginia Clemm. It reflects, however, indirectly, his feelings for his wife. The individual events have been artistically transformed into Poe's views of an ideal reality. It is one of his most deeply felt compositions, and conceals an emotional intensity rare in the body of his work. The poem deals with themes of childhood love and the spiritual union in death. By setting the poem in some legendary past and in an unfamiliar world, Poe is taking the reader to a distance both in time and place, in order that imagination may have free play. The first four stanzas describe the spirituality of childhood love while, the last two celebrate the spiritual union in death.

The genuine feelings of love are so earnestly depicted here that a relationship is artistically established between the death of Poe's wife and the world of his dreams and desires. From a purely rhythmical standpoint this poem is perhaps the most perfect of Poe's poems. Critics are unanimous in their praise of its symmetry and charm. The principles of effect, mood, tone, music and length reach their culmination
here. For example, by means of repetition each stanza is coiled back on and is absorbed in the one immediately preceding it. Poe's artistry is seen at its best in Annabel Lee. As a characteristic poem of Poe, "Annabel Lee" exactly makes a psychical excitement "appropriate to the mock-destruction of this world and the dim glimpsing of another" through its theme of love and death.

With this poem also ends the series of poems written in ballad form. Poe has proved that this form may also be used for serious writing as it has all the "essentials' of verse. By varying and extending the qualities of the simple form, Poe has also enlarged the functions and possibilities of melody in verse.

Poe's doctrine of rhythm and rhyme finds its best expression in his last poem, "The Bells." To enlarge the scope of Poetry, Poe makes a successful appropriation, of course with finest artistic discernment, of the vitalizing power of rhyme and rhythm. It exemplifies Poe's use of onomatopoeia, the ringing sound of the bells effects the ear as well as the mind. It is a unique creation and cannot be compared with any other of Poe's poems. It is "a tour de force." Buranelli has thus observed about the poem; "World Literature can scarcely show a more triumphant handling of onomatopoeia—— suggestiveness and meaning conveyed through the medium of sound."
The secret of the success and charm of the poem lies in the humanizing aspects of the tones of the bells. It is not personification, but speaking in person to our souls. In each of the four sections of the poem, the sound of the bells assumes a different character. The bells toll out the four stages of man: The human cycle of birth, marriage, struggle and death. The four sections of the poem have four types of bells representing four stages of human life. The silver bells mark out youth and merriment, the golden bells happiness and harmony in love and marriage, the brazen bells maturity and awareness of the polarities in life, and the iron bells old age and death. Through the sound of different bells, Poe is effecting varied sensations of human experience. In a sense, Poe's object here is to synthesize "the ambivalences of experience by underscoring heavily on the multi faced complexity of a single object."

With the progress of the poem, the reader sees qualities like happiness, fear, solemnity, and melancholy finding their music in the way the image of their bells is developed. It is the climax of Poe's art on its technical side. The reverberating melody of the poem slowly becomes infused with a developing maturity of thought and feeling as it moves from the jolly sleigh bells and happy wedding bells through the loud alarm bells to the incessant tolling of funeral bells. With the crescendo of sound
almost audible on the printed page. The shifting sonorities passing through the four sections of the poem give it its remarkable dramatic auditory effect. To Poe, words have meanings, but these are much less emphatic than the echoes which they bring through their sound. And in The Bells Poe puts this axiom to practice. Even in terms of his theory this poem is the ultimate that an artist can manage through the sound of words.

Critics also see a definite purpose behind Poe's structuring of this poem into four sections and his method of making each section progressively longer than the preceding section. According to David Ketterer, four sections of The Bells correspond to the four cycles of Poe's poetry. He says, "The four cycles of poetry find their parallels in the four stanzas and stages of The Bells the wintry childhood corresponding to the Tamerlane group, the happy marriage to the Al Aaraaf group, the troubled alarming of adult life to The Raven group, and the happy melody of death to the Ulalume group."

Poe thought of his poetry as an organic whole. His four volumes of poems are assimilative in nature: the Tamerlane group gets assimilated into the Al Aaraaf group these two merge into Raven group and finally all these three merge into the Ulalume group of poems. Poe's stanza pattern in The Bells is also assimilative. It is very likely that Poe, in his last poem, thought of
giving poetic expression to the concept of his own poetry as an organic whole. In this sense reading meanings into The Bells is to read the course of development of Poe the artist.

Summing up, the strength of Poe's later poetry, as already seen, lies in his ability to convey deep emotion in language of utmost ease and fluency. Since his poetic theory requires poetry to approximate music for vagueness and spirituality, the reason for regular rhythm as well as heavy assonance, alliterations, and repetitions in the later poems is easily explained. By repeating words and phrases without continually modifying their meaning, Poe is deliberately shifting the reader's attention from sense to sound. In the same way, his theory of unity of effect accounts for his careful and constant revision of poems and for his obsession with the technical perfection. His later poems are better finished than the earlier ones because they have undergone the close scrutiny of a mature artist who has been honest to his own poetic principles. By any orthodox critical standard Poe's poems are good and well made as they are based on his grand conception of poetry: Poetry as a harmonious sphere transmitting spiritual effect. But his poetry, indeed, is fully understood and appreciated only when measured against his own criteria.

Poe's view of the universe corresponds to his
view of a poem. In other words, Poe’s cosmic myth justifies his kind of poetry. His views on his cosmic design that parallels his aesthetic views find fuller expression in his prose poems and other poetical works.

Poe’s poetical works include an unfinished verse drama and six prose poems. These works express his poetic principles in the proper perspective and illustrate how his writings are part of a single and all-inclusive vision. Poe, in fact, seems never to have been happy about his play, as it did not meet with the high artistic standard he set for himself. His abandonment of the play was out of his honesty and not for his incapacity, as some critics opine, for writing a drama. The reason is that Poe could not mix up drama and poetry and Politan is a dramatic poem in blank verse. According to him it is an anomaly because any drama written in verse is neither pure drama nor pure poetry, in his estimation, the object of poetry is beauty it concerns itself with only supernal reality and drama with everyday reality. At one point he declares “Beauty can be better treated in a poem. Not so with terror, or passion, or horror, or a multitude of such other points.” In accordance with his theory of drama, Poe has based the plot of Politan on an actual incident, because he believed that a dramatic product must be valued according to its degree of naturalism and verisimilitude. This work is based on the well-known ‘Kentucky Tragedy’ though the scene
has been reset against the backdrop of sixteenth century Rome. Politan, like Tamerlane and other poetic personalities of Poe, is thoroughly conceived and developed as a romantic personality. The themes and techniques employed here are also the same as those used in his poems. The entire play echoes Poe’s poetic sentiments though he has chosen to superimpose some dramatic complications. This is the contradiction that Poe could not reconcile to, and for this he abandoned the play halfway.

The other prose poems of Poe are semi-philosophical in nature and in each the style verges on poetry. These metaphysical pieces also illuminate Poe’s poetic theory. For him a poem is perfectly realized when its meter, language, and subject come in perfect harmony of the parts to the whole, or it maintains ‘harmony,’ ‘symmetry’ and ‘consistency.’ Poe’s philosophical ideas on the nature of the universe and the nature of man, as revealed in these works, correspond to his aesthetic principles.

“Shadow—A Parable” (1835) is Poe’s first attempt at writing a prose poem, and is often admired for its evocative power and its oracular tone effectively conveys a serious intent. It is Poe’s humble beginning of his philosophical ideas which find clearer and more coherent expression in his last philosophical piece “Eureka.”
“Silence—A Fable” (1838) originally titled “Siöpe,” is a companion piece of the “Shadow- A Parable.” As in his poems, here also Poe is ambivalent regarding his views on death variously: as a benign friend, welcome privacy for the soul, an emotional release, a spiritual union with the realm of absolute truth, static beauty, and an unpleasant end.

“The Conversation of Eiros and Charmion” (1839) is Poe’s first statement on the catastrophic destruction of the earth. It is a dialogue between two spirits in heaven after the earth’s annihilation, this dialogue may plausibly be read as account of an existentialist or psychological apocalypse.

“The Colloquy of Monos and Una” (1841), a sequel to the “Conversation between Eiros and Charmion,” describes the destruction of earth by fire and the cause of this destruction is attributed to man’s misappropriation of his ‘reason’ and his perverse way of snapping the relationship with nature. The philosophical overtones of the piece have led Allen Tate to term the ‘dialogue’ as “a theological fantasy of the destruction of the earth.”

“The Power of Words” (1845) is also a dialogue between two angels and the time is also the post cataclysmic end of the world. Here Poe is again undertaking, as observed by Allan
Tate, a deliberation on the function of angelic imagination. Tate says: "In "The Power of Words the angelic imagination is pushed beyond the limits of angelic intelligence to the point at which man considers the possibility of creative power through verbal music." Poe through his apocalyptic presentation, is evoking the poetic-reality of the truth of the Void.

"Eureka" (1848) is couched in a form that-synthesizes poetry and philosophy. Poe is here also making his final attempt at articulating a rationale of poetry. Eureka offers a semi-rationalistic vision of the final disappearance of the material world into the first or the Original Spiritual Unity or God. In Eureka Poe felt he had summarised his philosophy of life and art in a composition of total consistency and beauty, and that beyond this he had nothing further of substance to add. Poe sees in the nature of the universe a cyclic process of diffusion from unity back to unity again.

The most significant aspect of Eureka is that ideas concerning art, science, and philosophy have been successfully brought within the purview of a single poetic vision. Here, scientific cosmology has been equated with aesthetic principles, and philosophical ideas are primarily developed to support an aesthetic theory. It is clear that Poe claims access to intuitive knowledge in Eureka only. In a sense, his conception of
intuition not only combines philosophic and aesthetic modes of perception but also bridges the inevitable divorce between reason and imagination that Poe proposed in his theory of poetry. His philosophical bent of mind was basically directed towards an understanding of certain principles of art.
CHAPTER IV

INFLUENCE OF OTHER POETS ON POE

Poe proposed a theory of the universe, which would reconcile the conflicting epistemologies that appear by imitation or by direct reference in his works. This effort at a synthesis was his 'Eureka' which he presented in lectures during the last year of his life, but published only after his death. W. K. Wimsatt's remark that 'Poe's ideas are Kantian and Coleridgean aesthetic...',' is no more adequate than John Paul Pritchard's assertion that Poe's 'final definition of art............. is substantially Aristotle's doctrine of mimesis or artistic imitation'.

A young man of feeling like the late John Keats he announced not to engage himself with metaphysical subtleties in the manner of a philosopher. His 'Letter to B.' shows that he had a well defined concept of the purpose of poetry and nature of poetry. He arrived at his idea of priority of aesthetic value very early in his career. His general attitude was

common among romantic poets, but as he began to justify it, his difference from most of his contemporaries emerged; for his emphasis on expressive form was relatively uncommon in America, though it was familiar enough in Europe—M. H. Abrams in his ‘The Mirror and the Lamp’ has described the development of the concept of the lyric as a poetic form in British criticism, but has then gone on to show that this expressive theory, which exalted music as the pure expression of feeling reached an extreme among the German Fresh Romantiker. There is possibility that Poe had learned something concrete about German aesthetics from his reading of British journals. It is believed that Poe’s interest in German literature might have been aroused by George Blaetterman, professor of modern languages at the University of Virginia and a native of Germany.

The subject which has attracted the attention of scholars for many years has been the nature and extent of Poe’s borrowings from other critics. Coleridge has been considered a major influence. Poe appropriated almost exactly Coleridge’s distinction between poetry and science in his ‘Letter to Mr. B.,’ though he claimed to dispute the authority of both Wordsworth and Coleridge, yet he expresses his admiration for Coleridge’s ‘towering intellect’ and “gigantic power.” The grounds of his disagreement with Wordsworth were
made very clear, but the only charge he brought against Coleridge was that the critic "goes wrong by reason of his very profundity...." This reminds us of Rousseau's indictment of reason and Poe's affinity with Keats. Keats had written letters to Richard Woodhouse condemning Wordsworth and Coleridge for philosophizing instead of being content with feeling.

Before the review of Drake and Halleck, Poe had made little attempt to use a psychological approach in his criticism, although he had the example of Coleridge and more, remotely Kames, Blair and Alison before him. Nor had he attempted to express a metaphysical basis for his theories even though Coleridge his chief guide had applied both philosophical and religious principles to poetry. In this review however Poe did both, possibly because he wished to be a critic rather than a book reviewer. Poe began by attempting, as Coleridge had in Chapter XIV of the Biographia Literaria, to formulate a definition of poetry, taking poetry as Coleridge had, in its larger sense as embracing all genres of art. Then, still following Coleridge's method, Poe undertook to define poetry in psychological terms; but unlike Coleridge, who focussed on the creative mind of the poet, his power of reconciling opposites, Poe focused upon poetic feeling, which he claimed could be described distinctly enough "for all purposes of practical analysis."
The concluding paragraph of Poe's 'Letter to B.' begins with a close paraphrase of a statement in chapter XIV of Biographia Literaria: "A poem in my opinion is opposed to a work of science by having, for its immediate object, pleasure, not truth..." Then Poe omits the second half of Coleridge's sentence, which distinguishes the poem from other pleasure giving literary forms and substitutes it with a distinction of his own, which is crucial to our understanding of Poe. His substitution (terminology) provides clues to his assumptions about the way the mind works in perceiving beauty; he says "A poem........... is opposed........... to romance, by having for its object an indefinite instead of a definite pleasure, being a poem only so far as this object is attained; romance presenting perceptible images with definite, poetry with indefinite sensations, to which end music is essential, since the comprehension of sweet sound is our most indefinite conception. Music then combined with a pleasurable idea, is poetry; music without idea is simply music; the idea without music is prose from its very definitiveness."

Poe's preposition in this passage is simple, poetry being in metrical form, should not attempt to express clear and definite ideas but should be limited in its aim to some sort of vague pleasure. Romance is a highly imaginative prose narrative written in America by Hawthorne. Simms, and Poe
Coleridge referred to the romance and the novel, but Poe omitted the novel, probably because he thought that the romance differed from the poems only because it was in prose, whereas the novel was so different that it was not worth consideration. Poe used the term "sensation" in reference to what is felt from the perceptible images of both the romance and the poem. The term is not a synonym for feeling or emotion but it stands for the aesthetic response that justifies the usage. Both Poe and Coleridge had distinguished poetry from science on grounds of purpose. Poetry was different from prose fiction because it was fine art, metrical form like music, created indefinite feelings which modified the ideas derived from a perception of real objects or of a representation of real objects.

Poe never forgot the Kamesian dictum that emotions resembled their causes, poetry as a fine art raised the peculiar feeling of taste, which previous authority had established as different from ordinary sensation. Feelings are like their causes therefore the indefinite pleasure of taste must arise from indefinite sensations caused by metrical form, Poe thought he had caught Coleridge in an obvious error. Poetry was different from prose because it was directed exclusively at the taste, and thus Poe asserts that music is essential to the pleasurable effect of poetry. Coleridge has distinguished the pleasure of a poem from that of prose fiction not in kind but in
degree. The poem being an organized whole demanded close attention to its parts not merely as isolated elements but in their relatedness to each other in a total construct. Coleridge in chapter XVIII argues that metrical form was not essential to the pleasurable effect of poetry, but was only a conditional pleasure dependent upon thought and expression. Coleridge agreed with the traditional commonplace that meter stimulated feeling, but he was not prepared to admit that this intensified feeling necessarily blurred out perceptions. Instead, he wrote, “it tends to increase the vivacity and susceptibility both of the general feelings, and of the attention.” Coleridge believed that meter is the proper form of a poem, because metrical form is essentially poetic, but because poetry implies “an excited state of the feelings and faculties” and meter helps provide this excitement. Coleridge always urged, and Poe denied, that though the immediate object of a poem is pleasure, its ultimate object ought to be truth, “either moral or intellectual.”

It is obvious that Coleridge attributed value to poetry not because it was a fine art and aroused the peculiar pleasure of taste, but because, “beauty is a way of approaching the true and the good; it is a way of rendering truth realizable to the total mind..........” 3 The difference between Poe and Coleridge is fundamental, Edgar Poe in the
"Letter to Mr. B......." and in all his subsequent criticism argued that poetry as a fine art appealed only to the sense of beauty, that metrical form was essential to this appeal and that it had nothing to do with sensual gratification or passion directed toward an object. Poe later in his career said that poetry was the "handmaiden but of taste," establishing his return to the premises of the analysts of taste—— that there was a separate faculty for the recognition of beauty and that the operation of the reason in its pre Kantian definition as the power of analysis was foreign to, and even destructive to a certain extent of aesthetic feeling.

