

WORD AND IMAGE: DORÉ/POE

An enquiry into the role of word and image in the late Romantic period, with specific interest in the participation of Gustave Doré, Edgar Allan Poe and the influence of the Gothic Revival.

By Keith R Stanley

A thesis submitted to the University of Cape Town and prepared under the supervision of Professor Ph-J Salazar in fulfillment of the requirements for the degree of MASTER OF ARTS in CULTURAL HISTORY OF WESTERN EUROPE

16 June 1990

K R STANLEY (REG. NO. STNKEI 001) UNIVERSITY OF CAPE TOWN

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## ACKNOWLEDGEMENTS

Financial assistance rendered by the Human Sciences Research Council towards the cost of this research is hereby acknowledged. Opinions expressed or conclusions arrived at are those of the author and are not to be regarded as those of the Human Sciences Research Council.

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## ABSTRACT

### Word and Image: Doré/Poe

This study is an investigation into the relationship between word and image, with specific interest into the work of Edgar Allan Poe and Gustave Doré. The twenty six illustrations that Doré executed for Poe's The Raven form the basis of the study. The intention is, through analysis of the illustration, to identify the interplay between word and image and also investigate the influence of late Romantic Gothicism.

Part One examines the position and roles of verbal/visual enquiry through illustration and text. A survey of theoretical concepts defining illustration is made. A brief examination of nineteenth century perspectives of illustration, including a survey of technical theories follows. The modern theory of semiotics and its bearing on visual investigation is examined. A model for applying these theories is detailed.

Part Two is an in-depth examination of all twenty six of Doré's illustrations of The Raven. An introduction to the illustrations precedes the analysis. Each illustration is detailed individually, with information on the engraver, content and poetical position being given at the start. Numbered inserts are employed to relay detailed information on more general topics relates to the poem and illustrations.

Part Three is the conclusion to the work. A brief examination of Doré's involvement with the Gothic is made. Notes on Doré's illustrations for The Raven and their reception and a survey of other illustrators of The Raven, particularly Eduard Manet follows. The comparison between Manet's and Doré's illustrations is investigated. The concluding remarks note how the relationship of word and image between Doré and Poe uncovers new information about both the poem and the illustrations. The importance of Romanticism and the Gothic is also noted. The conclusion states how new light on Doré's work makes these twenty six rarely considered illustrations more noteworthy.

The study ends with a series of appendices, the text of The Raven by Poe, the twenty six illustrations by Doré and a bibliography.

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## ACKNOWLEDGEMENTS

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## INTRODUCTION: THE AIMS OF THE STUDY

Ideas which surround the interaction between word and image have always been prominent in the development of cultural studies. It is a relationship which fascinates at every turn, holding keys to many different doors in the labyrinth of the humanities. Sociological concerns (aspects of morality, taste, fashion), anthropological (the evolution of word and picture), linguistic (language as picture, picture as language), semiotic (development and interaction of visual and verbal signs), mimetic (a visualization of accepted verbal norms) - all have embraced the potential of verbal/visual conditions.

Word and image studies have not evolved in a steady or systematic manner, they have developed as the need has arisen for theorists to confront verbal/visual situations.

Illustration is probably the richest participant in word and image studies - nowhere else does the picture and the text have such a unique, interdependent relationship.

In order to explore this relationship, I have focused my intention on one set of illustrations, for one specific work. Gustave Doré's illustrations of Edgar Allan Poe's The Raven. Both Doré and Poe received much popular attention from the late nineteenth century public. Doré, a Frenchman scorned as a painter in his native land but adored as an

illustrator by the English and French public, and Poe, an American who died relatively unknown but received enormous posthumous popularity in Europe through the translation of Baudelaire and Mallarmé. However, Doré's illustration of The Raven have rarely been considered. They seldom appear in illustrated collections and are chiefly regarded as inferior. They were the artist's last illustrations and were engraved and published after his death in 1883.

This makes the study of Doré's "Raven" illustrations quite unique. It allows the interplay of word and image to unfold around a well known narrative poem and lesser known set of illustrations. The poem and illustrations are analysed side by side, as closely to the spirit of the 1883 edition as is possible. As the twenty six illustrations are discussed at depth, the relationship between the word and image is uncovered to reveal how it imports information which enables a better understanding of its time - the late nineteenth century.

Before this analysis can begin, it is necessary to investigate the principles behind the verbal/visual relationship between text and illustration.

PART ONE

ASPECTS OF VERBAL/VISUAL ENQUIRY

## 1. ILLUSTRATION AND TEXT

A study of illustration also involves a study of the illustrated text. As illustration is a dependant art form, the images cannot be divorced from the words they accompany. However, dependency does not necessarily equate with inferiority. The illustration need not take a purely secondary or compromised position against the words it has turned into images. At the most elemental level, pictures adopt one of three stances in cognation with words; they can do little or no justice to the imagination of both text and reader (hence be inferior), they can elucidate and offer imaginative interpretation, or they can develop the idea beyond the text (in this sense be superior).<sup>1</sup> Ideally the relationship between text and illustration should be of a reciprocal nature, the situation where picture elucidates the text, and at the same time expands the textual possibilities.

"Each refers to the other. Each illustrates the other, in a continued back and forth movement which is incarnated in the experience of the reader as his eyes move from words to pictures and back again, juxtaposing the two in a mutual establishment of meaning...Such an intrinsic relation between text and picture sets up an oscillation or shimmering of meaning in which neither element can be said to be prior. The pictures are about the text; the text is about the pictures."<sup>2</sup>

To establish an understanding of the complex relationship of word and image, it is necessary to examine the purpose or function of illustration; in short, determine whether visual arts can truly collaborate with literature in the form of illustration. When considering this notion it has to be determined how the success of an illustration may be fairly judged. To this end, Edward Hodnett notes that the "primary function of the illustration of literature is to realise significant aspects of the text" and that in the pursuit of this aim "skilful technique, novel effects and decorative charm are positive, but secondary considerations."<sup>3</sup> The word "significant" points to the fact that a text can be reduced to a minimal system of signs, of which illustration is fundamentally composed.

What then is the nature of illustration, and what criteria can be employed to investigate an illustration's function? Frank Weitenkampf writes that "pictures should ELUCIDATE, COMMENT UPON or DECORATE the text" and in addition, the illustration should form an integral part of the published work, "pictures should be seen in relation to both author's text and printed page."<sup>4</sup> This can be expanded to adopt the idea Hodnett proposes, that illustrations basically do three things: a) represent, b) interpret and c) decorate, while essentially true illustration does something of all three.<sup>5</sup>

### 1.1 Illustration as Representation

The most basic idea of representative illustration would be a picture which is as close a visual enactment of the text, as it reads, as is possible. For example, a representational

illustration for the title page of Defoe's Robinson Crusoe could be of the marooned adventurer sitting before a crude fire, under the cover of a palm tree. However, in even considering this somewhat casual example, true representation can seldom occur. Rarely will a text describe the scene to the most minute detail of position, atmosphere and character. The illustration cannot reproduce the text in as much as the text cannot match the illustration in concrete visual dimension. In this sense the illustration is an indicator of the essence of the work being illustrated, it also signals the essential disposition of the book or poem. Many literary works demand little more than representational illustrations to please the reader. The degree of representation an illustration has is most dependant on the publication it is to accompany. Readers of Dickens, for example, who wish to understand and perceive the early Victorian times of, say, David Copperfield, hope the illustrator will present the characters and their surroundings as accurately as possible in that setting. Strong arguments could be said for less representational and more imaginary illustration accompanying poetry, where there is more latitude for deviation from the "real". Poetic language is condensed and more often, more visionary than its literary counterpart.

## 1.2 Illustration as Interpretation

Interpretation is translation. "An illustration translates what is being said in written words into graphic images."<sup>6</sup> Hodnett points out that this can mean little more than "representation", and that one should read "interpret" as "realization". He does not, however, allow accommodation for

any theory concerned with the various systems of signs in action in any given illustration. It is possible for the picture to employ new meaning, not necessarily being an absolute re-enactment of the written scene's setting or emotive context. The "interpretative" qualities of an illustration, display it's inherent nature, and in turn mark the degree of influence a picture may have over the text and/or reader.

### 1.3 Illustration as Decoration

Ultimately all illustration has to have decorative function if the image and text are to combine successfully as a unit. However, illustration designed solely for decorative purposes is to be judged as a different art form from that illustration which more actively relates to the written word. Decorative illustration detaches itself from the text and seeks to comment on the physical page rather than it's contents. This does not mean that purely decorative illustration is in any way an inferior art form, it merely directs itself to an appreciative gesture, rather than a more cerebral search for meaning.