The end of art, as Poe conceived it was pleasure, and in poetry pleasure could only be communicated through beauty, which according to him became its essential and exclusive province. The need to justify poets and the existence of poetry was taken up by theorists of poetry enthusiastically in the English Romantic era. Surrendering up traditional definitions of poetry as a mirror of truth, or as an art for achieving effects on an audience, concurred in referring poetry to the motives, emotions and imagination of the individual poet.

The traditional scheme underlying many 18th

3. Walter Jackson Bate: Prefaces to Criticism (Garden City 1959) p.161
century discussions of the relation of poetry to other discourse may be summarized as, poetry is truth which is ornamented by fiction and figures in order to delight and move the reader; the representation of truth and nothing but truth, is non-poetry; the use of deceptive or in-appropriate ornament is bad poetry. For Wordsworth and Wordsworthians on the other hand, poetry was the overflow or expression of feeling in an integral and naturally figurative language; the representation of act unmodified by feelings is non-poetry, the stimulated or conventional expression of feeling is bad poetry. If poetry is not "obviously the spontaneous outburst of the poet's inmost feeling 'then it is not poetry at all according to John Keble.' If poetry is the overflow of the poet's feeling or is expression for its own sake above all, if poetry is soliloquy or as Shelley said, is the product of a poet singing 'to cheer his own solitude with sweet sounds.......,' it would seem that communication becomes inadvertent, and the audience merely an eaves-dropper." When the utilitarians attacked poetry for being outmoded luxury trade or a functionless vestige of a primitive mentality, they rudely posed a charge to which the romantic apologists, by the nature of their premises were peculiarly vulnerable.

In dealing with the problem about the use of poetry, the theories of poetic value can be divided broadly into
two distinguishable classes. First poetry has intrinsic value. It is
to be estimated by the literary critic solely as poetry, as an end
in itself without reference to its possible effects on the thought,
feeling or conduct of its readers. Secondly poetry has intrinsic
as well as extrinsic value, as a means to moral and social effects
beyond itself. The two cannot be separated by the critic in
estimating its poetic worth.

The first preposition is the common element
in the diversified formulations of art for art's sake. Various
tendencies in German Criticism of the later 18th century
converged towards this point of view. The analogy between a
work of art and a natural organism opened the possibility that
its end might be considered as simply the existence of the
whole, as Goethe put it, 'a work of art must be developed out
of itself and regarded in itself.' The hetero-cosmic analogy
originally was developed to free a poem from conformity to the
laws of this world by envisioning it as its own end. As early as
1782 Karl Philipp Moritz writing 'On the Formative Imitation of
the Beautiful,' claimed that a work of art is a microcosm
parallel in its structure to that of nature, and like that 'a self
sufficient whole,' and beautiful is so far as 'it has no need to be
useful.' Utility is superfluous, accidental and can neither
increase nor diminish beauty; thus needs no end, no purpose,
existence in itself, but has its entire value, and the end of its
existence is itself. For the energy of the artist creates for itself its own world, in which nothing isolated has a place, but every thing is after its own fashion a self sufficient whole.  

In Kant's Critique of Aesthetic Judgement the propensity is to separate the faculties of knowing, willing and feeling and therefore to isolate from each other the realms of truth, goodness and beauty. Beauty is purposiveness perceived in an object 'apart from the representations of an end; and the observation of beauty is entirely 'contemplative,' 'disinterested,' indifferent to the reality of the object and free from any representation of its utility.  

In the course of the 19th century, French writers followed by the English, responded defiantly to the indifference or hostility of a utilitarian society by working their elements into the formula of l'art pour l'art. All the poets of the anti-utilitarian group announced that the value of a work of art is co-terminous with itself. The end of a poem is not to instruct, nor even to please. The end of a poem is simply to exist, or to be beautiful; and all art, as Wilde said, is quite useless.

The second proposition, which had been held

with few exceptions by critics from the ancient Greeks through the 18th century, denies that the judgment of poetic value ought to be severed from the consideration of poetic effects on the reader. In England it continued to be affirmed by poets and critics right through the romantic period. If the English浪漫ist "is a priest of art," as Hoxie N. Fairchild has remarked, "he remains a parish priest with a cure of souls." Keats in his worship of beauty and his almost priestly consecration to his art, as well as in the character of many of his poems came closest to the theory and practice of later proponents of art for the sake of art. He declared in his letters that the poet’s approach to good and evil ends only "in speculation; he admonished Shelley that if we regard purpose as the God of poetry then an artist must serve Mammon, and he derogated Wordsworth’s compositions on the ground that we hate poetry that has a palpable design upon us." But his other comments made it clear that Keats objected to the manner in which Shelley and Wordsworth sought their moral and social effects, rather than to the inclusion of these effects in the judgement of poetic greatness. For Keats the opposition between utility and beauty like that between beauty and truth seems to have


been one more aspect of the division against himself which was resolved only by his premature death. He is the first great poet to exhibit that peculiarly modern malady,........... a conscious and persistent conflict between the requirements of social responsibility and of aesthetic detachment.

If the early 19th century writers made the traditional claim that valid art has a use beyond beauty, it was with an important and characteristic difference. Earlier critics had defined poems as a delightful way of changing the readers mind, primarily as a way of expressing his own, the product effects human betterment, but only by expressing, hence evoking, those states of feeling and imagination which are the essential conditions of human happiness, moral, decision and conduct.

To Plato poetry had been bad because it aroused the emotions, and to Aristotle, poetry had been good because it purged the emotions. To the Wordsworthians, poetry, was great because it strengthens and refines emotions, and they believed that is was among the greatest of goods.

Shelley's defence of poetry was the most elaborately reasoned and most impressive of all romantic statements of the moral value of poetry, Shelly wanted to unite the functions of a poet and a reformer. While still very young
Shelley had insisted that poetical beauty ought to be subordinate to the inculcated moral and that poetry ought to be a pleasing vehicle for useful and momentous instructions. The preface to his longer poems, however show a mounting depreciation of teaching by moral preposition until, in the preface to Prometheus Unbound, he says flatly, 'Didactic poetry is my abhorrence,' however he also acknowledges that he has not given up his passion for reforming the world.

Poe began his poetic career on that far edge of romanticism wherein the chief danger is the assumption that reality is not simply the illusion of the single perceiving mind and this is quite evident from the ten poems in the Tamerlane volume of 1827. He began with a very private self as 'subject' and steadily, in subsequent revisions and editions, extracted the confessional air and employed those standard generalizations which might concern Poe or any other being. It becomes apparent from these poems that it is not the expression of conventional romantic anguish but that he is assuming God in a rather unusual way, his poems reveal the cry of the prophet or the despairing psalmist. He calls upon his God, he cries in pain; he shrieks with joy as though receiving an illumination; he proceeds through a set of religious experiences such as—— the lost self, the dark night of the soul, the dying the rebirth. He is already his own vision-maker and
law-giver. He becomes his own seer and writer of apocalypses as Shelley had done in the romantic period, he both renounced and made a religion. But what Shelley had done violently, Poe was already doing easily and passively: he assumes the religious guise of the wounded seer and prophet, for the world and its anguish are greater than he can bear, therefore, he ends by renouncing the world and seeking a belief in some other world and in some other deity even if he becomes his own God.

This mood of a poet who is his own God and prophet marks all poems of Poe, it becomes a salient feature of Poe’s creativity. He feels he is innocent and wronged an outcast. From outside he creates his own heaven and hell. Shelley’s influence is very clearly visible in his ‘Al-Aaraaf’ in which his myth making reaches great heights and finds fullest expression. Poe’s combination of mystical world-weariness, the visionary set apart from ordinary mortals owes to Shelley. The sense of unreality, the two opposite poles of human destiny i.e. fear and hope, the solitary superior spirit among the many, searching futilely for love and truth all mark the works of Poe.

Poe’s debt to Byron is widely discussed by Killis Campbell and he believes that Tamerlane and early poems express Poe’s early Byronic attitude of renouncing mere beauty
and undertaking the quest for truth, it also considers a theme always haunting the romantic mind—a study in potential failure, the operation of the law of diminishing poetic returns.

What is interesting about Byron’s attitude is its hyperconsciousness; he recognizes the perverseness in his heroes and wants his readers to recognize it as well. Byron also speaks about the motiveless behaviour which is later developed in Poe’s works. However there is a difference between Byron’s treatment of the self fascinated, alienated hero and the treatment one finds in Poe. Byron favors the third-person for narrative purposes and keeps the protagonists of his tales at a distance. He normally employs the first person only in dramatic characterization and in short lyrics etc first person becomes a traditional persona. The use of the third person enable the poet to frame his character, to generalize about his behavior and also to judge it. Byron situates his protagonists in such a way that we see them in interpersonal and social contexts, loving, fighting, dying, by illuminating them in his way from different sides, Byron revitalizes his hero, while at the same time keeping him, as if were on center stage. Poe by contrast stresses the consciousness of his hero. We do not see the speaker so much as we hear him; he is a presence and a voice but not in the
Byronic sense a figure. As a result, we lack the sort of perspective that Byron provides e.g. in Tamerlane we experience Tamerlane’s world with and as Tamerlane experiences it, and feel the victimization he feels —— the result is a work that, if it looks back to Byron in certain ways, looks forward as well to the dramatic monologues of Robert Browning, but the difference between the two monologists is that Browning seems capable of slipping into an infinite variety of masks while Poe tries on very few.

The nearest relative of Poe’s Tamerlane is Byron’s Manfred. Both men are at home in the wilderness, especially in the mountainous. Tamerlane grows up in mountains heights and it is to the mountains that Manfred repairs when, near the end of Act I, he has sunk into hopelessness. But the experience the two men undergo are not at all identical. Manfred wants to kill himself but Tamerlane has no such impulse. Manfred yearns to forget but Tamerlane yearns to remember. In Manfred Byron presents two characters, a vocational hunter and an existential one, a man in quest of game and a man in quest of meaning in life. Poe joins the first role to the second, fashioning a character who is both a hunter in a practical sense, like Byrons Chamois Hunter, and a man on the ontological heights. Poe at the same time modifies the second role, for Tamerlane does not ascend in
order to find oblivion ——— at this point in his life he has no notion there is anything he might want to escape. In Byron’s poem there is a real test of powers, on the one hand the powers of Manfred which enable him to command many spirits, and on the other, the demonic powers that array themselves against him in an attempt to quell his rebellious spirit. But, like Shelley’s Prometheus, he is simply too defiant to be beaten down, he is held by fate that makes him continue living but does not determine the nature of his being, which is his own proud creation. Tamerlane however is radically bound, nature is working through both body and mind that has furnished the direction. It is not merely the obligation to live that is forced upon Tamerlane, there is no alternative for him but to do as the higher power dictates, to be as it ordains he must be.

There is nothing very dramatic in Poe’s verses, however the confrontation of Manfred is a dramatic moment, we want to see how defiant this hero really is. But there is no real struggle in it, by having Tamerlane speak to a virtual auditor Poe gives his hero a certain vocal palpability, but he never develops a conflict between the transgressor’s point of view and that of the holy man, thus Tamerlane’s story is merely a confession, and does not show that Tamerlane ever had a chance to alter the pattern of his life. Tamerlane is the victim of
not his free will but of his servile will, it is the story of a victimizer who becomes a victim.

The poem "stanzas" is Poe's attempt to lift certain features of Tamerlane's plight to a higher and more universal plane as Byron had already done in his epigraph in "The Islands." Poe's "Alone" is again a statement of the troubled vision of the Tamerlane figure echoing the Byronic sentiments as expressed in Manfred already. Similarly "The Dream" and "To ——" later titled "Song" is a faint echo of Byronic weariness and longing, he recalls a continuous dream of childhood where he revelled with imaginary beings, "of mine own thought." The defiant Byronic figure becomes a weeper of the 1849 "A Dream Within A Dream," The illusion with illusion theme implicit in the early visionary poems of 1827-31 becomes insistent in the last poems, not only in the context of the romantic convention, but also of Poe's own poetry.

"The Lake" the final poem of the volume has been regarded as one of the two best of the short "Fugitive Verses." A significant piece it brings out the themes of the volume— both the upper current of visionary dreaming and the under current of the circumscribed powers of the poet —— to an appropriate resolution. The ill demon of the imagination triumphs over itself by creating out of its own
adversity a doubly visionary poem. It describes the Lake of the Dismal Swamp in Virginia, whose waters are poisonous, and is based on a local legend of the ghosts of two lovers who roam its shores. But it probably owes much to two poems by Thomas Moore: “A Ballad: The Lake of the Dismal Swmap and “I Wish I Was By That Dim Lake,” The speaker of Poe’s poem, the solitary visionary spirit responds more actively to the sinister element in Moore’s fashion.

The poems of the 1829 Al-Aaraaf volume darken the visionary experience even more. Al-Aaraaf is a star, where the spirits of poetic imaginings have a temporary existence in a region between hell and heaven. Thomas Moore’s Lalla Rookh (1817) — the “Preliminary Discourse” provides a further gloss on Poe’s poem which happens to be Poes favorite works with George Sale’s translation of the Koran (1734) “Al-Aaraaf” itself balances, with more overt tension than the Tamerlane poems, the benign with the apocalyptic — moving from the drowsy landscape of the spirits of flowers, nymphs, and music floating upon the air — to a vision of the God-ordained destruction of earth — to a vision of the final destruction as the star extinguishes.

Poe’s major themes involve loss, lost joy, lost love, lost purity and lost visionary experience of youth. The loss
motif is coupled with desire for unworldly dreaming as a refuge from pain, dull reality, or the dimming of the inner vision with scorn for one's own worldly pride and ambition, with an indefinite sense of some higher truth and purity residing beyond this world in the realm of the far stars. Poe's combination of mystical world-weariness in the figure of one of superior but dark vision in the early poems is blatantly Byronic and owes much to Shelley. The early poems are an apprenticeship imitation of pessimistic romantic poetry, a compendium of conventions drawn from the poetry of mutability in the 18th century from Wordsworth despite all Poe's ridicule of him, from Moore, from Shelley and from Byron and Keats.

In order to explore the intellectual and philosophical poetic temper of the 19th century in America, one should go to Poe, Whitman and Emily Dickenson who form the record of the American poetic sensibility in the 19th century as they are very similar though at first consideration they look quite different. Poe and Whitman were very similar in their search for a unitary theory of the universe of man and God Poe was never touched by the profound reaches of the Puritan mind in quest of its own private center, as was Emily Dickenson. Despite the influences of German transcendental thought and idealistic philosophy, Poe unlike Whitman, always remained half
rationalist and half organicist which amounts to a return to the Middle Ages, but he was also a citizen of his age keenly aware of the fracture which Cartesian logic and Lockean psychology had made in man's conception of himself and of his world. In its way Poe's problem was very much like that of Henry Adams or of Wallace Stevens: that of seeing unity in diversity, of conceiving the design behind the apparent chaos of associating matter and mind. Davidson affirms that "Poe was not strictly speaking a "philosopher" any more than Henry Adams and Wallace Stevens were to be. Yet he regarded his world and employed his art "philosophically"; that is, his poems, short stories, and certain critical pronouncements were projections of the mind and the imagination toward a metaphysical order and were attempts to phrase not the "why" but the "what" of man, his mind, and his world. The poem, the short story, the novel like Pym became the symbolic enactment of man's search for logic and meaning."^8

Davidson emphasizes that the Romantic mind wore itself out or even destroyed its own imaginative powers and contended themselves, with their private meditations, resulting from the 'Romantic agony'—— a frustration and terror a poet realizes when he knows that he has nothing more to

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say or when he realizes that his poetic rhetoric fails to express what his imagination envisions. Poe like every other romantic minded poet sees everything from within, and he even sees the universe as a kind of opaque mirror of itself resulting in the production of autobiographical narrative e.g. his Arthur Gordon Pym and The Raven. In some respects Poe might be called the formulator of the theme: the subject of his poetry and of a great deal of his stories, is the chronicle of the Consciousness of a hypersensitive youth. Poe’s development was limited to how far Poe could project or enlarge his own personality, or his imaginative selfhood. His sense of self was however, perilously close to an exclusive narcissism, he could continually invent imaginative protagonists of himself who would do what, imaginatively needed doing in the poem or short story, and all the while leave him safe and untouched.