This is an elementary introduction to the "nature" of illustration. What of the possible criteria that can be adopted to assess illustration?

Weitenkampf proposes that there are three things to be considered when viewing illustrated books:

- a) How good are the illustrations as pictures, in drawing and composition?

- b) Do they illustrate or accompany, or comment on or decorate the text sympathetically and with understanding?
- c) Do they go well with the type and the book generally?<sup>7</sup>

As a formula, the above is limited. However, it is a summary of the principal concerns facing the critic of illustration. Robert Druce<sup>8</sup> presents a detailed table of factors which demand consideration in the assessment of a poet's interpretation of pictures. These ideas can be adopted to aid the illustrative interpretation of poetry. Druce poses four questions or considerations when looking at the illustration and its relationship to the poem and its verbal image:

- a) To what extent does the illustration RE-ENACT in images, the content, objects and events of the poem?
- b) To what extent does it MAKE INFERENCES about these objects and events?
- c) To what extent can it be said to EVALUATE them?
- d) To what extent can it be said to LEAVE THEM OUT OF ACCOUNT and move away into its OWN CONCERNS?

In considering style or manner, the following can be asked:

- a) To what extent can the illustrator be said to re-enact in images the manner or tone of the poem?
- b) To what extent does he make inferences about the tone or manner?
- c) To what extent can he be said to evaluate them?
- d) To what extent does he leave tone or manner out of account, or adopt an alien stance?

Druce makes the division between the illustration's relationship with the text, and the illustrator's relationship with the same text. This is an important point, as the published presentation of the illustration and the illustration's style are the two essential levels on which illustration is received and has to work if it is not to be relegated to an inferior art form. For example, an artist's execution of illustrations for a poem or novel may encompass and explore the elements it represents in a challenging and informative manner, but the style of the pictures may be quite different to the text; where light, ethereal images are written, dark inked or solid graphic images may be offered. Such tonal concerns need not lead to "poor" illustration, but it occupies place in critics' judgement.

## 2. NINETEENTH CENTURY PERSPECTIVES

The acknowledgement of aesthetic theory is an important part in any enquiry into verbal/visual relationships. Historical perspective on these aesthetic concerns is equally important.

In the nineteenth century, book illustration reached its most popular, and in some cases, notorious heights. As the dissemination of literature increased, through periodical and magazine form, so the demand on illustrators increased. As a result, European culture was presented with a great variety and profusion of book illustration.

With the development of printing processes, came the promotion of published books. Illustration was often included in a book

as a sole promoter of its sales. From the early years of the eighteenth century onwards, an age of "over-illustration" began; throughout Europe the printed image was in demand to satisfy and curious public.<sup>9</sup>

A brief overview of some key examples of eighteenth century illustration in Europe, will provide a suitable introduction to nineteenth century illustrative values. During the eighteenth century, France was undoubtedly the leader in illustration, both in quality and quantity. The arrival of the Rococo, heralded a new approach to the illustrated book. Style became important, and subject matter altered; a turn away from religious, scientific and commemorative illustration, and a turn to poetry and romance as subjects most often illustrated.<sup>10</sup> Illustration became a mirror of style, fashion and morals, with a high degree of realism in the representation of costume and environment. One of France's finest exponents of illustrative art in the eighteenth century was Jean-Honoré Fragonard, although his fame was primarily as a painter. His illustrative output was small<sup>11</sup> - Orlando Furioso, Don Quixote and la Fontaine's Contes being the most notable. David Wakefield writes: "...he (Fragonard) was no intellectual, and his contacts with the major writers and thinkers of his own day were minimal...yet...(his) art seems inseparable from the eighteenth century mould of thought."<sup>12</sup>

In England William Hogarth is the most considerable "illustrator" of this period.<sup>13</sup> His work represents an unconscious revolution in the field of illustrative art.

Stinging satire and wicked caricature symbolised discontent with and ridicule of the Establishment, a vehicle of attack amidst the often superficial face of eighteenth century illustration.<sup>14</sup> Caricature became an appreciated art form (although rarely with the victims of the illustrator's pen) and Thomas Rowlandson and James Gillray soon became the established masters of the form. Until the nineteenth century, and the brilliance of the Frenchman Honoré Daumier, caricature was almost solely an English art; certainly the most representative of eighteenth century English illustration. Other principal figures are Thomas Bewick, who developed the art of woodcutting and received fame as an illustrator towards the end of the century, and William Blake, undoubtedly the most significant pre-romantic poet/illustrator/artist, who is the transition from the eighteenth to the nineteenth century and the golden age of illustration.

Blake's work represents the closest union between text and illustration. His pages reflect a single image - borders, figures and words without distinction.<sup>15</sup> A professional engraver first and foremost, Blake defended graphic art against painting, always emphasising the primacy of the image by whatever means it was presented.<sup>16</sup> His greatest works of illustration are closer in spirit to the illuminated scripts of the Middle Ages than the Neo-classical or Rococo of his contemporaries.

The nineteenth century represents the greatest single period in both the development and execution of illustration

(although also falling foul to the worst excesses of popularization, mass production and poor workmanship), courtesy of two great emotive "periods" or "schools" of art: the Romantic tradition, and the later Symbolists.

### 2.1 Technical and Practical Considerations

A vast number of manuals for the student of book illustration were published in the nineteenth century, particularly in the century's latter years. Most of these works were principally concerned with the technical aspects of illustrations; materials, techniques and the various processes used. Indeed, the greatest collective achievements of nineteenth century book illustration is most often viewed in light of the technical changes which revolutionised all aspects of book production. Illustrated books published at the start of the nineteenth century differ very much from those published at the end, due to the development in the century from hand craft printing, to modernised technology. Geoffrey Wakeman notes that during Victoria's reign, all the significant steps in this progress were made - from the invention of photography and electrotyping to the perfection of the cross-line screen.<sup>17</sup> He goes on to show how vast the increases in published books was during the Victorian period: late 1850's, about 2,600 volumes published annually, by 1874, 4,500 and by the end of the 1890's, about 6,000.<sup>18</sup> A vast proportion of these being illustrated volumes.

These technical manuals, many written by established illustrators, spent little time defining illustrations and its purpose, content on its presence in the text being

self-explanatory rather than imposing an aesthetic concern worthy of consideration. Joseph Pennell wrote the following in 1895:

"...an illustration is the recording, by means of some artistic medium, either of something seen by the artist which he wishes to convey to - that is, illustrate for - others; or else the direct interpretation by some artistic means of a written description, or the chronicling of an historical event; or, it is a composition which has been suggested to him by some occurrence in nature; or again, his impression of some phase of nature or life. Therefore, all art is illustration, though it rather seems to follow that not all illustration is art."<sup>19</sup>

A year later, Pennell saw the need to be more concise (perhaps to encourage rather than dazzle students!) by writing:

An illustration - using the term in its artistic sense, is a design intended to give an artist's idea of an incident, episode, or topographical site, or it may be but a mere diagram referred to by a writer."<sup>20</sup>

Walter Crane, a decorative illustrator of great popularity in the 1890's, upheld the claims of illustrations have an ornamental aim (decorative treatment) and purely graphic aim (pictorial statement), claiming the "decorative" to be more relevant than the "pictorial", as the page was "a space to be made beautiful by design".<sup>21</sup> Paving the way, as it were, for Beardsley and art nouveau.<sup>22</sup>

In a similar manner, Henry Blackburn also saw two distinct objects of illustration; the practical part ("obviously to illustrate and elucidate the text") and the artistic ("includes works of the imagination, decoration, ornament, style.")<sup>23</sup>

However, in the identification of the basic nature of illustration, not all writers avoided the concerns related to assessing cause and effect. Henry Blackburn goes on to consider the power the image may have over the word:

"It has often been pointed out that through the pictorial system the mind receives impressions with the least effort and in the quickest way, and that the graphic method is the true way of imparting knowledge. Are we then, in the matter of giving information or in imparting knowledge through the medium of illustrations, adopting the truest and simplest methods?"<sup>24</sup>

A question he answers with reserve, noting that not all illustration is essentially good illustration (the method of assessment depending on ideas of taste and moral concern - truth rather than poor workmanship) and that editorial judgement can also dictate to interpretation. Blackburn has, however, made the important note on the power of the image in conveying information more rapidly and in closer detail than any amount of words. The particular area he addresses himself to is that of periodic literature; newspapers and illustrated journals. With the rise of photography, and the development of printing processes, it is the photographer and his camera's eye, rather than the illustrator and his pencil, who will

receive critical examination in the arguments relating to taste and truth, as his image becomes so much more accessible than that composed by the author and his pen.

P G Hamerton, essayist and Ruskinian doyen of public taste, writes that "the work of illustration...ought to be reliable in details of construction and other matters not already known to the spectator."<sup>25</sup> Again, a distinction is being made between factual and artistic illustration. Hamerton says that "illustrative drawing of all kinds" (this being "factual" illustration) is "done for truth" and artistic drawing "for pleasure (the pleasure of the spectator)."<sup>26</sup> Hamerton, in much the same way that Blackburn was to later express himself, approaches the area of word and image relationships, suggesting that "useful, or illustrative drawing, is invaluable as an assistance to literary or verbal explanation", but he does go on to say that illustration "by itself...is not of very great use",<sup>27</sup> and later notes that, "drawings and pictures not only help our culture by giving clearness to our ideas of visible things, they also help it by stimulating the imaginative faculty in us."<sup>28</sup>

To Hamerton, illustration as decoration or pictorial accompaniment to literary text, is merely a gratification of the viewer's pleasure. In short, it is of little practical use, too often dictated to by popular taste or fashion and not directed to the furtherance of truth or understanding. The principal idea is that illustration is not art, but primarily a whimsical fancy, which brings great literature to the masses often at the expense of the writing. Hamerton expresses these

views in a hypothetical conversation in his Portfolio Papers of 1889. It is a dialogue on the merits of book illustration, and he uses the work of Doré to present aspects of his argument. The artist urges that the illustrator perpetuates the poet's art and brings it to the world at large, noting, however, the dangers of popularizing the arts. The Poet voices the contrary view, that the illustrator violates his work:

"(Poet)...A poet needs no help from illustration. If his works have not vitality enough to do without it, they gain no advantage from the kind of fractitious immortality that illustration may confer."<sup>29</sup>

For an example of such "violation", the Poet notes Doré's illustrations of Dante. He is aghast at the pretensions of an inferior illustrator tackling the great poet's work.

"The preposterous Frenchman stands for grotesquely impudent pretension; the illustrious Italian represents all that is most august in the grandeur of the human mind."<sup>30</sup>

Doré exploits Dante in order to attract attention to himself, and the Poet is in anguish at the thought that no-one ever reads Dante any more, all attention is centred on the illustration. Hamerton's objectivity in the argument begins to disappear at this stage, as his general dissatisfaction with Doré is in keeping with his Ruskinian views. Coping with Doré's immense popularity is where Hamerton finds trouble; mass appeal at the most basic level seems incompatible in a critique based on good taste and morality. Hamerton's main

concern is with the value of illustration, rather than the essence of its execution. Other critics sought to establish rules or formulas essential to the undertaking of book illustration. One such critic was Otto Julius Bierbaum, who in 1897, formulated the following "rules" for illustration:

1. Book should be decorated by one artist, carefully chosen for the purpose.
2. The technique of the decoration should be the same throughout the book.
3. The character of the drawing should fit the cut of the type - fine lines in drawing do not fit heavy lettering, and vice versa.
4. Pictorial decoration must never be only filling; if possible it should always have an aesthetic purpose and be an elucidation of meaning.
5. The manner of introducing the decoration in the text must show the same taste throughout - either wholly symmetrical or purely capricious; never mixed."<sup>31</sup>

The result should be a harmonious book, but if illustration is to be produced according to such stringent ideals, interpretation is constrained. In their efforts to formulate book illustration into a precise art form, theorists often disregard the interpretative freedom that both writer and illustrator seek to establish. As the late nineteenth century reader came to admire and expect illustrative accompaniment to his literature, so the very aspects of that art which determines its mass appeal are deemed irresponsible and inferior.

Rules are established, and inferior illustration is attached by the literary purists (Hamerton, Ruskin) who see it as an affront to the dignity of the written word. It is on this issue that Henry James addressed himself to the matter of book illustration. He writes of "the general acceptability of illustration" in his preface to The Golden Bowl.<sup>32</sup> He sensed a certain irony in the situation of a "text putting forward illustrative claims (that is producing an effect of illustration) by its own intrinsic virtue and so finding itself elbowed, on that ground, by another and a competitive process." However, he accepted that "the essence of any representational work is of course to bristle with immediate images...", but because of this very quality, concludes:

"Anything that relieves responsible prose of the duty of being, while placed before us, good enough, interesting enough and if the question be of picture, pictorial enough, above all in itself, does the worst of services, and may well inspire in the lover of literature certain lively questions as to the future of that institution."<sup>33</sup>

James' comments originate from his impressions when he was approached with the idea of publishing an illustrated collected edition of his novels. His implications are that only a poor writer would delegate his essential work to an artist. The written scene should possess self-sufficiency and need no help in presenting meaning. Can illustration ever assist in the work of imagination? James' conclusion is similar to that expressed by the Poet in Hamerton's fictional dialogue - prominence at the expense of the very work they aim

to enlighten. His final words on the matter of book illustration best sum up the liberal minded approaches, and indeed the views of those authors who did not wish to offend their illustrators.

"One welcomes illustration...with pride and joy; but also with the emphatic view that, might one's "literary jealousy" be duly deferred to, it would quite stand off and on its own feet and thus, as a separate and independent subject of publication, carrying its text in its spirit just as that text correspondingly carries the plastic possibility, become a still more glorious tribute."<sup>34</sup>

James' attitude allows illustration the latitude to be a creative art form, without being intrusive.

These theories are representative of nineteenth century approaches towards the pictorial. They are concerns which may have occupied Doré's more discerning audiences. A modern audience has at its disposal a variety of new theories to offer interpretative possibilities.

### 3. ILLUSTRATION AND STRUCTURALISM.

Common to all modern study of illustration is a theory system to qualify ideas. Illustration as an interpretative, representative or decorative medium remains the same, what has changed are the values by which it is judged. A formulated "science" has been introduced to enhance the numerous levels of meaning at work in illustration. This science has

developed with, and from, the structuralist and post-structuralist school of literary thought, with Ferdinand de Saussure as the pioneer (he is popularly identified as the father of modern linguistics) and key figures such as Roman Jakobson, Jacques Derrida, Roland Barthes and Michel Foucault consolidating and individually expanding the "science" of semiotics. Semiotics is not an empirical science of tested theory and data, but rather a specific study of the literary and artistic sign. Semiotics is the science of signs and is a literary device which has found a home in all aspects of cultural study.

It is this theory system of semiology which I have used to aid the interpretation of Doré's illustrations. As the scope of semiotic theory is vast this study can only draw on a small cross section of popular semiotic thought, the elements which are essential to a contemporary reading of both Doré and Poe.

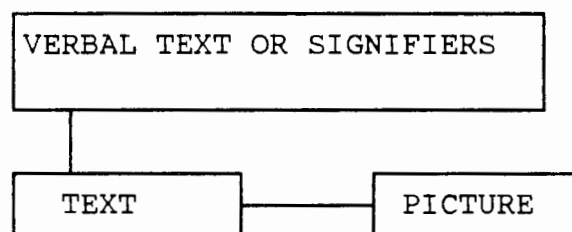
Ciaran Benson, in an article on the illustration of children's books, focuses on the schools of thought which outlines essential theories.<sup>35</sup> There are two models of understanding identified by Benson.

A "traditional" view advocates the role of illustration as a guide to assist the reader in understanding and penetrating the text. In this model, illustration is subservient to the textual narrative. The primary appeal of the picture is to the verbal level of experience. If the visual impact of the illustration attracts too much of the viewers attention then its true narrative function is lost.<sup>36</sup> Benson quotes an

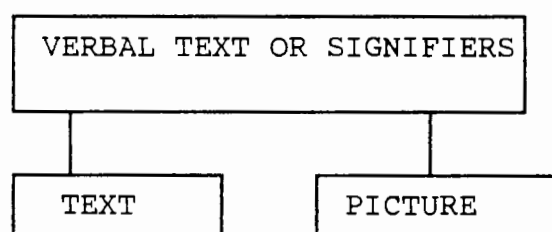
exponent of this position, Walter Lorraine: "...an illustration to be true illustration - whatever its artistic appeal - must tell a story. It can convey mood, clarify a series of facts, or elaborate a plot of pure fiction. Its primary intent, however, is to communicate on a verbal level."<sup>37</sup>

Counter to this view is an "aesthetic" model. Illustration intensifies the emotive appeal of the text but does so independently of the text. The illustration is loyal to contemporary artistic trends rather than a derivative product of the text. This view suggests that the picture exists as a semi-autonomous art object in its own right.