One of the major themes in Poe’s whole creation is his longing for the mother, for a kind of female night-shape, who is never there and will never come. This mother image was; more importantly one of the psychic projections of Poe’s own inner world; the lost mother was a means of his acting out a number of themes which lay deep in his imaginative consciousness. This longing was coupled with a fear of the dark and of the night. The child Marcel in Proust’s Swann’s Way suffered excruciatingly in the dark, but he could
at least hear the voices below stairs, and for the rest of his life Poe heard, over and over again, the voices, of his imagination out of the dark and terrifying night of his childhood. In that strange blending of visions, which were to possess him for a lifetime, Poe saw a mother-image cast in the dark night of fear and death. Writes Davidson, "This night-shape was always young, a beautiful woman arrayed in the filmy dress of marriage or the funeral: the nightgown or wedding dress easily shifted into grave clothes, and the innocent white of the bride was the pallor of death on the cheek. The early lyric, 'I saw thee on thy bridal day,' was with very little change in metaphor, a version of Irene in "The Sleeper." In Poe the child became the man; and the mother who never came in the dark of the night grew into the demon lover, the poltergeist, who was to haunt him in all his poetry and in many of his short stories."9

Poe suffered a deep feeling of displacement when after being reared as a gentleman found himself suddenly cast away by the family when he returned to Richmond, it was indeed one of the harshest blow that life could inflict upon him—— it split Poe’s life in two. Yet like other outcasts, Poe enjoyed his special condition; he reveled in regions of sighs & solitude. "He developed early a capacity for introspection, and these private meditations, coupled with the power of self

expression, induced Poe to speculate on his own mind as outside of, or, as functioning apart from the world of men and reality. In that separation Poe sought, ultimately, the deepest meanings of his own existence—— yet this speculation was going on all the while that Poe was setting up a number of barriers or defences against final self-revelation. The feeling of isolation or the sense of personal loneliness can actually become means of insight into the nature of the self and the world. They can become not philosophies, but philosophic attitudes. Kierkgaard, whose mind was contemporary with and much like Poe’s, put on his mask of the “either/or” whereby he could play the trifler in public and hold his mind in suspense and ready for speculation in the deepest privacy. Poe was similarly the histrio, the shaper of masks for the self and a teller of lies in order to conceal the cracks in a histrio’s facade.\textsuperscript{10}

The impact of nineteenth century ‘Waldens and brother-hoods of men’ was quite perceptible in Poe, from the generation Poe learnt to express himself both in privacy of his own mind, and in the community of his fellowmen. He belonged to the age of Hawthorne and Melville the distinguished citizens who tried to solve a question central to the modern world: if man is a mind, he cannot live in a mindless or mechanistic world. Either he must be mechanistic man existing

\textsuperscript{10} Ibid.: p. 49.
in a mechanical universe, or he must see himself as a mind living in a world which also functions according to some intelligence. The solution Poe reached at, had a validity until the impact of evolutionary and Pragmatic thought. The solution though not permanent had wide reaching effects as had solutions of Emerson, Thoreau and Whitman. Poe considered to be almost a touchstone for romantic mind, sought the answer to the epistemological dilemma—— does man as mind live in a mindless universe? He realized that the quest had to be under gone alone, if it reached its goal in privacy, it might then turn outward towards the world. But as Carlyle’s Sartor Resartus, Mill’s Autobiography, New man’s Apologia and Arnold’s poetry conveys, the social message could come only after a private regeneration. The private self was first mirror for the world and then the world could be seen as it truly was — a universe of mind which somehow was like the private self as a mind. The romantic quest was an act of destruction or renunciation: the real world was abandoned or reduced to the conditions imposed by the self as mind; then only could reality or world assume its being and this needed a double activity of intellectual making and reshaping. However Edgar Allan Poe never came out of the first stage: the young mind’s private indulgence in solitude, and in terror and dream became the habit of a lifetime,— the visions of the dying or dead
girl-mother, then the youth's private longing for solitude, finally
the literary capital which could be made from the terror of
self-consciousness and the dark night of the seeking mind—
these became the major imaginative enterprises of a lifetime.

The split between the inner self and the outer
world, was never complete in Poe: the mind which employed
itself in the discursive journey of self-exploration was never
quite the total enterprise. There was another side of his mind
which, remained apart from the activity of the other. While one
side was engaged in an imaginative destruction of reality chiefly
in the poetry and in select group of tales, the other half of the
mind was attempting to make sense of reality and put to logic
back together, this side functioned in the tales of ratiocination,
in the criticism and in the philosophic prose poem 'Eureka.' The
mind was split between, on the one hand, its delight in and on
the other, its consciousness that the world was untouched all
the time. This fracture or dualism in Poe was psychological as
well as philosophical: it was part of the major stream of
intellectual and artistic life, from the seventeenth to the
nineteenth century and even into the twentieth century. It was
Cartesian dualism which left to future generations the problem
of a split world: the question of subject and its object, the artist
and his material, the "I" and the universe. However romantic
psychology and epistemology were, in great measure, an
attempt to bridge this gap and to resolve this split. Philosophically, the question pertained to the relationship between the mind and the world: One question is rationalism or mechanism, the other idealism or organicism. The answer which a writer or artist makes, instinctively or logically determines the kind of art he will produce. On the one hand he may be Alexander Pope; on the other, Coleridge, Poe or Wallace Stevens. Poe attempted a solution to the said dualism within unity. Subject and object, mind and matter, the artist and the world ought to exist in some functional and apprehensible design. Melville believed that has he permitted his own mind to shape the world in terms of his own private vision, the world of sensible reality is annihilated, thus to render only the individual attitude towards the world would mean a retreat into introspection and loss of communication with the world.

Poe began where Melville had left as he was more daring, if Melville rejected the substantial world because it was a mass of unyielding, unknowable stuff, Poe early abandoned any organic conception which his basic monism told him ought to exist. He had several methods of resolving the problem of a dualism within the One, he could abandon the world of substance and retire into the loneliness of the single perceiving self or he could make the sensible world unite with the perceiving mind or self, but Poe was too much of a
rationalist and permitted only an epistemological separation between the mind and reality; he sent his imagination on a series of journeys, which were means and acts of conquest, of the mind over the material world.

As a literary critic Poe found it necessary to assume that each event had its rationale, not only in terms of its existence but also in terms of his purpose, the final cause of an event determined its mode of being. Thus, in his criticism he was prone to examine an artistic event not only for its immediate cause but also for its place in the scheme of things. Poe thought that an artwork constructed by men, was thought by Poe to follow the order of nature in so far as it exhibited design, a rational plan to implement a preconceived end. But art was, not nature; it was artificial made by man, and had its final cause and its own mode of being, humans could imitate the divine artist by recognizing the purpose of art and by developing a design that too would carry out this purpose. He set out to justify art according to the mimetic concept of Aristotle. Poe believed the poetic feeling to be an innate human need. In this Poe’s orientation was towards romantic transcendentalism, particularly its Platonic elements. Poe was not guided solely by the aesthetic ideal of the Enlightenment if he would have been, he would have assumed that the end of art was to create a formal imitation of the order of the universe, and
unquestionably this ideal appears in Poe’s aesthetics; but in terms of value Poe thought that art must attempt to convey the soul’s vision of beauty, for man could not duplicate the Great Design; he could only attempt to reproduce the effect that an intuitive perception of perfect order would stimulate. This Platonistic concept is conspicuous in Shelley’s poetry resulting in Poe’s approval of Shelley.

Poe says in the thirteenth Marginalia, “Were I called upon to define, very briefly, the term ‘Art,’ I should call it ‘the reproduction of what the Senses perceive in Nature through the veil of the soul.’ The mere imitation, however accurate, of what is in Nature entitles no man to the sacred name of Artist.” The idea which Coleridge took from the Introductory Lectures of Aesthetics of Jean Paul Richter the German critic, and made it the basic foundation of his aesthetic doctrine, the distinction, that is, between fancy which combines and imagination which creates is often combated by Poe. Between the two, he says, there is no difference, not “even a difference of degree.” The Fancy as nearly creates as the imagination, novel conceptions are merely unusual combinations. The mind of man can imagine nothing which does not exist: if it could, it would create not only ideally, but also substantially as do the thoughts of God. But fancy and imagination cannot be considered to be one. The creating mind can, according to Poe himself,
manifest itself in a work of art with greater or lesser intensity and with a different disposition. Hence there exist imagination and fancy each of which gives to the work a distinctive coloration and rouses in the soul of the reader a different impression. From novel arrangements of old forms which present themselves to Imagination, it selects only such as are harmonious, thus resulting in beauty itself—the term 'beauty' used in the most extended sense, and as inclusive of the sublime. It is this thorough harmony of an imaginative work which so often causes it to be undervalued by the undiscriminating. We are compelled to think and ask why is it that these combinations have never been imagined before? When the combination is rare, the result then appertains to fancy, and though it is less beautiful than a purely harmonious effect it generally pleases the majority. But fancy which delights in novelty and unexpectedness and is wanting in proportion insisting in seductive errors changes to 'fantasy' or 'caprice'. The result is therefore abnormal, and to a healthy mind affords less of pleasure than of pain through its incoherence. When fantasy proceeds a step farther and seeks not only disproportionate but incongruous elements the effect is more pleasurable from its greater positiveness and makes us laugh changing it into humour.
Poe believed that the principle that impels the poet is the aspiration towards supernal beauty,— that supernal beauty which illuminates and kindles his soul, thus the effect that a work of art must produce is the pure elevation of soul itself, an excitement of the soul independent of that passion which is the intoxication of the heart, or of truth which is the satisfaction of the reason. Thus the true great work of art must not be passionate, as passion in its common meaning is vulgar and coarse revealing the weakness and imperfections of human nature. Poetry and passion are discordant—— the latter intoxicates the heart, the former exciting it, elevates the soul. According to Poe the objective necessity of dispassion in a work of art supports the mind, any strong mental emotion stimulates all the mental faculties such as grief arouses the imagination, thus the excited fancy triumphs, the grief is subdued, chastened and is no longer grief. In this mood we are poetic and the poem written at this point of time will be poetic in the exact ratio of its dispassion, thus according to Poe Elegiac poems should either assume the character of sweet melancholy, or dwell purely on the moral or physical beauty of the departed or utter the notes of triumph which he says he tried in some verses of ‘Lenore’ Shelley’s ‘Adonais’ must have inspired him to compose his ‘Lenore.’ Poe follows the aesthetic doctrines of Shelley and Coleridge that after violent emotions
of 'sorrow' the mind demands amusement, and can find it in employment alone. The communicativeness of our Nature leads us to describe our own sorrows; in the endeavor to describe them, intellectual activity is exerted, and from intellectual activity there results a pleasure, which gradually associates with the painful subject of the description.

As did Coleridge reproduce in England the manifold German soul to the perfect likeness of the first German Romantics, however he preserved certain national traits, and his curious and complex temperament of philosopher, poet, social reformer and theologian exercised a great influence upon Shelley and other younger poets. Shelley in turn gave an altogether different and new interpretation which was free of every established system or doctrine possessing the capacity to hide from the mind of the listener or reader every doctrinal materiality from the splendid images, profundity of thoughts and the melody of sounds. Poe was the crier of the new message in America, he tried to liberate his country from the old English literary tradition, and Poe tried to reanimate aesthetic doctrines with new ideas, new explanations and adaptations of previously known concepts. The Biographia Literaria of Coleridge is the center, round which he moves, from there he extracts his materials leaving on each the stamp of his own intellect moving towards the impact and
search for the poetic effect. In Shelley Poe admired his ideality and richness of the images of beauty and besides this he most admired, his independence of every law and his abandonment to song. Poe was a great admirer of Tennyson and Keats as well for their preference and adherence of poetic forms and the absence of philosophic intention or social preoccupation.

Poe was amongst the first critics who desired to institute a positive criticism of works of art proceeding from the effect produced on the spirit of the reader, but he could not work out the principles. He by instilling new concepts, by renewing old ideas and tampering them by his own intellect prepared in America the revival of English poetry which was prevalent in England a long time ago. Although Poe did not possess the vast turbid mentality of Coleridge nor did he had a throbbing heart of Shelley but like both of them he broke the chains of old traditions and developed his own singular individuality in a country at a time when an official school reigned uncontested.
CHAPTER V

INFLUENCE OF POE’S POETICS ON THE FRENCH SYMBOLISTS AND THE NEW CRITICS

By 1855, Poe had assumed the legendary role he was to play in France; a New School declared itself and based its programme on Poe’s Poetics. Symbolism in France developed between 1850 to 1920 i.e. the date when Charles Baudeláire first published his translations of Edgar Allan Poe’s works in French, and the year 1920 when Surrealism was born. During this period it passed through various stages of development, and at each new stage new tendencies grew with various new experiments in the symbolists technique. The symbolist poets e.g. Baudeláire, Mallarmé and Verlaine did not make any conscious effort to form any school and simply expressed their views in the form of literary theories published independently. Still they had many points in common regarding the subject matter or technique of writing the new kind of poetry, and produced a kind or literature due to which symbolism, as a term assumed the virtue of being both a philosophy and a technique. However, each of them made his own reflections on life, the soul and the universe and brought about innovations in the methods of expression lending
freshness and novelty to the art of writing poetry. Symbolism developed into what C. M. Bowra calls a mystical form of aestheticism.

The emergence of Poe in his new position was not sudden. In the time between Baudelaire’s death and the ascendancy of the Symbolists, Mallarmé had been continuously translating Poe and talking of him in his intimate circle and Verlaine had also admired Poe, studied him and followed his tradition. The Symbolists were drawing idealist and mystic ideas from other sources, notably Carlyle and Schopenhauer, but because Poe satisfied the symbolist inclination both as theorist and artist he was a more impressive influence. “In the notes to his translations of Poe’s Poems,” Mallarmé speaks of the “new poetic theory that suddenly arrived from distant America” and caused a crisis in French aesthetics. The crisis, he is apparently referring to,—revealed itself in the exchange of articles among the traditionalists and the new poets in 1855 or 1856. Sulter Laumann and Anatole France had attacked the new “decadent” school of poetry; Paul Adams, Jean Moréas and Gustave Kahn had asserted their identity as “symbolists” and had drawn much of their theory and support from Baudelaire and Poe.”

By and large, from the first stirrings of the

Symbolist movement in France, Poe has been praised greatly and the French response to Poe has been markedly affirmative in character, many examples of lavish praise can be cited e.g. Andre Faure says that Poe was always noble, pure, and fine..... In his era there were few souls more beautiful than his. Mme Suzanne Jackowsku says that Poe was the most unusual, the most original and the most marvelous writer who ever enriched English literature with gems of purest ray and so forth.

For the Symbolists, it was the poetry and the critical ideas of Poe that were of major interest, and in these areas they freely acknowledged him as their ancestor. Jean Moréas answering an attack made against him and his colleagues as obscure and extremist Decadent writers chose to quote the paraphrase of Poe’s literary theory as he assumed that the authority of Poe’s name would quell all doubts. Thus in the poetic revolution that was the Symbolist movement Poe, even more than Baudeláire, was looked to as the source of inspiration and guidance and fortunately with the triumph of Symbolism he regained the stature that of a great classic that Baudeláire had given him.

Poe’s two essays on poetics “The Poetic Principle” and “The Philosophy of Composition” were not equally well known or completely adopted. When Mallarmé speaks of the
new poetic theory he is referring to the key concepts of “The Poetic Principle” and the idea behind “Philosophy of Composition.” In the first essay, the Symbolists ignored certain elaborations and examples of the major ideas— the poetic inducement, for example, of “the bright orbs that shine in Heaven” “and the sighing of the night wind”........... and they gave little attention to the question of length. They pointedly ignored one idea in “The Poetic Principle:” Poe has commented on naturalness of style saying, “the tone, in composition, should always be that which the mass of mankind would adopt.” Poe’s own style does not obey his edict, and the Symbolists were far from entertaining this attitude.2

The symbolists limited their acceptance of Poe’s theory in its essence and followed Baudeláire’s ideas that beauty, not truth, is the province of poetry, and that true poetic effect is an exaltation of spirit through the creation of beauty. Baudeláire in the process of interpretation emphasized the major ideas of Poe’s Poetic Principle. The philosophy of composition underwent an even greater change, Baudeláire had merely translated large passages from the Poetic Principle, but he interpreted Philosophy of Composition thoroughly, explaining Poe’s motives and the implications of the essay. Having drawn from it the principle that the poet works in full and deliberate

2. Ibid.: p.52.
consciousness, he ignored such details as—the death of a beautiful woman is the most poetic subject. The Symbolists therefore had the advantage of Baudeláire's interpretations of Poe's essays, as well as the original statements.