1. "Traditional" Model.



2. "Aesthetic" Model.



In the traditional model the illustrator approaches his work through the verbal text and produces his pictures directly from the text. The illustrations are mediated by the words and subject to their direction. In the aesthetic model the illustrator confronts the verbal text directly and produces a distinctly personal interpretation of that text as perceived.

The pictures relationship to the text is indirect as it is mediated by the verbal text or signifiers.<sup>38</sup> The traditional model is based on representation, and the aesthetic model on interpretation.

In both these models the primary concern of the illustration is still entrenched around the representative, interpretative and decorative axis - as utilised by structuralist theory and summarised by Hodnett. The more modern approach to illustrative theory merely opens the door to other artistic disciplines, in particular literary concerns. It is a shift in emphasis - from illustration as solely image oriented, to illustration as an expression of verbal communication.

### 3.1 The Semiotics of Illustration.

In his introduction to Elements of Semiology, Roland Barthes notes: "Semiology...aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects and the complex associations of all these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification."<sup>39</sup> This is a brief summation of the basic elements of semiotics.

Barthes is one figure in a chain of semioticians. Ferdinand de Saussure, in a posthumous publication of his writings, Course in General Linguistics (1915), made reference to psychological entities called signs, which are transposed into the respective terms signified and signifier.

### 3.1.1 The Sign

The sign is a complex mechanism, based on the mechanics of memory and recall. In many respects the sign is a visual dictionary of reference. Peirce equated the sign with its objects. It is a reference to the object. To Peirce the sign was the key to a science which went beyond Linguistics or the artistic: "...the entire universe is perfused with signs if it is not composed entirely of signs."<sup>40</sup> Peirce saw a triadic relationship between sign, object and interpretant; Roland Barthes concept of sign is essentially identical without being as pedantic. Barthes points out that the sign is in itself a compound of signifier and the signified, and goes on to establish that the plane of signifiers constitutes the plane of expression, and the plane of signifieds, the plane of content.<sup>41</sup> The term plane is merely an indicator of level or degree of meaning within an area of a picture or text. Barthes defines these two elements as follows: signified, is not a "thing" but a mental representation of the "thing"<sup>42</sup> (Saussure called it a concept) and signifier is a mediator.<sup>43</sup> The process by which these two interact is called signification. Thus a verbal or visual element presents a degree of signification established by the work of the signs within the whole. It must be noted that, while linguistic theory can be used to describe visual semiotics, it is only a framework of reference. Visual signs differ from verbal signs in that they operate within a different symbol system and thus signify in a manner characteristic of that system.<sup>44</sup>

Signs basically are a unit of currency for the image, or symbol. Image is a panoramic whole which in turn operates on a series of levels. Barthes goes on to define the image in his work the Rhetoric of the Image. There are three essential messages from the image. The first is linguistic or verbal (caption, labels - inserted into the natural disposition to the scene), the second is pure image, a series of discontinuous signs (also called the iconic message) and the third involves the removal of all signs from an image, leaving certain informational matter behind. These three represent the linguistic message, the coded iconic message and non-coded iconic message.<sup>45</sup> Extending this one step further, we can call the coded iconic message the literal image, and the non-coded message the symbolic image. This returns us to the concept of "planes" or levels of meaning, and to the idea of connotated and denotated images. Connotation occurs on the paradigmatic plane, the area of associations and metaphor. Denotation occupies the syntagmatic plane, discourse and metonymy.

AXIS ONE  
 Paradigmatic  
 Plane  
 (Association)  
 Metaphor  
 CONNOTATION

AXIS TWO  
 Syntagmatic Plane (Space)  
 Discourse  
 Metonymy  
 DENOTATION

This model outlines the levels of meaning which occur with each and every image. It is based on the two axes of language

formulated by Barthes, but essentially founded in the work of Saussure.<sup>46</sup> The syntagmatic plane is made up of syntagms, which are combinations of signs which has space as a support.<sup>47</sup> The paradigmatic plane is based on association, and thus memory. The idea of metaphor and metonymy comes from Roman Jakobson who differentiated the two as a metaphoric order (where association by substitution is predominant) and metonymic order (where syntagmatic association is predominant).

### 3.1.2 Connotation and Denotation.

What is meant by the terms connotation and denotation?

Basically denotation is the name given to a "thing", connotation is the emotive response to the "thing". Hence the idea of denotation correlating to metonymy, and connotation to metaphor. Christian Metz enlarges on this concept by making use of significates (an equal element to Barthes' signified). The significate of connotation is the impressions in an image - hope, fear, anxiety, despair, joy etc. The significate of denotation is the environment of the image - lighting, tone, setting, furniture etc.<sup>48</sup>

### 3.1.3 Paradigm and Syntagm.

Further to this, Metz notes how signs are related to other signs either syntagmatically or paradigmatically. Syntagmatic relations are those which exist among the actual (or "present") elements of a statement, and paradigmatic (or associative) relations are those which occur among the potential (or "absent") elements of a statement. Syntagm = unit of actual relationship; paradigm = unit of potential

relationship.<sup>49</sup> Metz' interest is with the semiotics of film, while Barthes and the others are more concerned with linguistic matters, however common elements are more than evident. They all speak the same language, semiotics has the same rules and applications in both the linguistic and artistic medium. Metz, being primarily concerned with the visual image, sees denotation as a visual analogy - a perceptual similarity between signifier and signified (eg. an image of a dog is like a dog), and connotation as symbolic in nature. The signified motivates the signifier and continues beyond it.<sup>50</sup> Thus the idea is that images tend toward the syntagmatic plane (denotation), while the arrangement of the images into a sequence is of the paradigmatic plane (connotation).<sup>51</sup>

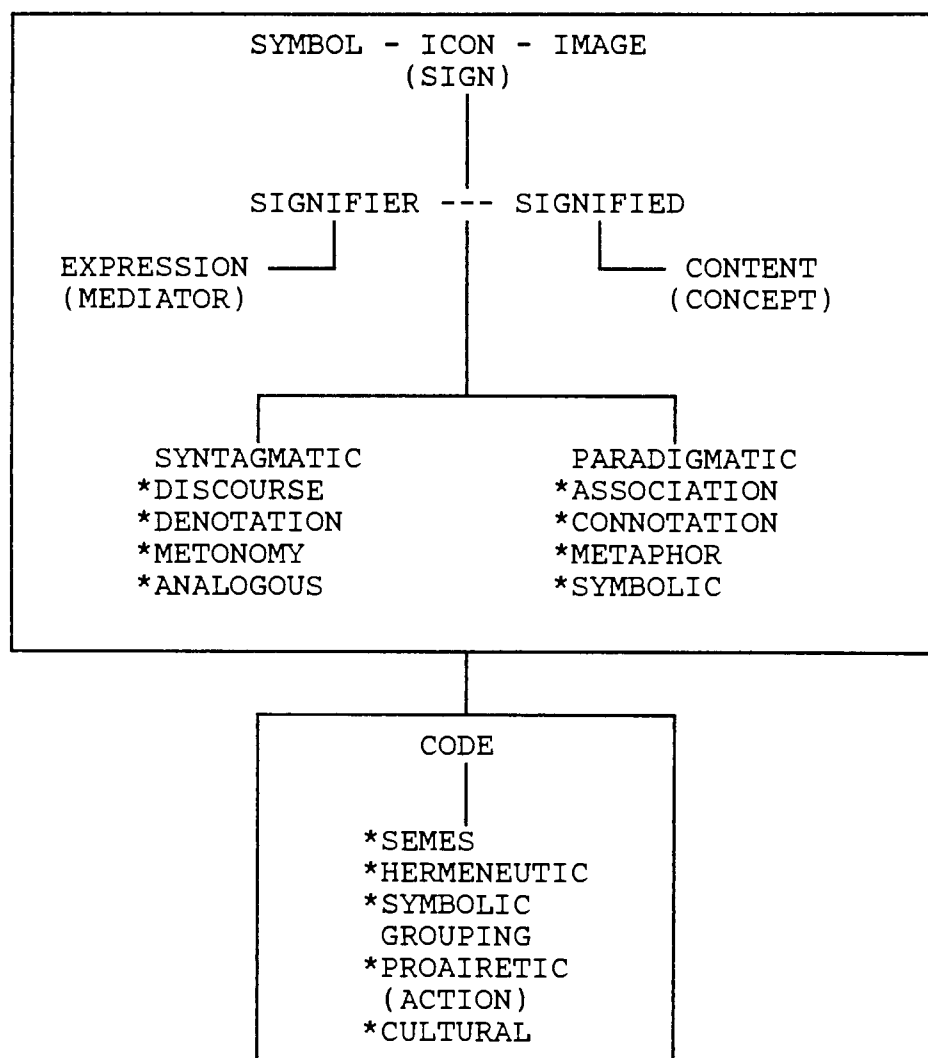
#### 3.1.4 Codes of Meaning.