The Symbolist doctrine was presented in various manifestoes, but the most important and probably the earliest was that of Jean Moreas who emphasized the poetry for poetry's sake doctrine, the use of suggestion as a technique instead of direct statements and advocated metrical liberation. According to him, "the Symbolists accepted Baudeláire, with his poetry for poetry's sake," as their master sought "the pure concept and the eternal Symbol" with Poe's limitation or poetry to Beauty, attempted to use suggestion as a technique replacing direct statement and worked for metrical liberation beyond that of Romanticism. The first three ideas bear unmistakably the mark of Poe."

The declaration, of the independence of art was a formal and necessary statement for the basis of other principles. Poe rejected Morality and Truth as the concern of the poet. Poe was advocating independence rather that refusing all morality and all truth. If the artist was to claim a position above the society and become the spiritual, intellectual and

3. Ibid.: p.53.
transcendental seer, he has to stop being a public servant and celebrating social values. As the artist became progressively more dissatisfied with his society, and as the distance between commonly accepted ideas and the artist's ideas widened, the poets detached themselves from the limitations of public concepts. The Symbolists for this reason found Poe's "Poetic Principle" new and prophetic.

"Having thrown out the most venerable literary standards—the social and moral end of literature—Poe had replaced it with the statement that the esthetic experience has no other end than itself. Although Moréas spoke of "poetry for its own sake" in his manifesto, such terms suggest a false interpretation of the theory. Poe no more worshipped art than a religious man worships images. He made it clear that the experience of true poetry is the closest possible approximation to a total religious and philosophic experience that man can have. Poetry is the creation of beauty, which in turn is the gate to the supernal. The last two propositions that Moréas makes—"the pure concept and the eternal Symbol," are techniques for fulfilling this poetic ideal........ If the beautiful object becomes a means of a transcendental experience, it follows, that one task of the poet is to find and represent the essence of that object. Since it is a transcendental experience that he must convey, and not a lesson that he must teach, no direct statement will
serve."

This is the basic principle of the Symbolists, and it is Poe's. Once we leave broad general statements, however, and consider specific applications, we find a great deal of variety in the temperament and inclinations of the Symbolists and consequent modifications by them of Poe's theory.

For Baudeláire he was "one of the greatest of literary heroes," for Mallarmé "the spiritual Prince of this age," for Valéry an "achieved mind:" the Symbolists that stand at the beginning, middle, and end of a lineage were constant in their fidelity to Poe." Jean Richepin in a series of lectures on American Literature said that "It was in France that Poe was soonest and most fully understood."

"Edgar Poe, who isn't much in America, must become a great man in France—at least that is what I want." When Baudeláire wrote those words to Sainte Beuve in 1856, he had already given nine years to a task that was to preoccupy him for seven years more."

Poe's career in France began in August 1845 when the translation of "The Purloined Letter" appeared in a

4. Ibid.: p.54.
Paris journal. Later in that year "The Gold Bug" was also printed. Baudelaire did not become aware of this new writer immediately. It was sometime in 1846 or 1847 that he discovered him, and was greatly influenced, and experienced a strange commotion in first reading Poe. He wrote to London for a copy of Poe's works, and collected "Southern Literary Messenger" during the period of Poe's editorship. The more he investigated the more his original feeling about Poe was confirmed, he felt that Poe was his "alter ego," his brother. "The first time I opened one of his books I saw, to my amazement and delight, not simply certain subjects which I had dreamed of, but sentences which I had thought out, written by him twenty years ago." This experience of the shock of recognition is unparalleled in literature.

Baudelaire wrote three long essays on this subject, which very clearly express what Poe meant to Baudelaire — "a literary hero." He even made repeated requests to Sainte Beuve to write some critical article on Poe. "You, who so love profundities why not investigate the profundities of Edgar Poe?" But Sainte Beuve never fulfilled this request or any other, which Baudelaire made regarding Poe. And so those "profundities" which Baudelaire was sure existed in Poe's work, but which he himself did not explore and could only point to, remained unsounded for many years, until in our own time, Baudelaire's invitation to Sainte

Beuve was accepted by other writers.  

Baudelaire wrote, "Do you know why I translated Poe so patiently? Because he was like me.......". The unique homage stated several times, was more than an influence as other contemporaries quickened Baudelaire's interest, and his common sensibility and common pursuit of a new kind of beauty: "un genre de beaute nouveau".

The basic text or the main text for Baudelaire as for Mallarmé and Valéry, was "The Philosophy of Composition" and he followed his principles in earnest its recommendations concerning brevity, intensity and technical appropriateness. These Romantics spoke of soul and inspiration while Poe of means and ends and Baudelaire was captivated by a deductive approach that treats writing as an act of will. Each line, image, and thought must lead to the next. The reader will not escape once he gives himself over to a method governed by logic, a premeditated plan — this minute scientific manner believed, Baudelaire is bound to create the desired effect. So Baudelaire sees poetics as a combinatory art that is called forth, guided and sustained by the intellect. In 1857 he sums up Poe's teachings in the following words, "Not one single word must appear in the whole composition that is not an intention and does not help, directly or

8. Ibid.: p. 16.
indirectly, to realize the preconceived design.\textsuperscript{10}

According to Baudelaire Edgar Poe, dividing the world of the mind into pure intellect, taste and moral Sense applied criticism in accordance with the category to which the object of his analysis belonged. He was above all sensitive to perfection of plan and to correctness of execution, carefully noting the flaws of workmanship or style examining meticulously the faults of prosody and grammatical errors. For him imagination is the queen of faculties— a divine faculty, which perceives immediately the inner secret relations of things. He says that a scholar without imagination appears only as a pseudo-scholar, or at least as an incomplete scholar.

Poe believed that the artist if he is skillful, will not adapt his thoughts to the incidents, but having conceived deliberately and at leisure an effect to be produced, will invent the incidents, will combine the events most suitable to bring about the desired effect. If the first sentence is not written with the idea of preparing this final impression, the work has failed from the start. There must not creep into the entire composition a single word, which is not intentional which does not tend, directly or indirectly, to complete the premeditated design.

One cannot gauge the exact importance

\footnote{James Lawler: The Symbolists and Poe. Critical Inquiry, Autumn 1987, p.98.}
of Poe in Baudeláire’s artistic growth, other writers—Theophile Gautier, Joseph de Maistre had their influence on him, but Poe, was the determinative influence. Baudeláire planned ‘Les Fleurs du mal’ a long poem, made of a collection of short intense poems, according to the principles laid down by Poe such as—a capacious architecture with beginning; middle and an end, a rigorous argument based on a hidden mathematical variation. The first of Baudeláire’s essay speaks of the coherence of Poe’s thought. In Poe there is a meeting of science and meditation, his scientific curiosity being linked to philosophical inquiry. Baudeláire saw Poe’s work as a kind of experiment, in Poe he says we contemplate the glorification of the will as applied to induction and analysis.

It is observed that Poe and Baudeláire exchanged values. Poe today would have been completely forgotten if Baudeláire had not taken up the task of introducing him into European literature says Valéry. Poe’s contribution to literature cannot be underestimated, though he could not draw the appreciation of many of his contemporaries, yet the distinction Poe has achieved as a symbolist and a force that shaped and influenced the symbolist movement in France can in no way be diminished. When Baudeláire brought out Poe’s works, the general atmosphere in France was suited to welcome these translations. Intellectualism had long established itself. Classicism
in literature had grown too much to be appreciated any more. Hence both readers and writers were looking forward to something which could please the spirit and lend them the opportunity to let their imaginations work. When the translations of Poe’s works by Baudeláire came out they proved just the thing the French wanted.

The French Symbolists were deeply influenced, and the budding poets namely Baudeláire, Mallarmé and Rimbaud wrote symbolist literature accepting Poe as their master. Though they were all psychologically prepared, Poe brought out what was dormant in them. In the words of Baudeláire, Poe will always be remembered for his “Love of the Beautiful——his knowledge of the harmonic conditions of Beauty—— his profound plausible poetry, and above all for his pure and crystal style, and originality of thought and technique. He will always remain the god father of Symbolist Poetry in France.”

If we consider specific applications, and leave broad general statements, we find a great deal of variety in the temperament and inclination of the Symbolists, and consequent modifications by them of Poe’s theory. “Gustave Kahn, who placed more emphasis on revolutionary metrics than Moréas suggests another area of Poe’s influence. Kahn thought the poets united by “denial” of the old monotonous techniques of verse and by the
desire to vary rhythm and to give the diagram of a sensation in the design of a stanza." Kahn also declared the intention of the group to renovate and restore the French language. The group included many other Symbolists e.g. Mallarmé, Adam, Laforgue etc.

There is possibility of the Symbolists language being influenced by Poe’s use of the jargon of science and of rare and archaic words. He may have influenced indirectly also through his translators. Baudelaire was accused of neologism while Mallarmé was accused of introducing foreign syntax into French. Kahn also speaks of Poe’s verse, as if, it were freed from traditional laws. It is uncertain as to what extent Kahn believed that Poe was an innovator in poetic form and to what extent he was constructing a convincing precedent for his own innovations. Though Poe’s relation to the revolution in metrics is questionable, yet it is clear that Moréas and Kahn are in agreement in their fundamental concepts, and that they believed that they were pursuing the course that Poe had outlined.

The Symbolists rejected rhetoric on the basis that it applies personal communication. Although they were unanimous in rejecting the old rhetoric, they were divergent on the means of replacing rhetoric and in the extent to which they

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disintegrated the old forms Mallarmé is at one extreme, with his cult of the word and his definition of poetry which echoes Poe and Baudelaire.

In 1862, at the age of twenty, the French poet Stephane Mallarmé went to London and began work on his translations of the poems of Poe. He had learned English before going to England, learned the language, he said later for one simple reason: "the better to read Poe." Mallarmé described Poe as "one of the most marvelous minds the world has ever known," he held Poe in great esteem. The Poe of Mallarmé is——Poe the poet while Poe who meant so much to Valéry is——Poe the critic, the aesthetician, the philosopher of literature. These French writers had clearly seen certain features in Poes writings that have not, been seen by critics who have written in Poe's own language. Thus in his essay entitled "From Poe to Valéry," T.S. Eliot remarked; "Now, we all of us like to believe that we understand our own poets better than any foreigner can do; but I think we should be prepared to entertain the possibility that these Frenchmen have seen something in Poe that English-speaking readers have missed."12

T. S. Eliot in "From Poe to Valéry," his only major

essay on Poe, describes the "immense" though puzzling influence of Poe on three successive generations of poets in France, especially the direct impact of Poe's poetic theory and practice on Baudelaire, Mallarmé, and Valéry. Eliot is of the opinion that by trying to look at Poe through the eyes of Baudelaire, Mallarmé, and most of all Valéry he becomes more thoroughly convinced of Poe's importance and of the importance of Poe's work as a whole. "I shall here make no attempt to explain the enigma. At most, this is a contribution to the study of his influence; and an elucidation, partial as it may, of one cause of Poe's importance in the light of that influence. I am trying to look at him, for a moment, as nearly as I can, through the eyes of three French poets, Baudelaire, Mallarmé, and especially Paul Valéry. The sequence is itself important. These three French poets represent the beginning, the middle and the end of a particular tradition in poetry. Mallarmé once told a friend of mine that he came to Paris because he wanted to know Baudelaire——. As for Valéry, we know from the first letter to Mallarmé, written when he was hardly more than a boy, of his discipleship of the older poet; and we know of his devotion to Mallarmé until Mallarmé's death."13

Eliot in his lecture further says, "Here are three literary generations, representing almost exactly a century of French poetry. Of course, these are poets very different from

13. Ibid.
each other; of course, the literary progeny of Baudeláire was numerous and important and there are other lines of descent from him. But I think we can trace the development and descent of one particular theory of the nature of poetry through these three poets and it is a theory which takes its origin in the theory, still more than in the practice of Edgar Poe. And the impression we get of the influence of Poe is the more impressive, because of the fact that Mallarmé, and Valéry in turn, did not merely derive from Poe through Baudeláire: each of them subjected himself to that influence directly, and has left convincing evidence of the value which he attached to the theory and practice of Poe himself—. "My subject, then is not simply Poe, but Poe's effect upon three French poets, representing three successive generations; and my purpose is also to approach an understanding of a peculiar attitude towards poetry, by the poets themselves, which is perhaps the most interesting, possibly the most characteristic, and certainly the most original development of the esthetic of verse made in that period as a whole."

The American and the English readers and critics however regarded Poe as a minor and secondary follower of the Romantic Movement, —a follower of Byron and Shelley in verse and a follower of the Gothic novelists in his fiction. But he does not belong either to the Romantic or to the American

14. Ibid.
tradition of his age or to the earlier generation, T. S. Eliot says that, "There is a certain flavour of Provinciality about his work, — it is a provinciality of a person who is not at home where he belongs, but can not get to any where else. Poe is a kind of displaced European; he is attracted to Paris, to Italy and to Spain, to places which he could endow with romantic gloom and grandeur."¹⁵

T. S. Eliot in "Note sur Mallarmé et Poe," published in Nouvelle Revue Francaise (1926) says that Metaphysical Poetry as a genre was not limited to England or to the seventeenth century but had in fact been a major part of the greatest European poetry of the Middle Ages and Renaissance as well as of the later nineteenth century. Eliot says, that Donne, Poe, and Mallarmé love metaphysical speculation and they use their theories in order to arrive at a more limited, more exclusive goal: to refine and develop their powers of sensibility and emotion. Their work was an expansion of their sensibility beyond the limits of the normal world, a discovery of new objects that could inspire new emotions. Unlike other critics Eliot saw little of the hallucinatory in either Poe or Mallarmé: in contrast to Rimbaud and Blake, who force us to submit to a complete reorganization of the real world, Mallarmé, Donne, Baudelaire, and Poe take us into a world which is entirely familiar. These poets expand and

¹⁵. Ibid.
prolong our sensibility in such a way that the development of associations, "being continuous, remain perfectly real." Thus according to Eliot their poetry is a transmutation of the accidental in to the real.

"When Mallarmé’s first translations of the poems of Poe began to appear in 1875, the partial eclipse of Poe in France, as Lemonnier describes it, was almost ended. He became the name to reckon with so far as the Symbolist writers were concerned; and for the past seventy-five years Poe’s French reputation has had all the appearance of solidity and permanence."16

Poe followed his own theory in a perfect manner and eliminated Reason from poetry, and his followers found it easier to use his dogma them his poems as the pattern for their work. In the complete symbolism of his better poems Poe was thoroughly understood by only the most subtle of the Symbolists—Mallarmé. The other Symbolists approached Poe’s poetic originality primarily through his theory and secondarily through the partial symbolism of tales such as "Shadow" and "Eleonora." However since they saw many of Poe’s tales as poems of a new kind, the distinction between the two influences is blurred.

Poe as a poet has received most attention from the French critics studying Mallarmé, because he was the Frenchman most impressed by Poe's verse. For Mallarmé, Poe was a writer altogether unique. For him as for Baudelaire the stature of Poe was evidently that of a literary deity. For Valéry in the next generation Poe was also to be great master: "Poe is the only impeccable writer. He was never mistaken." In the first letter he wrote to Mallarmé in 1890, Valéry was careful to underline their common admiration of Poe; and fifty years later he was to specify Poe, along with Leonardo Da Vinci, as the major influences in his literary and philosophical career.