The vehicle through which Barthes sees all aspects of verbal/visual image being interpreted is the code. In S/Z Barthes determines five codes which create a network (or topos) through which the entire text of images passes to unravel meaning.<sup>52</sup> The code represents a perspective. It is also a voice, and to Barthes an intersection and convergence of voices is what the act of writing is. Barthes five codes are: Hermeneutic code (which lists the various formal terms by which an enigma can be distinguished, suggested, formulated, held in suspense and finally disclosed) = voice of Truth; Semes = voice of Person; Symbolic grouping = voice of Symbol; Proairetic code (actions) = voice of Empirics and the Cultural code (reference to a science or body of knowledge) = voice of Science.

### 3.2 A Semiotic Model.

From this variety of elements and concepts, a working model for applying the theory (the sign system) in practice can be created.

The initial model encompasses the broad range of ideas principally expounded, individually, by Barthes and Metz.



1

This last instance points towards a great illustrator doing justice to a poor text, rather than any idea of visual arts being of greater proportion than the written arts.

2

Hillis Miller, Charles Dickens and George Cruickshank, pp. 45 - 46. Hillis Miller is specifically considering Cruickshank's memorable illustrations of Dickens. However, the sentiments expressed are worthy of note.

3

Edward Hodnett, Image and Text (London: Scolar Press, 1982), p. 13.

4

Frank Weitenkampf, The Illustrated Book (Cambridge: Harvard Univ. Press, 1938), pp. 4 - 5.

5

Hodnett, p. 13.

6

Hodnett, p. 15.

7

Weitenkampf, op. cit., pp. 4 - 6.

8

Robert Druce, Word and Image, Vol. 1, No. 1, January - March 1985.

9

R M Slythe, The Art of Illustration 1750 - 1900, p. 11.

10

David Bland, A History of Book Illustration, p. 199.

11

Bland, op. cit., p. 212.

12

David Wakefield, Fragonard, p. 14.

13

Although he rarely "illustrated" books, his fame was in his considerable prints which were later published with texts, thus technically, they can be considered as illustrations.

14

Slythe, *ibid*, p. 53.

15

Bland, op. cit., p. 242.

16

G N Ray, The Illustrator and The Book in England 1790 - 1914, p. xv.

17

Geoffrey Wakeman, Victorian Book Illustration, p. 11.

18

*Ibid*, p. 11. (These figures are representative of Britain's publications.)

19

Joseph Pennell, Modern Illustration, p. 1.

20

Joseph Pennell, The Illustration of Books, p. 6.

21

Walter Crane, Of the Decorative Illustration of Books Old and New, p. v, 6.

22

Crane's comments on Doré reflect this preference for the decorative:

"Gustave Doré...wield imagination and a poetic feeling for dramatic landscapes and grotesque characters, as well as extraordinary pictorial invention...(the) mass of his work is purely scenic...never (showing) decorative sense or considers the design in to the page."

(Crane, Decorative Illustration, p. 149.)

23

Henry Blackburn, The Art of Illustration (1894), p. 15.

24

Blackburn, op. cit., p. 17.

25

P G Hamerton, The Graphic Arts. A Treatise on the varieties of drawing, painting and engraving (1882), p. 23.

26

Hamerton, op. cit., p. 26.

27

Ibid, p. 26.

28

Ibid, p. 33.

29

Hamerton, Portfolio Papers, p. 295.

30

Ibid, p. 297.

31

Bierbaum, Zeitschrift für Bücherfreunde quoted from Weitenkampff, op. cit., p. 6.

32

Henry James, The Golden Bowl, p. 23.

33

James, op. cit., p. 23.

34

James, op. cit., p. 24.

35

Ciaran Benson, Art and language in middle childhood: a question of translation, Word and Image, Vol. 2, no. 2, April - June 1986, pp. 123 - 140.

36

Ibid, p. 131.

37

Ibid, p. 131.

38

Ibid, p. 132.

39

Roland Barthes, Elements of Semiology (London: Jonathon Cape, 1967), p. 9.

40

Quoted by Jonathan Culler, The Pursuit of Signs (Routledge, London, 1981), p. 23.

41

Barthes, The Elements of Semiology (Cape, London, 1967), p. 39.

42

Ibid, p. 42.

43

Ibid, p. 47.

44

Benson, op. cit., p. 136.

45

Barthes, "Rhetoric of the Image", in Semiotics: An Introductory Anthology. Ed. Robert Innis. (Bloomington: Indiana Univ. Press, 1985), pp. 192 - 205.

46

Ibid, p. 58.

47

Ibid, p. 58.

48

Christian Metz, Film Language: A Semiotics of the Cinema. (Oxford Univ. Press, New York, 1974), p. 98.

49

Ibid, p. x.

50

Ibid, pp. 108 - 109.

51

Ibid, p. 101.

52

Barthes, S/Z (Cape, London, 1975), p. 21.

PART TWO

ILLUSTRATIONS AND ANALYSIS

## INTRODUCTION TO THE ILLUSTRATIONS

Gustave Doré's illustrations to Edgar Allan Poe's The Raven were published in 1883, in London by Sampson Low, Hartson, Searle and Rivington, one volume, in folio, with comment on the poem by Clarence Stedman. Doré presented 26 illustrations in woodcut, executed posthumously by a group of American engravers. The illustrations comprise of : 1 frontispiece, 1 titlepage, 23 textual illustrations, and 1 final circular vignette.

The format of the book is as follows :

Titlepage

List of Illustrations (with captions and the names of the engravers)

Comment on the Poem (pp 9-14)

1st Illustration ("Nevermore")

The Poem (pp 19-23)

The Illustrations (including the 2nd - "Ananke")

Each illustration is on the right hand facing page. To the left of each picture is a page bearing the illustrations' caption. There is no caption page before the 2nd illustration "Ananke". The final vignette has no caption, but is entitled "The Secret of the Sphinx" in the list of illustrations.

There is a spatial lag between text and illustrations. The reader encounters the poem first, and then the illustrations en-bloc. The two are sufficiently spaced to offer each a separate narrative identity. Word and image do not combine in meaning on the same page. The reader can absorb the poem without being involved with the image. The illustrations then take the elements of the poem it needs to elucidate it - in the form of captions which then accompany the image. Reading the work involves first Poe's Raven then Doré's Raven. This division is primarily a physical one rather than a barrier between the verbal and visual. The presence of the captions alongside the pictures, rather than below them, means the reader takes in the words then images as he reads from left to right. There is a primacy of the word (particularly when one takes into consideration the poem which is read before encountering the pictures) in harmony with a power the pictures have in selecting the lines they wish to visualise.

Unlike an illustrated work which presents text and image together on a single page, forming a spontaneous action of coding and decoding (for example, Tenniel's illustration to Carroll's "Alice" books), this presentation gives the reader the option of assimilating the text before encountering the illustration.

Steadman's comments on the work reflect the melancholic grandeur of the poem ("Poe's raven is a distinct conception; the incarnation of a mourner's agony and hopelessness.."¹)

proffers a series of variations upon the theme as he conceived it, 'the enigma of death and the hallucination of an inconsolable soul'..."<sup>2</sup>). He acknowledges both Poe and Doré as participants in the Gothicism of the late Romantics:

"Both related to the elf-land of fantasy and romance. In melodramatic feats they both, through their command of the supernatural, avoided the danger line between the ideal and the absurd."<sup>3</sup>

Steadman reaches the conclusion, however, that "Poe was the truer worshipper of the Beautiful; his love for it was a consecrating passion and herein he parts company with his illustrator."<sup>4</sup>

Critics have attacked Doré's Raven illustrations as being overworked and extravagant. When examining the structure of the folio edition, the quantity of the illustration adds to the ability it has to stand as an individual narrative - a visual interpretation of the poem. This does not necessarily mean that the illustration is able to stand alone. As it is a posthumous publication, doubt may be cast as to Doré's intention to present the finished work as it appears. Yet he was familiar with the folio format and had certainly worked on the illustrations assured in the knowledge that they would be presented in a large form. The binding of a book dictates to it's final appearance, and as a single stanza may well be accompanied by up to four illustrations, a distribution of the eighteen stanzas among the twenty-six folio illustrations would be an impractical exercise. Thus the presentation of the poem in its unadorned entirety before the illustration

may owe more to practical bookbinding than verbal/visual code enactment. Critical writings on The Raven most often refer to the central character as the lover or student. However, when extracting the text from a solely literary perspective and accompanying it with visual material, these descriptions create emotive responses toward the figure, based on perceptions which arise from a visual image of a literary lover or student. To avoid any preconception of the character, particularly in the visual domain, a neutral title is best applied. Hence the "narrator". The narrator of the poetical and the visual narrative.