Baudelaire, Mallarmé, Valéry all did not respond to Poe in exactly the same way, as, they are all great poets, very different from each other and belonging to different generations. While Mallarmé was interested in technique of verse and Baudelaire in the poet himself Valéry was concerned with Poe's theory of Poetry that engages his attention. In a letter written to Mallarmé he writes: "I prize the theories of Poe, so profound and insidiously learned; I believed in the omnipotence of rhythm, and especially in the suggestive phrase." T. S. Eliot in his lecture "From Poe Valéry" says that he is more concerned with Valéry's theory, "But I base my opinion, not primarily upon this credo of a very young man, but upon Valéry's subsequent theory and practice. In the same way that Valéry's poetry, and his essays on the art of poetry,
are two aspects of the same interest of his mind and complement each other, so for Valéry the poetry of Poe is inseparable from Poe’s poetic theories.\textsuperscript{17}

T. S. Eliot says that in Valéry there is a change of attitude towards the subject matter. The subject matter becomes important in a different way, it becomes important as means only the end is the poem. The subject exists for the poem, not the poem for the subject. He further says that a poem may employ several subjects, combining them in a particular way, and from the union of several subjects there appears not another subject, but the poem. Valéry was poet who wrote very consciously and deliberately according to his aesthetic theory. He did not believe in ends but was interested only in processes. "It often seems as if he had continued to write poetry, simply because he was interested in the introspective observation of himself engaged in writing it: one has only to read the several essays some times indeed more exciting than his verse, because one suspects that he was more excited in writing them— in which he records his observations. There in a revealing remark in Vari’ete’ V, the last of his books of collected papers: “As for myself, who am I, confess, much more concerned with the formation or the fabrication of works (of art) than with the works themselves,” and a little later in

the same volume: "In my opinion the most authentic philosophy is not in the objects of reflection, so much as in the very act of thought and its manipulation."

Here we have brought to their culmination by Valéry, two notions which can be traced back to Poe. There is first the doctrine, elicited from Poe by Baudelaire, which I have already quoted: "A poem should have nothing in view but itself:" second the notion that the composition of a poem should be as conscious and deliberate as possible, that the poet should observe himself in the act of composition—— and this, in a mind as sceptical as Valéry's, leads to the conclusion, so paradoxically inconsistent with the other, that the act of composition is more interesting than the poem which results from it." 18

In the above statement T.S. Eliot makes in clear that Valéry's admiration for Poe was acknowledged by him time and again. Eliot speaking on the purity of Poe's poetry further says, "......But in the sense of la poésie pure that kind of purity came easily to Poe. The subject is little the treatment is everything. He did not have to achieve purity by a process of purification, for his material was already tenuous. Second there is that defect in Poe to which I alluded when I said that he did not appear to believe, but rather to entertain, theories. And here

again, with Poe and Valéry, extremes meet, the immature mind playing with ideas because it had not developed to the point of convictions, and the very adult mind playing with ideas because it was too sceptical to hold conviction. It is by this contrast, I think that we can account for Valéry's admiration for Eureka.............

...............- which Valéry, after Baudelâire, esteemed highly as a "prose poem." Finally there is the astonishing result of Poe's analysis of the composition of The Raven. It does not matter whether The Philosophy of Composition is a hoax, or a piece of self-deception, or a more or less accurate record of Poe's calculations in writing the poem; what matters in that it suggested to Valéry a method and an occupation—that of observing himself write. Of Course, a greater than Poe had already studied the poetic process. In the Biographia Literaria Coleridge is concerned primarily, of course with the poetry of Wordsworth; and he did not pursue his philosophical enquiries concurrently with the writing of his poetry; but he does anticipate the question which fascinated Valéry. "What am I doing when I write a poem?" Yet Poe's Philosophy of composition is a mise au point of the question which gives it capital importance in relation to this process which ends with Valéry. For the penetration of the poetic by the introspective critical activity is carried to the limit by Valéry, the limit at which the latter begins to destroy the former- M. Louis Bolle, in his admirable study of this poet,
observes pertinently: "This intellectual narcissism is not alien to the poet, even though he does not explain the whole of his work: 'why not conceive as a work of art the production of a work of art?'"  

Eliot in the end of his lecture again asserts that Poe occupies an important place, and he is convinced of the importance of his work as a whole. He says, "Now, as I think I have already hinted, I believe that the art poetique of which we find the germ in Poe, and which bore fruit in the work of Valéry, has gone as far as it can go. I do not believe that this esthetic can be of any help to later poets. What will take its place I do not know. An esthetic, which merely contradicted it, would not do. To insist on the all-importance of subject-matter, to insist that the poet should be spontaneous and irreflective, that he should depend upon inspiration and neglect technique, would be a lapse from what is in any case a highly civilized attitude to a barbarous one. We should have to have an esthetic, which somehow transcended that of Poe and Valéry. This question does not greatly exercise my mind, since I think that the poet's theories should arise out of his practice rather than his practice out of his theories. But I recognize first that within this tradition from Poe to Valéry are some of those modern poems which I most admire and enjoy; second, I think that the tradition itself represents the most  

interesting development of poetic consciousness anywhere in that same hundred years; and finally I value this exploration of certain poetic possibilities for its own sake, as we believe that all possibilities should be explored. And I find that by trying to look at Poe through, the eyes of Baudelaire, Mallarmé, and most of all Valéry, I become more thoroughly convinced of his importance, of the importance of his work as a whole.\textsuperscript{20}

Auden says that through its influence on the French, Poe’s general aesthetic is well known. The bulk of his critical writing, and perhaps the most important is concerned with poetic technique and practical criticism of details. No one in his time put so much energy and insight into trying to make his contemporary poets take their craft seriously. The influence of Poe on Valéry was not, as T. S. Eliot has already mentioned, a matter of poetic technique alone, in 1892 Paul Valéry in a letter to André Gide expressed unbounded admiration for Poe and when he discovered ‘Eureka,’ it impressed him deeply as an original epic of intellectual speculation, without parallel in his scientific, philosophical or literary experience. In his essay “Au sujet d’Eureka” which appeared as a preface to Baudelaire’s translation of that work he describes it as an “abstract poem” and later in 1924 he describes it as, a “poëme: cosmogonique moderne,” belonging to cosmogony as one of the oldest of literatures, a

\textsuperscript{20}Ibid. p.219.
literature of myth and fable. Considering it as science, Valéry accepts Poe's fundamental conception of matter as "profound and sovereign," neither proved nor disproved by discoveries since 1847. Valéry associates Poe's coherence theory of truth with Einstein's theory of relativity, and draws significant distinctions between classical notions of cause, category, and determinism, on the one hand, and Poe's views of causality and of consciousness and potentiality as inherent in matter.

Valéry in his essay writes, "To Attain what he calls the truth, Poe invokes what he calls, consistency. It is not easy to give an exact definition of this consistency. The author has not done so, although he must have had a clear conception of its meaning. According to him, the truth, which he seeks, can only be grasped by immediate adherence to an intuition of such nature that it renders present, and in some sort perceptible to the mind, the reciprocal dependence of the parts and properties of the system under consideration. This reciprocal dependence extends to the successive phases of the system; causality becomes symmetrical. To a point of view, which embraced the totality of the universe, a cause and its effect might be taken one, for the other; they could be said to exchange their roles......... In Poe's system, consistency is both the sources of the discovery and the discovery itself. This is an admirable conception: an example and application of reciprocal adaptation. The universe is formed
on a plan the profound symmetry of which is present, as it were, in the inner structure of our minds. Hence, the poetic instinct will lead us blindly to the truth.”

Valéry saw in Eureka, a drama of the intellect. He believed that any cosmogony is a myth, but at the same time he admired the heroic effort of the human brain as it tries to grasp the very notion of a universe and a beginning. He admired Poe for his leap of the imagination backed up by scientific explanations. He writes, “The fundamental idea of Eureka is none the less a profound and sovereign idea. It would not be exaggerating its importance to recognize, in his theory of consistency, a fairly definite attempt to describe the universe by its intrinsic properties. The following proposition can be found toward the end of Eureka: “Each law of nature depends at all points on all the other laws.” This might easily be considered, if not as a formula, at least as the expression of a tendency toward generalized relativity.

That this tendency approaches recent conceptions becomes evident when one discovers, in the poem under discussion, an affirmation of the symmetrical and reciprocal relationship of matter, time, space, gravity, and light. I emphasize the word symmetrical, for it is, in reality, a formal

symmetry, which is the essential characteristic of Einstein's universe. Herein lies the beauty of his conception.

But Poe does not confine himself to the physical constituents of phenomena. He introduces life and consciousness into his plan. At this point how many thoughts occur to the mind! The time is past when one could distinguish easily between the material and the spiritual. Formerly all discussion was based on a complete knowledge of "matter," which it was thought could be limited by definition. In a word, everything depended on appearance.

The appearance of a matter is that of a dead substance, a potentiality which becomes activity only through the intervention of something exterior and entirely foreign to its nature. From this definition, inevitable consequences used to be drawn. But matter has changed. Our old conception of its nature was derived from pure observation; experiments have led to an opposite notion. The whole of modern physics, which has created, as it were, relays for our senses, has persuaded us that our former definition had neither an absolute nor a speculative value. We find that matter is strangely diverse and infinitely surprising; that it is formed of transformations, which continue and are lost in minuteness, even in the abysses of minuteness; we learn that perpetual motion is perhaps realized. In matter an
eternal fever rages.” 22

Valéry did not like several features of Eureka; he was unimpressed by the pretensions of the author, did not care for the solemn tone of the preamble, and was disappointed that all the consequences were not deduced with precision. Finally Valéry says, that he was fascinated by the ideas developed in Eureka. Poe awakened in him an interest in science, which had been numbed by the dismal instructors of his school days. In Poe’s discussion of the symmetrical and reciprocal relationship of matter, time, space gravity, and light, Valéry recognized a similarity with the formed symmetry of Einstein’s universe. He was convinced that imagination plays an important role in science and that scientific analysis is involved in creative achievements. Valéry believed that Poe was the first writer to see these relationships. He writes, “The reader of Eureka will see how, Poe has extended the application both of the nebular hypothesis and the law of gravity. On these mathematical foundations he has built an abstract poem, one of the rare modern examples of a total explanation of the material and spiritual universe, a cosmogony. It belongs to a department of literature, remarkable for its persistence and astonishing in its variety; cosmogony is one of the oldest of all literary forms.” 23

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22 Ibid.
23 Ibid.
Paul Valéry's death in 1945 marks the end of the century-long Poe cult in France, initiated by Baudelaire in 1846 when he discovered Poe's stories and decided to devote himself to the task of translating them into French. Baudelaire's vow to make Poe known in France was carried out with missionary fervor by his successors Mallarmé and Valéry. Poe's effect on Valéry makes two essential points: Valéry's concept of pure poetry derives from Poe's idea that, "a poem should have nothing in view but itself;" and Valéry's interest in observing himself writing a poem comes from his reading of "the Philosophy of Composition." The material that bring to light additional aspects of Poe's effect on Valéry are reproduction of twenty-nine volumes of handwritten notebooks each containing some nine hundred pages and three volumes of correspondence. Early in his literary career Valéry was obsessed with reading Poe, which is evident from his prose works. Valéry was indeed "penetrated," as he said by the ideas of Poe and his first literary essay entitled "Sur la technique litteraire," is a mere paraphrasing of Poe's "The Philosophy of Composition," and Valéry begins the essay by declaring that the most important consideration of the poet must be to create the maximum effect on the reader.

Lois Vines in his "Paul Valéry and The Poe Legacy in France" writes, "Valéry puts forth the idea that our judgment of creative works is distorted because we are not aware
of their genesis. He goes on to explain that most authors do not have the courage to take a look at how a particular work was created; other writers, says Valéry, could not even understand the process. Like Poe, Valéry attributes this failure to the vanity of the author, who would prefer to give the impression that his work sprang forth on its own. As both authors point out, inspiration plays a role in the creative process, but conscious effort, chance, and decisions made at the last minute are also involved. Valéry was fascinated by the drama that takes place in the creative mind and believed that Poe was the first to describe it.”

Valéry believed that Poe placed the study of literature on an analytical basis and he himself aspired to achieve that goal. For him Poe was a literary innovator who applied intellectual rigor to creative work. Poe’s story served as a model for Valéry when he created his own fictional character Edmond Teste in “La Soirée avec Mousieur Teste” whose analytical brain express Valéry’s obsession with intellectual rigor and self-comprehension. Valéry sometimes called Poe the “demon of lucidity.”

Valéry’s collection of poems entitled “Charmes” came out in 1917, and he was immediately recognized as an outstanding poet. The slender volume was published only after André Gide somehow succeeded to convince

him to get them published. Many of the poems share a constant theme, represented symbolically—the theme is the drama of artistic creation. The poet not only observed himself while writing a poem but he even went a step further by making the creative process itself the subject of his Poetry. Valéry’s interest in Poe was not simply a youthful enthusiasm, he continued to read Poe and think about him for the rest of his life, he even thought about giving a lecture on Poe, but said that he would have difficulty in doing so, as he had read him at length. There are several references to Eureka, which became the subject of Valéry’s only published essay written on Poe. The admiration for Poe’s Poetic Theory that Valéry expressed in his first essay did not diminish over the years. From 1937, until just a few months before his death, Valéry taught a course in poetics at the renowned “College de France,” where a chair had been established in his honour. Valéry’s lectures at “College de France” were never published, but one of his students, recounted in her book, what he said about Poe. Like Poe, he believed that writing poetry is a conscious act calculated to arouse emotion in the reader. He explained “The Philosophy of Composition” and “The Poetic Principle” to his Students while giving examples from his own experience, gathered from many years of observing himself write. Valéry liked creating verse within the strict rules of classical French prosody. A sudden inspiration or a stroke of luck might play a role in the
creation of a poem, but for the most part, poetic composition requires a conscious, analytical approach to language. He was convinced that imagination plays an important role in science and that scientific analysis is involved in creative achievements. Valéry believed that Poe was the first writer to see these relationships, and he was the first also to recommend eliminating from poetry all subjects that can best be treated in prose—history, politics, morality, etc.

In his introduction to René Fernandat's book "Autour de Paul Valéry" (1933), Valéry, remarked that Leonardo, Poe, and Mallarmé had a deep influence on him, "He explained the particular way in which this influence operated in his case. Certain aspects of the works of these men caught his attention, and he would then imagine the mind that had created the work. This mental image, formed in his own mind, had the greatest effect on him. Valéry wrote several essays about Leonardo and Mallarmé. Since he published relatively little on Poe, it has been necessary to sift through his letters and note-books in order to recreate his mental image of Poe. There emerges from this material a striking portrait. Valéry's Poe was a literary genius, a logical thinker who attempted to place creative work on an analytical basis, and the first writer to explore the psychological aspects of literature. Several of the references to Poe in Valéry's final notebooks repeat Baudelaire's phrase describing Poe as
"Ce merveilleux cerveau toujours en éveil." "That marvelous brain always on alert" appropriately fixes the image of Poe that became a legacy in France.  

Poe’s influence on the Symbolists has been traced on many occasions, we know that Baudelaire spent seventeen years on the tales, Mallarmé still longer on the poems,— thirty years, while Valéry, to whom Baudelaire and Mallarmé left little to translate, translated Marginalia. Poe showed different facets of himself to each of his readers who adopted him in various ways: Baudelaire focused on the “poète maudit;” Mallarmé on the “prosodist;” and Valéry on the theoretician in whom he discovered “a method and an occupation— that of observing himself write.” There is scarcely one French writer from the time of Baudelaire to the mid fifties, who has not in one way or another paid his respects to Poe. Villiers de l’Isle Adam, Verlaine and Rimbaud, Huysmans, Claudel, Gidé, Edmond Jalous—these are names at random, but they serve to indicate the scope of interest Poe has had for France. Baudelaire made Poe a great figure in France, not only for his own time, but for the next hundred years.

The need to justify the existence of poets, and the reading of poetry, becomes acute in times of strain. The

English Romantic era was the time when theorists of poetry, surrendering up traditional definitions of poetry as a mirror of truth, or as an art for achieving effects on an audience, concurred in referring poetry to the motives, emotions and imagination of the individual poet.

Poe's theories of art have been thoroughly and systematically, presented by Margaret Alterton and by Norman Foerster in his American Criticism: Studies in Literary Theories From Poe to the Present, Eliot and Edmund Wilson have agreed upon his high claims as a critic, while George Snell's First of the New Critics Points out Poe's similarities in procedure to the New Critics. Floyd Stovall says that, "we shall understand Poe best by a direct and earnest analysis of his total work." Camille Mauclair in his work "Le Genie d' Edgar Poe" makes an exhaustive treatment of Poe, and the book remains without a rival in English, for it is concerned almost exclusively with an analysis of Poe's mind and art. He was committed whole-heartedly to the aesthetic of Symbolism and its faith in the possibility of a rigorously controlled and conscious art. Poe's the creations are "constructed objectively by a will absolutely in command of itself." Mauclair says that to know anything at all about genius is to know that "authentic genius is always sane." Poe's theory formulates the very basis of the New Critics.
It is noteworthy that from the very beginning Poe, does not reject meaning but insists merely on its subordination in poetry. The only essential advance of the later criticism over the earlier, is in the sense of authority, the deeper the penetration, the more ample emergence of implication; in fact "The Poetic Principle" is merely a comprehensive statement of his aesthetic position. Poe in all the areas in which he practiced artistically, he settled very early what he thought, he should be doing and proceed for the remainder of his life and do it. The resourcefulness and range of Poe's criticism is remarkable "The Philosophy of Composition," "The Poetic Principle" and the review of Hawthorne's "Twice-Told Tales" are justly celebrated.

In close adherence to the text, Poe's reviews (e.g. extended analysis of W.C. Bryant's poems) is anticipative of the "New Criticism" of the twentieth century. Poe's emphasis on art was again visible in the twentieth century in the total shift from Artist to Art. Poe enforced by the example of his precepts that a review should not be an essay on the subject of the item reviewed, he said, "it is only as a poem that we wish to examine The Ages." The New Critics also believed that thought or style are inseparable, there can be no content without form and no form devoid of content.

The close analysis of the text of "the counting
every tree in the forest” by the New Critics is in the fashion of Poe’s critical reviews. “New criticism” is no more, or the objective in literary criticism for which it stands was never new. Aristotle’s Poetics and Rhetoric concern themselves with the form of literature. The Roman critical approach to poetry was also formal, Horace begins his Ars Poetica by laying stress on unity and harmony of structure achieved through the coherence of the poets together, through properly and artistically arranging them. Thus in the beginning it did not concern itself with the content of poetry, or with its historical and sociological context but with its formal and technical aspect. It was with the Renaissance that thought or idea or emotive context of poetry began to be emphasized, which may be the result of the puritanical spirit and the revival of Plato.

In the beginning of the twentieth century, and at the close of the nineteenth century, literary criticism in England was impressionistic, and in America in the grip of the capitalists. Thus voices against these were raised both in England and America. Ezra Pound is an important name as he had a great influence on T.S. Eliot. Pound in his critical writings such as, 'Retrospect or Imagism,' 'Preface to Active Anthology,' 'Prose tradition in Verse,' in his essay 'How to Read' and in many other works Ezra Pound propounded critical criteria which later on proved to be the very basis of New Criticism.
Pound in his essay 'How to Read' points out that, in science, we recognize the importance of those discoveries and theories, only which stand on their own right as having advanced the progress of mankind, and we do not take into consideration the attempts made in that direction, and have not resulted in any discovery, or, to say which achieved nothing. We do not bother about the biographical details of the scientists. He further says that why do we not have the same attitude in Literature? Why bother about the biographies of minor poets whose achievements have added nothing to the poetic tradition. A little later in the same essay Pound says that he wants to cut down the waste of time and energy spent on minor, insignificant poets, who according to his own analysis are not inventors and masters but only diluters and 'Belles Lettrists' or starters of craze.

These terms later on became the basic conditions of New Criticism. He emphatically pronounced that not all poets deserve critical attention, and only a few deserve the labours of the critic.

Like Poe, Pound also lay great emphasis on the language of poetry. To him, "Great Literature is simply language charged with meaning to the utmost possible degree." According to him there are three kinds of poetry—the first in which the words are charged with some musical property, over and above
their plain meaning and which directs the bearing or trend of that meaning. The second kind of poetry is in which is a casting of images upon the visual imagination. And the third kind of poetry is, 'the dance of the intellect among words,' that is to say it employs words not only for their direct meaning but it takes count in a special way of habits of usage of the context we expect to find with the word, that is its usual meaning of its known acceptances, and ironical play.

According to Poe, various modes of the use of language, in a literary or poetic composition, the form, the structure of the poem are the most vital aspects and elements of poetry. This later became the controlling attitude of the critical discipline known as New Criticism. Pound also lays great importance on the choice and arrangement of words in a poetic creation, he says in his "Civilization," "An artist's technique is test of his personal validity. Honesty of words is the writer's first aim for without it he can communicate nothing efficiently............"  

The most remarkable critical pieces of Pound are the product of a mind and intellect inspired by the critical theories of Poe. Pound's 'A Retrospect,' which is the collection of Pound's critical writings and most remarkable critical collection, deals exclusively with form and technique of poetry, without any

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reference whatsoever to its meaning content. There are many observations in it which anticipate Eliot's criticism, which in turn, anticipates New Criticism. Pound in his 'A Retrospect' lays down certain principles which help the critic in assessment of a poem.

For example he discourages the use of superfluous words and says that no adjective which does not reveal something should be used. At the same time he also says, that the rhythmical structure of the poem should not destroy, either the shape of the words, or their natural sound or their meaning. He advises the writer not to mess up the perception of one sense by trying to define it in terms of another. This he says is only the result of being lazy to find the exact words. He emphatically asserts that technique is the test of a man's sincerity. Thus Pound's sole emphasis was on form, technique, language, rhythm and such aspects of poetry as make a statement poetic. He does not say anything about the content of poetry anywhere in his critical writings, whenever he offers his criticism of a particular poem, he confines his observations to these alone. This is what was to be the distinguishing feature of New Criticism. Ezra Pound thus not only provides hints for the technique of New Criticism, but he definitely anticipates it as a major influence in the twentieth century. Next to Pound comes T.S.Eliot, who in many of his critical writings, particularly in 'Tradition and Individual Talent' and 'The Use of Criticism', provided several hints
for New Criticism.

The technique of the French Symbolists had inspired new hopes for poetry in Eliot. According to him there was, no poet in America or in England who could "contribute to his own education." The only recourse was to poetry of another age and to poetry of another language. Eliot regarded Ezra Pound and Laforgue as 'technical innovators.' It sounds paradoxical that Eliot learnt English verse technique from the French poets but the fact is that Frenchmen did teach him the craft of verse, which gives him another advantage. Obviously, Pound and Laforgue helped Eliot to "liberate himself from the manners exhausted by the Victorian poets and to introduce a new sense of rhythm" into English Poetry. Other influences which are easily discernible on Eliot's early works, are the metaphysical poets of the seventeenth century, Baudeláire, Dante, T.E.Hulme, F.H. Bradley and Tristan Corbiere. The symbolist group wrote poetry of a different type as compared to that of the Georgian England. It was different in its method. Its imagery was new and startling. It embraced new aspects of life and the peculiar feature of its imagery was that it worked by association and juxtaposition and contrast of opposites. It was this poetry which infused new hopes into the mind of Eliot and it was such poetry, he was looking for. It explored for him a new method, suited to his sensibility. He followed the pattern established by the French poets, but not
their multifarious theories. He perfected their technique and practiced the method of suggestion instead of statement. Eliot's contributions: "Reflections on Verse Libre"; "Tradition and Individual Talent;" and "The Functions of Criticism" are an apt answer to the poetic needs of his age. According to Eliot, the true claim of Baudelaire as an artist is as he was searching for a "form of life" i.e., the juxtaposition of the matter-of-fact or the realistic and the fantastic. His own endeavour in this respect show a close affinity with the French poet. The three common characteristics stressed by Poe, earlier and the basis of Baudelaire's creative activity are: Abundance, Amplitude and Unity which has left an apparent mark on Eliot's poetic growth, as also on his critical development.

The origin of "New Criticism" may be said to date with the first decade of the century. It was Joel Spingarn who used the term 'New Criticism' for the first time in a paper presented at the Columbia University in 1910. His famous address started a serious dialogue on the function of literature and the function of the critic, and it is said to have opened the way for new critical movement. The early beginnings of New Criticism were made in England in the late twenties. The regular and formal examples of the first neo-critical analysis were furnished by Robert Graves and the American poetess Laura Riding, in their joint work: "A Survey of Modernist Poetry." The authors adhere to
the verbal and structural analysis of a poem and insisted on the intrinsic value of a work of art. Later on William Empson contributed notably towards the popular rise of the new school of verbal analysis, adding to it the study of two additional aspects psychological and semantic. The New Criticism spread to the United States and made a great headway under the powerful patronage of Kenneth Burke John Crowe Ransom, R.P. Blackmur, Ronald Crane and Mortimer Adler. The names of I.A.Richards and F.R.Leavis needs separate mention, these critics though closely associated with the school of New Criticism, yet each of them retains the individuality of his own particular view-point. As a theorist I.A.Richards colours the new technique of Verbal and Structural analysis, with a sound philosophy based on psychology and semantics. F.R. Leavis is a new critic with a difference, he is said to be a disciple of his masters— T.S.Eliot and I.A. Richards. He makes a passionate defence of 'values' like Eliot, and at the same time adheres to the analytical technique of practical criticism like Richards. He is like Yvor Winters as both of them "express the traditional concern for the moral ends of literature.

The cult of New Criticism has a variety of meanings, it includes, the Neo-Humanists; the Moralists; the Formalists; the Analysts and the Neo-Classicists it was a reaction against the nineteenth century values in art and literature. New criticism views the text as an Organic whole and aims at aesthetic
study, analysis and evaluation of a work of art by itself, ignoring the social, moral and historical considerations. But they believe that psychology being the main architect in the phenomenon of poetic creation, due importance should be attached to it and the psychological aspect should be taken into consideration while evaluating a work of art. The New Critics also suggest that the language should be analysed word for word and the meaning, rhythm, music, syntax, imagery, symbols and abstract nuances must be scanned properly to arrive at correct conclusions. In addition to this they stressed the structural analysis of a poem. In order to determine its internal growth, the New Critics feel that, its inter-relation with the various parts—structure and form has to be closely analysed. Their stress on structure is in fact, a stress on the determination of the total pattern. They believed that this pattern has to correspond to a successful communication of the whole experience and not merely any part of it. Thus, it means that a poem must be one organic whole or one organic piece in as far as its total structure, experience, thought and emotions, are concerned.

New Criticism is not new, still it has features which are fresh as it involves us in talking about the basic structure of poetry which has been anticipated long ago by Aristotle in his Poetics. Aristotle's 'Poetics' has been the inspiration behind the critical and creative writings of Poe. He sees Aristotle mainly
through the eyes of Shelley and Schlegel. He trusts Mill to enlighten him about Aristotelian logic, and his preferred master Coleridge to enlighten him about Aristotelian criticism. The criticism of today in turn is indirect descent from Coleridge. His theory of imagination had perhaps the widest influence on the founders of New Criticism and its later practitioners. New Critics also made a fresh approach towards knowledge on the lines of Poe. They differentiated between poetic knowledge and scientific knowledge. Thus we find that Poe had already established all that later on came within the precincts of New Criticism. In poetic theory, the “Letter to B.,” prefaced to the Poems of 1831, expresses with wit and precision many of his basic ideas about the nature of poetry, his familiarity with Coleridge’s Biographia Literaria, his insistence upon the indefinite, upon music, and, by implication, upon symbolism.

The basic concepts of Poe’s Poetics: art’s autonomy, the poet’s control, and his essential aim became the basic aesthetics of New Criticism. His statement that the only proper test of a poem was, “its capabilities of exciting the Poetic Sentiment in others,” suggests an anticipation of I. A. Richard’s early experiments with evaluation of student responses involving an assessment of appropriate and inappropriate responses to poetry.
In Poe as a "Literary Theorist" Emerson R. Marks usefully states what is of importance in Poe's criticism for our own time. By far the most persuasive essay along these lines—or any other, for that matter—is Richard Wilbur's, which introduces his edition of Poe's Poetry; it is preferable even to Tate's essays, or Blackmur's, for the lucidity and completeness of its grasp of Poe's ideas, and for its detailed analysis of structure and texture. He is able to take Poe at his word without losing his sense of shortcoming in Poe's vision.

"E. H. Davidson's Poe: A Critical Study is an honourable and serious book that meets problems of meaning and language head-on. Although it may be felt that Davidson lacks a sense of the stories as stories, he is extremely sensitive to Poe as a Romantic and Symbolist. He sees Poe's ambitious Romantic courage in the search for order in a fragmented world, but he stresses the sense of self-destruction over the achievement that the self-destruction is supposed to make. Davidson makes a most interesting suggestion about the breaking-down of language: that Poe breaks through only to the poetic theory that led him to break down the meaning in the first place. Poe ends by talking about poetry, not creating it. The assumption implied is that talking about poetry may not produce poetry, and need not be accepted. R. H. Pearce expresses a similar point of view to Davidson's:
The egocentrism of Poe's poems achieves its greatest value by being finally, in its very agonizingly self-indulgent lyricism, an unsharable egocentrism. The poet is freed to be true to his sense of his self and his vocation, but only at the cost of cutting himself off from his vulgarly substantial world. He shares the burden of the creative act with his readers and so would force them into releasing whatever potential for creativity is in them. In this he tends to be one with his major contemporaries. He is unlike his contemporaries, however, in that he willfully pushes this conception of poetry to its extremest limits. For him the poetic act in the end signifies absolutely nothing but itself. Thus, from the perspective of those who can be only his readers, what that act means is considerably more than what it is. This perhaps is the inevitable fate of the work of a man who is more of a culture hero than an artist.

Edmund Wilson, in Axel's Castle, shares Davidson's and Pearce's sense of extremity of Poe's romantic treatment of language, but is rather less alarmed by it, and is able to show, very strikingly, the nature of Poe's influence on French poetry.

T. S. Eliot's essay, "From Poe to Valéry" also attempts to account for Poe's influence on the French Symbolists. F. O. Matthiessen's article in The Literary History of The U.S. places
him in both an international and a native setting, sharing, and contributing to, an inheritance with Ambrose Bierce, Brockden Brown, and William Faulkner. William Carlos Williams, in less measured terms, celebrates Poe's importance, in 'In the American Grain,' in giving "the sense for the first time in America, that literature is serious, not a matter of courtesy but of truth. By far the most persuasive placing of Poe in the American tradition is to be found in Paul Elmer More's 1904 essay, "The Origins of Poe and Hawthorne," in which he traces the original impulse back to Puritan beginnings."

For Poe criticism was an assessment of a work on the basis of its literary and nonliterary properties, that is to say the aesthetic experience of a literary construct and the technical excellence that embodies it. His rejection of the romantic subjectivism in favour of the formal objectivism was a major influence in shaping the critical sensibility of the New Critics. These influences responsible for the rise of the said genre of criticism came to dominate the literary scene through Pound, Baudelaire and T. S. Eliot. Following Poe's aesthetics that, "beauty is the sole legitimate province of poetry," the New Critics also demonstrated that in art beauty and truth are indivisible. One can substitute form for beauty and content for truth. For the New Critics

technique is everything and Criticism the study of form or technique interpreting the relationship between subject-matter and technique. A theory that concentrates on the autonomous form of a literary work. It seeks to discover what the work is, its shape and effect, and how these are achieved. American New Criticism is in fact an offshoot of the new organistic formalism which is one of the most influential approaches in Modern Criticism.

Poe's attitude seems familiar to us, as it is in fact, the attitude of the New Critics of twentieth century American literature, of those who have rebelled against sociological and other non-literary criteria, who have minimized the appeal to such things as psychoanalysis and economics, and who have placed little stock in the historical and background approach to literature. Critics like John Crowe Ransom, Allen Tate, and R.P. Blackmur, in general, take the text to be self-sufficient for critical purposes. By doing so, they hark back to their great forerunner. Poe was the first of the New Critics.
CHAPTER VI

CONCLUSION

Poe was a poet, a writer of fiction, and critic. As a critic he enunciated principles which he himself exemplified, embodied and illustrated in his writings, and the question also arises whether his creative writings were conditioned by his beliefs or his beliefs deduced from his writings. However, it is very difficult to answer such questions but it is true that, he established principles and ideas that have endured into our own time. Poe confined his attack an didacticism to a mode of expression as he did not identify didacticism with truth. He even declared that taste, the sense of the beautiful, "holds intimate relations with the intellect and the moral sense;" he insisted on the healthiness of true genius, denying that it could exist without the harmonious development of the whole human personality. It is no accident that Emerson R. Marks, in one of the best and most recent evaluations of Poe's aesthetic principles should find him much closer to Arnold than to Wilde. He differentiated criticism from other forms of writing:

"Criticism is not——an essay, nor a sermon,
nor an oration, nor a chapter in history, nor philosophical speculation, nor a prose-poem, nor an art-novel, nor a dialogue. In fact it can be nothing in the world but—a criticism—. Following the highest authority, we would wish—to limit literary criticism to comment upon Art. A book is written—and it is only as the book that we subject it to review." Like Matthew Arnold, he tried to establish the principle of disinterestedness, which is acknowledged as the very basis of modern criticism. Emerson R. Marks says that, "Poe taught us to regard criticism as an exacting and respectable discipline, not an unexamined expression of conflicting and groundless opinions on books."