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<sup>1</sup>

Steadman, comment on the poem, p. 12.

<sup>2</sup>

Ibid, p. 14.

<sup>3</sup>

Ibid, p. 14.

<sup>4</sup>

Ibid, p. 14.

## ILLUSTRATION 1

## "Nevermore"

STANZA: (Frontispiece)

ENGRAVER: H. Claudius and G.F. Beuchner

DETAIL: A central figure (the narrator) throws himself into some curtains or drapes with arms spread. His head and body disappear into shadow. The raven flies across the scene (above the right of the narrator's head), approximately 1/3 of the illustration size from the top of the page. In the top right hand corner a skeletal figure is positioned, angled toward the left. The word "nevermore" is scrolled across the top left hand corner. Shadows are cast by the narrator, raven and skeletal figure. The narrator is barefoot and standing on a wooden floor which occupies the foreground.

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The frontispiece establishes the mood and textual direction of the illustrations as a set. In this Doré has captured the leading visual characters and elements which will appear throughout the illustrations. The narrator (or poet), the raven, the presence of death and the despairing "nevermore". The only missing element is a visual representation of Lenore. The narrator's despairing thrust into the curtains, the ominous presence of the raven and the scroll's grim message point to the fact that Lenore is lost and gone. This frontispiece is an enactment of the final stages of the poem

rather than a general visual recreation of the poem's central themes.

As the first image seen by the reader on opening the volume, this illustration plays an important role in establishing both the iconographic standards of the illustrations as a set, and the more abstract qualities of mood or atmosphere. In considering the latter, we are presented with an air of despair and torment. The illustration's caption "Nevermore" not only highlights a central element of the poem, but supplies the lack of hope we see in the illustration. The narrator's head is plunged into the shadow, enveloped by the dark curtains. He is blinded, smothered - lost.

His plunging into the darkness is an action of despair; while the raven flies freely - seemingly away from the curtains and darkness. It is as if the narrator attempted to capture his tormentor, failed and is lost. The raven lured him to his tragedy. The whole scene is unfolded like a drama on a stage.

The scroll and the skeletal figure form a proscenium arch from which the curtains hang, and below the actors act out their parts. The narrator thrusts himself head first into the curtain, leading the viewer onto the stage and into the poem. The warning of "nevermore" hangs over his head - but he chooses to ignore it. He leaves the raven who could guide him to hope and plunges into the abyss from the stage, through the arch and past the gatekeeper - Death. This frontispiece shows the viewer that he/she is entering the

world of dramatic (literature) and performance, and that he/she is leaving reality behind. Like Alice leads the reader through the mirror in Lewis Carroll's "Looking Glass" so the narrator leads the viewer into the poem, then pictures. This scene is far removed from the poem's illustrative content, it is a prelude set on a stage. It is a reflection of aspects of popular Victorian melodrama, offering the pseudo-gothic thrill of romantic adventure - which is tinged with despair and anguish.

Doré's art is distinctive by it's theatricality,<sup>1</sup> not only in action, but also in lighting and setting. This illustration pivots around light and action. There is a precise use of light - in a space which is ambiguous (study or chamber, wall curtain or window drapes?). Shadows are prominent and give no hint to a specific light source - it is almost like a theatrical flood, a general source of light, illuminates the scene. Only the figure of the narrator offers definite shadow, both the raven and the skeletal figure have ambiguous shadows. Furthermore, the shadow which lies against the curtain directly below the raven, is suggestive of the shape of a scythe. Is the shadow from the curtains, or the raven, or is it the missing scythe which helps to interpret the skeletal figure more accurately? There is also a burst of activity, suspended motion: the narrator dives into the curtains, the raven is in flight, the figure of Death is positioned as in motion, and the scroll seems to "unwind" or flow off the side of the picture.

The word "nevermore" presents a host of interpretive

possibilities. Doré's pictures exist in the realm of the visual, whilst Poe's poem operates within the realm of the verbal. It is not possible for the visual to appear in Poe's narrative (the metaphor is not a visual component but rather a visual device), but the verbal, in this case the poetic language, can accompany the visual image. "Nevermore" not only forms a title or caption for the illustration, but also becomes part of the picture's action. It forms part of the "proscenium arch" framing the centre of the illustration and in its presentation it blends with the drawing as a whole. The scroll mirrors both the fluidity of the drapes and the motion of the figure and bird. The word does not impose on the visual, but rather accompanies it.

"Nevermore" also helps qualify the illustration. It aids the viewer in understanding the visual material, while simultaneously highlighting the raven's message. As a frontispiece it focuses attention on both the illustrations principal elements and the poem's repeated maxim. In rendering this twofold design of the frontispiece, Doré develops the theme of despair.

It is interesting to note the variety of codes displayed in this titlepage illustration. Verbal and visual (linguistic and iconic) are integrated by the "nevermore". The caption presented with the illustration repeats the emphatic "nevermore". The duality of this linguistic message increases its intensity and importance. The reader is certain to assimilate this intention. The word is a signifier - of a host of meaning depending on the codes

common to the viewer. Culturally it may suggest despair, anguish or finality. It is a sign of each and everything, no boundaries can be placed around the abstract, such is the unique property of the image. The word's inclusion in a phylactery denotes it as an image and a part of the illustration as a whole. Text and image complement each other and each are fragments of more general syntagms - the unity of which is realised in the form of the whole illustrative body and narrative text. "Nevermore" as a linguistic message has a twofold effect - as a frontispiece it guides identification (of the poem, the atmosphere, the narrator's dilemma), it also guides interpretation.

The word also represents a level of enunciation. It is coded speech. It is not a question of "is the word spoken?", but rather "by whom or what is it spoken?".

While it appears in no definite parenthesis, the scroll acts as such. It emphasises the word and presents it as a theatrical heading. Is it a cry from the narrator, a message thrown by the raven or a banner being waved by the skeletal figure of Death? The word may come from the narrator, possibly a final declaration after he has missed capturing the bird. This suggestion could be supported by the direction of the raven's head toward the narrator. The scroll's position, in relation to the skeletal figure, is like a banner waved by the skeleton. This figure is incapable of speech and the phylactery could act as its vehicle of speech.

In the poem the word is spoken by two characters, the narrator and raven. On the syntagmatic, discursive axis these are the most applicable sources. On the paradigmatic, associative axis the word could originate from the skeletal figure of Death. There are a range of meanings which could apply. If it is spoken by the bird, it adopts prophetic meaning; if by the narrator, despair and anguish, and if by the skeleton, it is a warning of hopelessness, no saviour.

Why is the narrator barefoot? Nowhere else in the set of illustrations is he presented as such. Doré could be offering a visual code suggesting innocence, the narrator's naked defencelessness. The figure is more in keeping with Doré's Biblical characters than the narrator as he is encountered in the remaining illustrations. This is not the only indication that this illustration owes much to Doré's previous work.

In his 1854 illustrations of Rabelais' Gargantua and Pantagruel<sup>2</sup> one of the illustrations depicts a scene almost identical to the one presented here. A central figure throwing himself into a curtain, or sheet, which covers the entire background of the illustration. Flooring is also shown in the foreground, and the figure's head is also engulfed by the material, disappearing into shadow. Likewise, both arms and legs adopt similar stances. As in The Raven frontispiece, there are also three figures dominating the scene - however, no words appear on the Rabelais illustration. It is likely that much of Doré's inspiration for this frontispiece comes from the large stock of

illustrative standards (an iconographic library) which he had at his disposal.<sup>3</sup>

The skeletal figure is also no newcomer to Doré's oeuvre, appearing in a similar form in The Rime of the Ancient Mariner. In that volume it is a portrayal of Death.<sup>4</sup> Is it, likewise, an icon of Death, the Reaper, in this illustration? On viewing the illustrations as a whole this would seem to be an appropriate assumption. However, the figure of Death (as a skeletal character) in the other illustrations always appears with a scythe. In the frontispiece there is no scythe, only the suggestion of one in the shadowy form cast behind the raven.

In iconographic tradition angels are able to take flight and suspend themselves in air. Here a wingless skeletal figure does the same. A further amplification of the despair and hopelessness of the narrator.

The positioning of the three main characters (narrator, raven and Death) is well balanced in artistic terms, forming a diagonal line, countered by the line of the curtain in the opposite diagonal. The raven also separates the narrator from Death - it seems to fly between the two, blocking the path each may have to the other. In this respect there is the possibility that the raven is a messenger, or mediator, of Death or Lenore and the Angels - either protector or antagonist to the narrator.

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1

Doré's dramatic qualities are noted by Nigel Gosling: "He (Doré) was an addict of theatre and opera house...His

illustrations are often like "tableaux vivants", with framed sets, melodramatic lighting and theatrically posed figures...". Gustave Doré (Newton Abbot: David and Charles, 1973), p. 53.

2

A headpiece of the chapter in which Pantagruel advises Panurge to obtain the advice of a deaf-mute (111, 19). Stanley Appelbaum, Doré's Illustrations for Rabelais, (New York: Dover, 1978), p. 66.

3

Michael Hancher in, The Tenniel Illustrations to the "Alice Books". (Ohio: Ohio State University Press, 1985), calls this "image reflection", the transmutation of pictorial material from one source to another. It is a practice which is common to prolific illustrators, and should not detract from the validity of any image.

4

Death, as a shrouded skeletal form, appears midway through Doré's visualisation of The Ancient Mariner, in a scene where Death casts dice with the spectre-woman (LIFE-IN-DEATH). The figure is gaunt; a dark outline of skeletal ribs and skull is discernable beneath the shroud. In illustration 10 to this Raven set, Doré presents a most similar figure - also silhouetted against an open background. Samuel Taylor Coleridge/Gustave Doré, The Rime of the Ancient Mariner (New York: Dover, 1970), p. 29.

## ILLUSTRATION 2

"ΑΝΑΓΚΗ"

STANZA: (Title Page)

ENGRAVER: H Claudius

DETAIL: An oval illustration with a central figure reclining in clouds of smoke. No other characters are present. A radiant halo surrounds the figure's head. The figure is winged, with wings and arms spread. An inscription "ΑΝΑΓΚΗ" appears at top centre.

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Who or what is the central figure? Angel, narrator or Lenore? A case for any could be made: the figure has wings and would seem to be emitting a halo of sorts - Angel; it has a masculine facial appearance - narrator; it has breasts, and on being the second illustration of the work, could represent the missing Lenore from the frontispiece. However, the feminine breasts are not in keeping with the figure of the narrator or with angels, who by tradition are sexless (this may be an iconographic tradition which Doré does not subscribe to), and the angelic wings should exclude Lenore who is never noted as an angel in the poem, only named by the angels:

"...- sorrow for the lost Lenore -

For the rare and radiant maiden whom the angels name

Lenore -"

It is most likely that this figure is a compound of all three ideas.

The writing above the figure's head appears to be the Greek word "ΑΝΑΓΚΗ", but more recently in a catalogue accompanying a 1983 London exhibition of Doré's work, the title "ANARCHIE" has been attributed to this particular illustration.<sup>1</sup>

While this makes an equally suitable title (considering the grave misfortune which the raven embodies), it is more probable that the word is indeed the Greek "ΑΝΑΓΚΗ".

The word means necessity or compulsion and is much akin to the Latin "necessitudo". Its source is problematic. Nowhere in Poe's text do we encounter such a word, but there can be little doubt that Poe (who was well studied in the Classics) would have been familiar with the concept. How or why does Doré include the idea in his illustration?

The most common source of the word is from Aeschylus' Agamemnon, (line 218) where Agamemnon was to "put on the yoke strap of compulsion"<sup>2</sup> and sacrifices his daughter Iphigenia in order to still the winds and allow his fleet to sail to Troy. It is the dilemma of Agamemnon - the struggle to make this choice. Another possible source is Euripides' Iphigenia at Aulis, where it appears on two occasions,<sup>3</sup> both times in reference to despair and fate. Avaykn is "necessity" by force, often involving bodily pain or suffering.

As in the frontispiece, Doré presents a word incorporated into the illustration. Unlike "Nevermore", "ΑΝΑΓΚΗ" appears to be without any form of parenthesis or phylactery, it thus seems to not be spoken by the winged figure in the illustration. It does, however, represent enunciation, and most utterances are assigned an origin.<sup>4</sup> The possible sources of this word are the illustrated figure, the artist and/or the author.

Consideration of the illustrated figure as the speaker has already been briefly made. Yet it may not be dismissed. The function of the linguistic message as a caption or label, inserted into the natural disposition of the scene,<sup>5</sup> is to relay information. Images are polysemous by nature, the viewer is in a position to choose some and ignore others depending on his/her individual coded perception. Thus, the caption assists the reader in choosing the correct level of perception, by this the artist's (or author's) intention is implied. The word is a focal point, permitting the viewer to concentrate on the image as a whole. At the same token, no two viewers' understanding will necessarily be alike. To the classical scholar a wide range of meaning is suggested. To a reader with little, or no knowledge of classic literature, different perspectives arise. The Grecian quality may well elude even those with classical insight, as is displayed by the aforementioned example of "Anarchie". If the figure utters this word, then the cultural codes it summons focus on the figure. A Greek allusion could symbolise the timeless despair and ruthlessness of the "yoke-strap of compulsion".

If this figure represents the narrator, then it amplifies the level of meaning implicit in the first illustration.

Notwithstanding its qualities as coded speech, ΑΝΑΓΚΗ is the creation of the artist, as it is Doré who incorporates it into the illustration. No matter what other source is considered, Doré's inclusion will remain the most pertinent. Why does Doré include this classical allusion?

In many of his book illustrations Doré incorporates text with image, most often as titlepage vignettes or heading illustrations. He has, also, often used classical script, in keeping with the popular practice of using the most immortal of educated tongues. It not only appeals to the senses by sanctifying the illustration, but also captures a universal appeal which cannot be caught in the vernacular. These are practical applications (and codes) being exercised. The cultural basis is Grecian, and to those unable to acknowledge ΑΝΑΓΚΗ as such the foreignness of the word is sufficient to set it apart from the norm.

The image is a symbolic one; a haloed, winged figure of uncertain origin. When a caption or label adorns a symbolic image then it no longer guides identification but harnesses interpretation.<sup>6</sup> To this end ΑΝΑΓΚΗ can be seen as a summation of the poem's level of enunciation. A title, or key to the poem's codes. Doré has not picked any arbitrary Greek word. Compulsion, as it translates, is in Doré's eyes, an important aspect of the illustrations, as are the connotations derived from it's Greek source: pain, suffering

and despair.

Considering the author, Poe, as a source is less direct - it is firmly entrenched within the realm of connotation. As already noted, Poe would have most likely been familiar with the concept of ΑΝΑΓΚΗ. Indeed, his knowledge of Greek literature most likely stems from his reading of Augustus William Schlegel's Lectures on Dramatic Art and Literature (London, 1894). Schlegel writes at length on the work of Euripides and Aeschylus.<sup>7</sup> The extent of Poe's debt to A W Schlegel is thoroughly researched by Lubell who points to his particular utilization of the Schlegelian idea of unity or totality of interest, a cornerstone of Poe's critical structure.<sup>8</sup> Lubell concludes that "Poe is beholden to the German critic for virtually all the knowledge which he displays on the subject of Greek drama."<sup>9</sup> It is Doré who illustrates the word; does he do so to emphasize Poe's compulsion - the necessity to write the poem and the personal anguish it encompasses? Possibilities which may be considered on a paradigmatic level. These are associations dictated to by interpretative codes. It underlines emphatically the degree to which a presentation of images uncovers a vast amount of non-linear, polysemous meaning. Language and discourse chiefly operate within a linear, directional plane. It is syntagmatic and metonymical in nature. Images more often engage meaning in a systematic, associative plane - related closely to metaphor. There are exceptions to this basic schema, and likewise, not all illustration can be judged within such a framework. No provision is made to determine good from bad illustration,

only elements which guide deliberation. Doré has opened the door to a vast field of interpretation by utilizing Greek language alongside a symbolic winged figure. As with the first illustration - meaning is enigmatic and allusive, intention is perhaps more straightforward: summations of, to Doré, the essential themes of the poem.