The American writers, while recognizing his power as a poet and as a storyteller, have always tended to question his ability as a critic. However his criticism which has always aroused much excitement in France is considered to be based on a totally false methodology in terms of contemporary and modern critical theory. The mistake that Poe made is that he took critical concepts into the "psychology" of the writer himself, or of considering that a work of art is not only an autonomous but a unique creation, in a country where the idea of utility, the most hostile in the world to the idea of beauty, dominates and takes precedence over everything. The most respectable critic according to the utilitarian will be the one, whose tendencies and desires will best approximate the tendencies and desires of his
public. The one who, confusing the intellectual faculties of the writer and the categories of writing, will assign to all a single goal—the one that will seek in a book of poetry the means of perfecting conscience. Poe, dividing the world of the mind into pure 'Intellect', 'Taste' and 'Moral Sense', applied criticism in accordance with the category to which the object of his analysis belonged. He was very sensitive to perfection of plan and to correctness of execution, noting carefully the flaws of workmanship, when he passed to the detail of the work—its style, examining meticulously and without omissions the faults of prosody, the grammatical errors and all the mass of dross which, deforms the most noble conceptions and spoils the intentions of the artist.

Poe thought of himself primarily as a poet and it was as a poet that he started his career. It is extremely likely that Poe thought of his poetry as an organic whole, much like Walt Whitman's "Leaves of Grass". Whitman revised old material to bring it in line with the new, in successive editions of "Leaves of Grass" as did Poe in new edition of his Poetry, "The Bells", which concludes most editions of his poetry, may be viewed as a microcosm of the whole. It went through four stages. The first version of seventeen lines was written in May 1848, and probably lost. A second short version was published in Sartain's Union Magazine (Philadelphia) for December 1849. A long version
written on February 6, 1849, was sold to John Sartain, though it appears to be a revised version of the same which was published in November 1849. By making each section progressively longer than the preceding section, Poe is assimilating one section into the next, to indicate that a complete understanding of the nature of life, requires the ability to hold in equilibrium, or to fuse, alternative possible meanings. An appreciation of Poe’s poetry demands a similar ability. By circling around a subject over and over again, Poe hopes to carry himself and his reader into that moment of understanding and breakthrough which justifies art.

For Poe, Imagination is the queen of faculties. It is not fantasy; nor is it sensibility, it is an almost divine faculty which perceives immediately and without philosophical methods the inner secret relations of things, the correspondences and the analogies. The best poetry according to Poe, provides an outlet, from the world of deception, into a realm of supernal beauty and truth. “Poetry for Poe was a means of communicating the ‘fancies’ that arise ‘at those mere points of time where the confines of the waking world blend with those of the world of dreams’, by transferring the “recollections” of the “impressions” of that point “into the realm of Memory,” where such “fancies” can be surveyed “with the eye of analysis”. This view of creative process, as a fusion of imagination and analysis, informs Floyd Stovall’s assertion that, “the early poetry, even after revision were
dominated by the conceptual and imaginative faculty of the mind, whereas the later poems reflect primarily the analytic and constructive faculty.” Yet the late “Ulalume” is far more evocative poem than the early “Tamerlane,” and in poems like “Ulalume” Poe goes furthest in his efforts to disperse the fabric of deception and thus justify his conception of the artist’s role.”¹

Poe is fond of short stories, as he believes that it has immense advantage over the novel of vast proportions that its brevity adds to the intensity of effect. He believed that this kind of reading can be accomplished in one sitting, therefore it leaves in the mind a more powerful impression than a broken reading. The unity of impression, the totality of effect is an immense advantage, which can give to this type of composition a very special superiority. The skillful artist will not adapt his thoughts to the incidents, but having conceived deliberately and at leisure an effect to be produced, will invent the incidents, will combine the events most suitable to bring about the desired effect. If the first sentence is not written with the idea of preparing this final impression, the work has failed from the start. There must not creep into the entire composition a single word, which is not intentional, which does not tend, directly or indirectly, to complete the premeditated design.

Poe believed that every creation needs a plan, even a sonnet needs a plan and the construction is the most important. An artist is an artist only by dint of his exquisite sense of Beauty—a sense affording him rapturous enjoyment. In addition to this natural, innate poetic gift, he gave importance to knowledge, work, and analysis, he has subjected inspiration to method, to the most severe analysis. As far as the choice of means is concerned Poe insists on adjustment: of means to effect, on the use of rhyme on the perfecting of the refrain, on the adaptation of rhythm to feeling. He maintained that he who cannot seize the intangible is not a poet; that he alone is a poet who is "master of his memory, the sovereign of words, the record book of his own feelings always open for examination. Everything for the conclusion!"

Poe’s increasing use of repetition and the refrain becomes an integral part of his adaptation Poe says that the repeated line of the refrain adds to the meaning each time it is used. To separate one circumstantial meaning, as does the student in "The Raven," is to exist in a state of deception. In addition to the use of repetition and the refrain, notable characteristics of Poe’s poetry are the use of paradox, oxymoron, synesthesia, pathetic fallacy, metaphor and other devices of fusion, leading to the quality of indefiniteness that Poe so admired in poetry. His poetry is also highly symbolic which also
involves fusion. Poe’s strategy of fusion includes the hypnotic use of sound, the luxuriance of language and the diminution of intellectual and dramatic content e.g. the quality of fusion in ‘Al Aaraaf’ is largely conveyed by images of things of rising and falling and by implication, merging at some intermediate point. The star ‘Al Aaraaf’ embodies a fusion of earthly and none earthly elements. It is a place bound together by music, at the same time, there is a good deal of evidence to indicate that ‘Al Aaraaf’ is earth under another guise, thus, it is probable that ‘Al Aaraaf’ and Earth are actually one. At first glance it may be thought to refer to Earth, but the subsequent description of ‘Al Aaraaf’ and its ‘brazen rays’ suggests otherwise. Thus Poe conceived of the act of artistic creation in terms of the destruction of everyday reality. In Floyd Stovall’s words the existence of ‘Al Aaraaf’ obliterates Earth. Stovall’s view that ‘Al Aaraaf’ has literally destroyed earth as expressed in “An Interpretation of Poe’s ‘Al Aaraaf’ is ably refuted by Richard Campbell Pettigrew and Marie Morgan Pettigrew, “The dizzy sensation experienced by Angelo indicates, in terms of Poe’s philosophy, that he is about to enter the arabesque state. Furthermore, Angelo falls toward ‘Al Aaraaf’ with a “tremulous motion,” another typical pre-sentiment of the arabesque state. And in line 260, Earth “thy star trembled,” it is much like the cinematic technique for introducing a flashback by rippling one frame and dissolving it into another. This would
account for the coincidence of the arrival of 'Al Aaraaf' and Earth's destruction with Angelo's death. It should also be noted that he dies at a median time of year, "that autumn eve," among "the Arabesque carving of a gilded hall" and "the draperied wall." It seems necessary, to conclude that evidence suggesting 'Al Aaraaf' has destroyed Earth should be taken metaphorically.²

In 'The Poetic Principle' Poe voices his vigorous protest against the absurd importance attributed to bulky poem he says that, "I hold that a long poem does not exist. I maintain that the phrase, 'a long poem,' is simply a flat contradiction in terms." According to him a poem in fact, deserves its title only in so much as it excites and uplifts the soul, and the real merit of a poem is due to this excitation, to this uplifting of the soul. Poe believes that, from psychological necessity, all these excitations are transitory and fugitive, and this strange mood into which the soul of the reader has been drawn by force, will certainly not long as the reading of a poem which exceeds human capacity for enthusiasm.

It is obvious then that the epic poem stands condemned. For a work of that length can be considered poetic only insofar as one sacrifices the vital condition of every work of art, Unity—unity not in the conception, but unity in the impres-

２Richard Campbell Pettigrew and Marie Morgan Pettigrew: A Reply to Floyd Stovall's Interpretation of 'Al Aaraaf' Published in American Literature, VIII (1937) p.p. 439-440.
sion, the totality of effect. The epic poem then appears to us, aesthetically speaking, as a paradox. Poe again says that, it is possible that by-gone ages have produced a series of lyric poems later compiled into epic poems; but according to Poe, every epic intention obviously is the result of an imperfect sense of art. Poe also condemns too short poem, as he says it possess the potential that may sustain the excitation created, one which is not equal to the natural appetite of the reader, is also very defective; however brilliant and intense the effect may be, it is not lasting; memory does not retain it. Poe says, “On the other hand, it is clear that a poem may be improperly brief. Undue brevity degenerates into mere epigrammatism. A very short poem, while now and then producing a brilliant or vivid, never produces a profound or enduring effect.” He cites “The Indian Serenade,” by Shelley, a poem of only twenty-four lines, as unduly brief. He regarded one hundred lines as approximately the most effective number for a poem.

Yvor Winters in his critique “Edgar Allan Poe: A Crisis in the History of American Obscurantism” which has been called the most serious, all-out attack ever made on Poe as a writer, denounces Poe as bad writer, a critic who confuses, “the manner and matter” of poetry, a mistaken theorist of poetry and fiction, a writer of little or no taste in language and meter, “an explicit obscurantist;” and finally, “a bad” influence. Though none
of these objections and arguments is new, it seems to have risen from Neo-Humanist preconceptions, and much from a too literal reading of Poe—his critical theory as well as his fiction and poetry. Winters fails to make allowance for what Baudelaire neatly identified as an "amusing pride," which often motivated Poe's histrionic overstatements, even in his criticism and social commentary. But as a conscientious and comprehensive statement of the case against Poe, Winters' essay sums up a good deal of what has been and, in some quarters, continues to be thought about Poe.

Yvor Winters writes, "From these passages it follows: first, that Poe's very conception of poetic unity is one of mood, or emotion; and second, that he regards the existence of mood to be governed by narrow mechanical rules—in other words, exaltation of spirit is merely a form of nervous excitement. The word effect is used here as elsewhere as a synonym for impression; artistic unity is described specifically as totality of effect. There appears to be no awareness what ever of that comprehensive act of the spirit, in part intellectual, whereby we understand and remember Paradise Lost as a whole, seize the whole intention with intellect and with memory, and, plunging into any passage, experience that passage in relationship to the whole, an act in which the emotional element, since it is involved in and supported by the rational understanding, rises superior to
mechanical necessity.

We should observe further that in these passages Poe begins that process of systematic exclusion, in the course of which he eliminates from the field of English poetry nearly all of the greatest acknowledged masters, reserving the field very largely to Coleridge, Tennyson, Thomas Moore, himself, and R. H. Horne. As we shall see, this process of elimination is not a mere accident of temperament, is not merely a series of accidents of judgment, but is the necessary corollary, in the field of particular judgments, of the general theory which we are now considering.\(^3\)

He further says, "By a further act of exclusion, he eliminates the great satirical and didactic masters. In his essay on Bryant, he says: "A satire is, of course, no poem." And in the Poetic Principle: "We find it [the 'epic mania'] succeeded by a heresy too palpably false to be long tolerated. . . . I allude to the heresy of The Didactic. It has long been assumed that the end of all poetry is Truth. Every poem, it is said, should inculcate a moral; and by this moral is the poetical merit of the work to be adjudged. . . . We have taken it into our heads to write a poem simply for the poem's sake, and to acknowledge such to have been our

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Published in American Literature; January 1937.
design would be to confess ourselves radically wanting in true poetic dignity and force; but the simple fact is, that, would we but permit our-selves to look into our own souls, we should immediately there discover that under the sun there neither exists nor can exist any work more thoroughly dignified, more supremely noble, than this very poem—this poem per se—this poem which is a poem and nothing more—this poem written solely for the poem’s sake."

Now if Poe had merely intended to exclude some of the unsatisfactory didactic poetry, let us say, of Longfellow or Lowell, we should have very little complaint to make; however, these poets are bad not because they are didactic, but because they write badly, and because their didacticism is frequently unsound in conception, and because the lesson which they endeavor to teach is frequently connected only arbitrarily with their subject. The didactic close of Bryant’s great lyric, ‘To a Water Fowl’, on the other hand, is merely an explicit statement, and a fine statement, of the idea governing the poem, an idea inherent, but insufficiently obvious, in what has gone before, and it is foolish to object to it; and in the poetry of Samuel Johnson, of Dryden, and of Pope, as in Milton’s sonnets, we have yet another form of didacticism, the loss of which would leave us vastly impoverished.
Poe appears never to have grasped the simple and traditional distinction between matter (truth) and manner (beauty); he does not see that beauty is a quality of style instead of its subject—matter, that it is merely the most complete communication possible, through connotation as well as denotation, of the poet's personal realization of a moral (or human) truth, whether that truth be of very great importance or very little, a truth that must be understood primarily in conceptual terms, regardless of whether the poem ultimately embodies it in the form of description, of narration, or of exposition. A sound attitude towards a major problem, communicated with adequacy of detail, is what we ordinarily mean by sublimity. It is through the neglect of these fundamental ideas that Poe runs into difficulty."

Yvor Winters believes that Poe was oblivious to the possibility that one may conceive a truth with an attitude other than that of the advocate, as all human experiences require individual perception and moral adjustment, thus according to the traditional view, they are legitimate material for poetry.

"Poe sees truly enough that the enforcement of truth, in itself, does not constitute poetry, and on the basis of that

4. Ibid.
elementary observation he falls into the common romantic error, which may be stated briefly as follows: truth is not poetry; truth should therefore be eliminated from poetry, in the interests of a purer poetry. He would, in short, advise us to retain the attitude, but to discard the object of the attitude. The correct formula, on the other hand, is this: truth is not poetry; poetry is truth and something more. It is the completeness of the poetic experience which makes it valuable. How thoroughly Poe would rob us of all the subject matter, how thoroughly he would reduce poetry, from its traditional position, at least when ideally considered, as the act of complete comprehension, to a position of triviality and of charlatanism, we shall presently see”. 5

Winters says that it is obvious, then, that poetry is not, for Poe a refined and enriched technique of moral comprehension. And it can be of no aid to us in understanding ourselves or in ordering our lives, for most of our experience is irrelevant to it. For Poe the proper subject of poetry is Beauty, but since true Beauty exists only in eternity the poet cannot experience it and is deprived of his subject matter. And Poe also wrote that according to universal understanding of mankind the most melancholy topic is ‘Death’ when it closely allies itself to beauty, thus the death of a beautiful women is unquestionably, the most poetical topic in the world. Thus we are concerned with

5. Ibid.
understanding human experience; we are seeking, rather, the isolated elements, or fragments, of experience which may best serve as the ingredients of a formula for the production of a kind of emotional delusion, and our final decision in the matter is determined again by our inability to distinguish between the subject and the style of poetry, by the conviction that beauty is the subject of poetry.

Though these objections and arguments are not new, Winters writes as if each were original, and as if none, infact, had been answered before 1937, and at the same time he is compelled to say that, "in making one’s final estimate of the quality of Poe’s taste, one should not fail to consider the style of his critical prose, of which the excerpts quoted in the present essay are fair and indeed as specimens of taste—."

Thus Yvor Winters do not feel it possible to dismiss his influence entirely; and he willingly concedes that the "course of romantic literature would have been different (perhaps) in America, had Poe never been born." Yvor Winter’s essay is far more severe than any of Poe’s reviews; it cannot be taken seriously since it is really an extended disagreement with Poe about the nature of poetry and language.

Poe has long been underestimated as a poet in

6. Ibid:
his mother land. For almost a century we had a plenty of negative remarks on him from Henry James' remark — "An enthusiasm for Poe is the mark of a decidedly primitive stage of reflection," to that by Yvor Winters "— in any event, his influence could only have been a bad one, and to assert that he exerted an influence is not to praise him." The underestimation of Poe derives from the notorious "Memoir" on Poe by Refus W. Griswold, in which he maliciously distorted Poe's image as a man. Since then a bad preoccupation concerning Poe could not be wiped even when he was appraised as an artist. Poe's attacks on the literary circles of the North that had been a main current in American literature for almost a century added fuel to fire. He naturally provoked many people's antipathy in his time, in New England, where Puritanism had a great influence not only on social morality but on art as well they regarded Poe as immoral, Poe became a social outcast and was never understood except by a few critics in his time. Negative criticism, the identification of defects is easy; and , if Poe has all the defects attributed to him, he should have been disposed of long ago. He has not been disposed of. His reputation, as resilient as he was, always bobs up after an attack, which suggests that he will never subside to the minor level to which the prosecution would like to see him sentenced.

Positive criticism, the identification of merits, is much more difficult; yet in this respect Poe has been a
beneficiary of recent thought. Some scholars such as J. A. Harrison, F. Stovall, M. Alterton, Arthur Hobson Quinn and Killis Campbell have made a great contribution to the reappraisal of Poe, and a number of research papers on Poe have been published. The distorted image of Poe has also been corrected by several factual biographies. The Harvard edition of Poe, so notably begun by Thomas O. Mabbott proclaims in its opening statement the theme for the whole work: "Edgar Allan Poe's position as a major author of poetry, fiction, and criticism is generally recognized. There has been a long need for a complete collection of his writings." Criticism now tends to ask, not whether Poe is a great writer but why. His personality is seen in a much more balanced way than ever before because the more sensational allegations against him have been shown to be false reports. No one denies his dark moods and neurotic compulsions, these are interpreted as limited to begin with, and as sources of some of his best works. Some of his works are more highly regarded than in the past. "Eureka" is attracting the attention it deserves. "Arthur Gordon Pym" is being granted a more distinguished place in science fiction. The list of revised judgements favourable to Poe has grown longer, partly because he was so much ahead of his own time and so much in tune with ours, thus we can understand the alienated artist better than Poe's contemporaries could. T. S. Eliot, who would not have written any article on Poe if he had not attained
so much respect among the French Symbolists, also made a foreseeing contribution to the reappraisal of Poe.

According to Eliot, the reason for neglect of Poe in America and England is that critics there analyse his work in detail and consequently only find that Poe was "a man who dabbled in verse and in several kinds of prose without settling down to make a thoroughly good job of any one genre." The article by Eliot is full of good suggestions, it seems that the primary cause of the gap in criticism between the French and the Americans lies in the difference between the criteria of each. The point of view of the French readers find Poe's rich expressiveness within the wondrous unity throughout his different genre of works.

Poe has not lacked devoted scholarship, A. H. Quinn, T. O. Mabbott, Floyd Stovall and Killis Campbell among others, have sought manuscripts, sifted conflicting opinions, and hunted sources diligently and with scholarly thoroughness. Margaret Alterior offered a weighty and devoted analysis of Poe's critical theory in her introduction to "Edgar Allan Poe: Representative Selections", and in earlier book, "Origins of Poe's Critical Theory": with critical comments on Poe's creative writing that Hardin Craig added to the former after her death. R. P. Blackmur shares Tate's sense that Poe is, in some mysterious way, a plunger into unknown and fearful realms of the spirit. D. H.
Lawrence prizes Poe’s insight into the love-hate relationship, and absolute possessiveness, and sees that Poe is a master of “sleep consciousness.” Marie Bonaparte’s the Life and Works of E. A. Poe is a lengthy, single minded, and exhilarating. Freudian analysis of Poe on the evidence of the stories and poems. Marie Bonaparte’s consistency, sublime confidence, and her stimulating energy is praiseworthy. Richard Wilbur concludes his brilliant introduction to Poe: Complete Poems, in these words, “there has never been a grander conception of poetry, nor a more impoverished one.” Allen Tate’s two imaginative and sympathetic essays make a similar point several times; pointing to Poe’s insistence on a cosmology rather than a mythology. He refers also to “the hypertrophy of the three classical faculties: feeling, will, and intellect. Poe does not, however, lack supporters who are willing to argue that he is the artist he set out to be, the maker of finely calculated effects. Kenneth Burke’s probing article “The Principle of Composition” sees Poe’s derivation of principle from the poet’s choices as an important process in Poe’s The Philosophy of Composition,” even if the answer Poe comes up with is not literally true, it is true in a deeper and more critical sense. N. Bryllion Fagin’s The Histrionic Mr. Poe is unquestionably one of the best-written books on Poe, he presents Poe as a deliberately histrionic artist in his life and art, his calculations of effect as similar to those of the actor; in this construction, Poe is seen as a
highly gifted impersonator. He made his effects, and he won that victory of art that makes the reader submit.

Poe's contribution to contemporary poetry is generally attribution to his influence upon French Symbolist poetry. Charles Baudelaire and French Symbolist poets like Stephane Mallarmé and Paul Valéry admired Poe's works, and evidence is strong that he inspired them, among other things, to develop verse techniques that pointed the way for major American poets of the twentieth century including e.g. Ezra Pound, T. S. Eliot and Wallace Stevens. Apologists for Poe try to make a case for Poe's influence, he is the founder of modern symbolic writing, without Poe, there could have been no Baudelaire, Verlaine, Rimbaud, Gidé., or even Eliot and Pound. During the closing decades of the nineteenth century, when contemporary poetry had its start, American poets, as did Swinburne and other British artists commended the evocative lyrics composed by those French Symbolist poets, these poets generally associated with the symbolist movement, in seeking new ways to express their personal visions of life and reality, created verse forms that were new, fresh, and very often faultless. Their poetry tended to suggest and evoke rather than to inform, achieving as Poe argued, "a suggestive indefiniteness of meaning with the view of bringing about definiteness of vague and therefore of spiritual effect—." T. S. Eliot, in citing his tenuous affinity with Poe by way
of Valéry, confirmed and largely established the view that Poe's contribution to contemporary poetry came by way of the Symbolists. Yet Poe was read and generally appreciated in America during the late nineteenth century, and in some instances his contribution was certainly direct, for example Stephen Crane, one late nineteenth century poet, known primarily as an innovator of verse form and technique, had ample opportunity to know Poe and had little or no acquaintance with French Symbolist poetry. Crane and Poe, although certainly different in matters of prosody and poetic diction, tend to accomplish symbolism by setting forth unreal physical scenes. In American literature, his influence also affected writers from H. P. Lovecraft to Robert Frost; in English writers from Tennyson to Graham Greene; foreign writers, certainly in all the major languages of the West and probably in most of those around the world, have submitted to Poe's influence. The most noteworthy examples are Frenchmen.

The Franco-American relationship presents a unique puzzle. Long ago, when leading American critics were patronizing or were contemptuous of Poe, French critics called him a classic and placed him beside Balzac, Dickens, and Tolstoy. Since Poe, there has existed a remarkable and persistent affinity between the French and the southern literary communities. The French still wonder why Americans are not anxious as they, to
acknowledge Poe's greatness. The Americans tend to criticize literary works from ethical, social or ideological viewpoints, while the French judge from an aesthetic viewpoint. For this reason, Poe has aroused more controversy than any other American author. A young and extrovert America turned away from it. In Europe however, an older and wearier culture had prepared an audience that was ready to recognise the validity of the special insights which are dramatized in the visionary creation of Poe.

Vincent Buranelli says, "the derogatory critics have usually taken the line that hostile Americans (and Britons) are better qualified than favorable Frenchmen to evaluate an American writer. These critics stress the argument that Baudelaire, Mallarmé, and Valéry must have been impressed by Poe because of their unfamiliarity with the English idiom, an unfamiliarity that made them praise faulty lines to which any English-speaking reader will, or at any rate should, take immediate exception."

"While this premise may be accepted, literally or for the sake of argument, the conclusion does not follow. Misjudgements of the variety indicated (even allowing the worst that can be said in this respect) do not imply an in comprehension of Poe. If the French writers, since they were reading in a language not their own were wrong about various passages in Poe, no such argument applies to their
understanding of what he was trying to do. Poetic feeling can be destroyed by a language barrier; ideas cannot. The French symbolists were frequently baffled by Poe’s symbols, but they knew very well what they were about when they adopted his method of using symbols in poetry. They understood his endeavour to infuse poetry with music and his experiments with verse forms. His art may have been opaque to them at time, but they were perfectly capable of grasping his notion that art is its own reward. They did not invent a mythical figure to whom to ascribe the origin of their type of literature; they found him. They did not imagine a pre-existing foundation for their own literary structures; they discovered it. Otherwise, their adulation of their American predecessor would be the most incredible fantasy for which he was ever responsible.

What matters is not what French poets and short story writers said of Poe but what they made of him. And what they made of him was, among other things, one of the most respected schools of poetry, a school that T. S. Eliot has traced from Poe through the French poets to Yeats, Rilke, and himself.”

Paul Valéry in his Essay, “On Poe from Situation De Baudelaire” says that the very idea Poe had formed of poetry, and Poe’s Conceptions, set forth in various articles, were the

principal factors in the modification of Baudelaire's ideas and art. He emphasizes that Baudelaire and Edgar Allan Poe exchanged values. Each gave to the other what he had, and received from the other what he had not. One communicated to the other a whole system of new and profound thought. He enlightened him, enriched him, determined his opinions on a number of subjects: the philosophy of composition, the theory of the artificial, the comprehension and condemnation of the modern, the importance of the exceptional and of a certain strangeness, an aristocratic attitude, mystical fervor, a taste for elegance and precision, even politics...... Every aspect of Baudelaire was impregnated, inspired, deepened by Poe. But, in exchange for what he had taken. Baudelaire gave Poe's thought an infinite expanse. He offered it to future generations.”

Valéry further says, “I shall not go into everything that literature owes to the influence of this marvellous inventor. Whether we take Jules Verne and his disciples, Gaboriau and the like. Or whether, at far more sophisticated levels, we recall the productions of Villiers de l'Isle-Adam or of Dostoevsky, it is easy to see that the Narrative of Arthur Gordon Pym. Murders in the Rue Morgue, Ligeia, the Tell-tale Heart, are models that have been abundantly imitated, thoroughly studied, and never surpassed. I shall merely ask myself what Baudelaire's poetry, and more generally French poetry may owe to the discovery of
the works of Poe. ............ I will not deny that Poe's reflections are
founded on a certain metaphysical system he forged for himself.
But this system, if it directs and dominates and suggests the
theories in question, by no means penetrates them. It engenders
them and explains their generation; it does not constitute them.

His ideas on poetry are expressed in a few
essays, the most important (and the one which least concerns
the technique of English verse) being entitled "The Poetic
Principle."

Baudelaire was so deeply moved by this essay,
he received so intense an impression from it, that he considered
its contents and not merely the contents but the form itself- as his
own property........ I shall sum up his ideas briefly. He analyzes
the psychological conditions of a poem. In the first rank he puts
those conditions that depend on the dimensions of poetical works.
He gives singular importance the considerations of their length.
He also examines the very substance of these compositions. He
easily establishes that there exist a great number of poems
concerned with notions for which prose would have been an
adequate vehicle. Neither history science nor morality gains when
it is expounded in the language of the soul. Didactic, historical, or
ethical poetry, although exemplified and consecrated by the
greatest poets, combines the alien materials of discursive or
empirical Knowledge with the creations of the secret sensibility and the forces of passion.

Poe saw that modern poetry was destined to conform to the tendency of an age which has witnessed an increasingly sharp distinction between the modes and provinces of human activity; and that it could now entertain claim to attain its true object and produce itself, as it were, in a \textit{pure state}.

Thus, having analyzed the conditions for poetic enjoyment, and defined \textit{pure poetry} by way of \textit{elimination}, Poe was opening up a way, teaching a very strict and deeply alluring doctrine, in which a kind of mathematics and a kind of mysticism became one..............

The truth is that France produced the writers who followed Poe into a new phase of modern literature before anyone else did. If is preposterous to infer that there must have been something wrong with the French because from their ranks came the gifted disciples who could see where the master was pointing and act on his guidelines. There is something startling in the bland assurance of French ignorance, as if Poe’s effect on Baudelaire were a curiosity of literary history. If Poe had influenced only Baudelaire, there might be some point in this

\footnote{8. Paul Valéry: On Poe from Situation de Baudelaire, Published in The Unknown Mr. Poe Ed. by Raymond Foye, San Francisco, City Lights Books, 1980.p.p. 112-114.}
opinion. If Poe had influenced French poets only, there might be some point in scoffing at French opinion. Poe’s influence, on the contrary, has been felt throughout the Western world, including the English-speaking world where no problem of a language barrier could arise.

France which is representative of Hellenism, speaks of thinking clearly, enjoying the pleasure of the intellect, seeing things in their essence and beauty. Poe belonged to this academic and aesthetic realm of Hellenism. He absorbed negatively American literary soil and cultivated it in the Hellenistic way of art. Poe was the first poet to give an aesthetic awakening to American literature. In this light, it seems that the underestimation of Poe by American critics for many years was partly because they could not properly understand Poe’s Hellenistic quality. And this is also one of the reasons why French poets so enthusiastically adhered to Poe. For Baudelaire, Poe was his brother, his alter ego. He introduced Poe to the French and translated his tales during most of his mature years as a poet. He found in Poe “the prototype of le poët maudit.” For Mallarmé, Poe was an ideal poet, and he dedicated to him a poem, “Le Tombeau d’Edgar Poe.” He admired Poe’s technique of verse the most. For Valéry, he was also a great master especially in his poetical theory. He once wrote in a letter to Gidé: “Poe is the only impeccable writer. He was never mistaken.” These Symbolists
extracted Poe’s articulated conception of poetry—the attitude of art for art’s sake, techniques of the unity of impression and the totality of effect—and elevated it to the highest degree of pure poetry, leading to the firm establishment of modern poetry.

The Indian student can approach Poe with his vision unblurred by the prejudices, distortions, honest errors and malicious lies which form part of the intellectual Poe-baggage of the American Student; he can view Poe as a writer not as the monstrous myth created by early biographers. Psychoanalytical critics, clever commentators and adapters for the films, and he can see Poe whole, as a poet, critics, short story writer, editor and innovator not merely as “The master of horror and terror.”

Poe remains unique in American Literature. A lonely power stricken genius, he conquered every field of writing which he touched. He was the first notable American critic the “hatchet man” or “tomahawkman” whom his contemporaries often feared and hated, but he enunciated principles which are well worth considering today and which bear comparison with the revolutionary pronouncements of the so called “New Critics.” His poems relatively few by comparison with Longfellow, are part of the worlds heritage now. Their influence on Baudelaire, Mallarmé and Valéry and on more modern symbolists has already become an unchallenged chapter in literary history.
Poe was a man of many talents and skills. He was something of dictator himself, rather like his character M. Dupin. He was an expert cryptographer and he was an editor of almost unrivalled ability. Poe formed his theories, not through rationalization because of his inability to write long works, but because, he was interested both in an ideal unity and in works suitable for magazines. Quite consciously, he worked out an aesthetic for a magazine literature. Edgar Allan Poe was the first important critic to develop and to refine his critical theories through the media of book reviews and magazine articles, his ambition was to edit a magazine that would publish along with stories, poems and general articles, an absolutely independent criticism.

The key to a sound understanding of Poe lies in his critical writings. Poe's emphasis on the primacy of effect should not be ignored nor should his statement that literature requires "some amount of complexity and some amount of suggestiveness some under-current, however indefinite, of meaning." Poe's tales and poems as satisfactory and compelling on the surface of story level alone, but the reader who goes beyond the delight of a first reading to struggle with the complexities and the "undercurrent of meaning" will experience intellectual pleasure and may even find some degree of wisdom. In the words of Kimiko Tokunaga, "Poetry for Poe was neither passion nor truth, but a recreation of beauty. And beauty for him
was "the orbs that shine in Heaven," love—the true, the divine Eros," and the mysterious beckoning hand of death. His sombre star of beauty is still shining in the vast cosmic space of poetry.  

Poe's literary achievement, great as it is, does not surpass his influence. No other of his fellow countrymen, in any field, subject, discipline, or department of thought, has been so masterly in producing fruitful ideas for other men to cultivate. None has been so perceptive in so multifarious a way of the paths to the future that writers might tread. Even his personal prose was effective. It helped to form the attitude of the typical romantic poet, and it pointed forward to Oscar Wilde the aesthete, to Rossetti the Pre-Raphaelite, to Whistler and his fierce defense of "art for art's sake."

We are not yet finished with Poe's influence, which extends far beyond literature. His imprint is on art and music, on the type of painting and design associated with Aubrey Beardsley, on the musical scores of Debussy, Ravel, and Prokofiev.

Poe the dreamer, the rationalist, the scientist, the humourist the literary and social critics extends influences from Europe to America, from Canada to Russia, from Argentina to Scandinavia, branching from literature into art, music and science. Explaining how submission to Poe's theory or practice, or

both unites such strange allies as the Symbolists and the Naturalists, the Decadents and the New Critics. This study reveals Poe for what he is America’s greatest writer, and the American writer of greatest significance in world literature.