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1

Samuel F Clapp, Gustave Dore 1832 - 1883 - Loan Exhibition. The picture on display was the original drawing from which the engraver worked. It is a grey wash over pencil piece, signed and mounted with an illustrated explanatory note to the engraver. An additional note identifies it as the third plate of the "Raven" - New York 1884. The note of an original drawing confirms the mention made by Louis Dézé in Bibliographie et Catalogue Complet de l'Oeuvre (Paris, 1930), of a set of preliminary drawings made by Doré. On this information I travelled to the Bibliothèque Nationale in the hope that they were kept there. Unfortunately my deduction was incorrect and I have now reason to believe that these preliminary drawings are in Strasbourg.

2

"And when he put on the yoke-strap of compulsion,  
his spirits wind veering to an impious blast,  
impure, unholy, from that moment  
his mind changed to a temper of utter ruthlessness"  
(trans. H Lloyd-Jones)

Eduard Fraenkel, in his commentary on Aeschylus' Agamemnon, makes note that *avaykn* is much more the compulsion imposed on in concrete circumstances that predestined rigid necessity (Williamowitz, Greek Tragedy, ii, 26) - commentary on line 218, Fraenkel, Oxford, 1950.

3

The first being line 443: (Agamemnon speaking)  
"Into what bonds of doom have I been cast!  
Me fortune hath outwitted: she hath proved  
Too cunning for all my stratagems!" (line 443 - 445)  
and secondly, line 511: (Agamemnon speaking)  
"Nay, but we are tangled in the net of fate!  
We needs must work the murder of my child." (line 511 - 512)  
(both trans. A S Way).

4

Roland Barthes, S/Z (London: Cape, 1975), p. 41.

5

Barthes, "The Rhetoric of the Image", pp. 192 - 195.

6

Barthes, "The Rhetoric of the Image", pp. 192 - 195.

7

Albert J Lubell, "Poe and A W Schlegel" The Journal of English and Germanic Philology, 52, 1953, pp. 1 - 12.

8

Ibid, p. 7.

9

Ibid, p. 11.

## ILLUSTRATION 3

"Once upon a midnight dreary, while I pondered weak and weary,  
 Over many a quaint and curious volume of forgotten  
 lore,"

STANZA: First (lines 1 - 2)

ENGRAVER: R A Muller

DETAIL: The narrator, dressed in a gown, leans on a table. His head rests on his left hand, his left foot rests on a cushion on the floor. Three books are seen: one on table, one in his right hand (closed) and one lying, as if fallen from table, by his left foot. A lamp emitting light is on table, as is an ornate cloth. Another figure's head, shoulder and arms are seen resting next to the narrator's head and left arm - on table. There are two chairs (one occupied by the narrator) and an ornate padded footstool (chair bottom left, stool bottom right - as seen by the viewer). Left side of picture is dominated by large fireplace and overmantel. A large vase, glass case clock with a candlestick on each side, sit on the mantel. There is a suggestion of bookcases and books in the background behind the narrator. A fireplace and lamp offer sources of light.

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It is fitting that the first textual illustration proper, <sup>W</sup> should concentrate on the first two lines of the poem. These opening lines transport the reader to a Gothic environment - a haunted Gothic study set in the depths of a dark, stormy

night. It has been noted that the poem is "rendolent of the contrived gothicness dear to mind in nineteenth century taste".<sup>1</sup> The poem is much indebted to nineteenth century theatricalia, enabling it to appeal to as large an audience as possible. Yet, Poe's use of the Gothic is not merely an embellishment to cater for the popular masses, it is a subtle vehicle towards the expression of Poe's own melancholy and the symbolism of despair.<sup>2</sup>

### 3.1 Poe's use of the Gothic

Maurice Lévy identified Poe's awareness of the Gothic tradition as emanating from the works of Radcliffe, Maturin, Godwin and Beckford,<sup>3</sup> concluding that "these references bear testimony of his taste for what could be more generously described as le roman noir".<sup>4</sup> Indeed, Poe's Gothic is firmly entrenched within the Romantic ethos, particularly that brand of lurid Gothic which is derived from Germany and the writings of Ludwig Tieck and E T A Hoffman. The availability to Poe of such works through popular American and European journals has been well documented by scholars.<sup>5</sup> Poe, however, was not a Gothic writer in the same mode as the English and German Gothicists. While he acknowledged and utilised themes from Walpole's Castle of Otranto or Radcliffe's The Mysteries of Udolpho,<sup>6</sup> he remained detached from the more fallible elements of these early romantic works. Poe is, in Lévy's words, "tributary to a tradition",<sup>7</sup> neither a conscious imitator nor denying any influence. Vincent Buranelli notes, "The Gothic element provided Poe with a literary milieu

perfectly adapted to his taste and talent" and goes on to say "he handled the Gothic theme with a perspicacious insight into it's value for literary purposes - for his purposes".<sup>8</sup> Poe went beyond a mere rendition of the macabre and supernatural, towards a literary expression of psychological forces at work in minds torn by horror and despair. As Thompson notes, the Gothic to Poe is a vehicle for his own double and triple vision,<sup>9</sup> an expression of the double horror of the external world and the internal mind. In much of Poe's work, the central figure is a bereaved Romantic Hero (as in The Raven) beset by the most arduous psychological concerns. It is a theme of confrontation and disintegration, almost schizophrenic, which his heroes (a word not strictly best suited to Poe's characters, but nonetheless applicable) encounter at almost every turn. Yet within the workings of these disturbed minds there is a drive, a religious necessity toward understanding. This scenario is well represented by The Raven [with the narrator seeking solace from his own torment, and travelling from a real world of dimension (the Gothic study, the sense of grief) to a chaotic, fictive world where all that exists is the inner will and it's morbid fantasies.<sup>10</sup>]

Within his writing, Poe's use of "I" points toward the desire for understanding - it has a confessional quality, a sense of bearing the soul, stripping the characters of their most basic defence, aloofness. It is a code, a level of enunciation which is rooted in the

cultural sensibility of the characters. In this setting, it is the Gothic, late Romantic world. Melancholic, dark, stormy, rich with shadow and the unknown. This is the cultural code, an environment dictated by abstract qualities. The setting, narration and the time belong to the denoted level. The escape into fancy and toward the "inner will" is an operation undertaken at the connotative level. These are the very levels which Doré translates into the illustration. The literal elements (the study, stormy night, darkness, solitude) are the denoted images. The symbolic (raven, Pallas, tombstones, Lenore, Angels) transcend from the literal to the connoted. A counterbalance between literary and visual image occurs, and on occasion, the images meet, set alongside and acting together.

Doré supplies a feast of visual information, with little sense of economy; he packs his illustration with images, eager to establish the mood of his work from the start. The scene is set, with a melancholic grandeur. Amid the hazy lighting a peaceful, reflective fireplace setting is witnessed, the narrator seems to sleep, having grown weary of his pondering over "many a quaint and curious volume of forgotten lore". Behind him, though, the room recedes into shadow and the study or chamber loses its definite shape and size. Doré presents the familiar hunting ground of all Gothic fantasies - those dark, infinite spaces, ripe with terrors. Amid the peace and calm there is uncertainty.

The setting is well presented by both Poe and Doré. Wolf

Mankowitz<sup>11</sup> has noted how Poe's private study reflects the same qualities. A large open fireplace, carved mantel, heavy empire drapes, a small plaster cast above the door, bookcase - all reflect the setting for The Raven. Furthermore, he notes elements which Doré includes in his illustration; military prints (Doré's prints are not discernible as military), an impressive mantel clock and the aforementioned bookcase. Mankowitz concludes by commenting on the Gallic atmosphere of the study, and that the house is much exposed to wind and the elements.

"The dreary midnight pondering of the beginning takes on the form of a well-fed gentleman in a dressing gown, seated cosily in front of the fire, his feet on a cushion, dozing". This is the comment made on this illustration in the Magazine of Art, (April 1944).<sup>12</sup> As a visual description of the scene, this is fair comment. Dore, however, goes beyond mere representation or mimesis. This is the sole representative illustration of the poem's opening stanza, and Doré has chosen to ignore, for present, the possibilities of action. There is no visual image accompanying lines 3 and 4.

    "...suddenly there came a tapping,  
     As of someone gently rapping, rapping at my chamber  
         door."

The prime concern at present would seem to be with mood rather than action.

Doré treats Poe's detail with respect. As Poe gives us time and tone ("midnight dreary") so Doré follows suit. There is little doubt that in the illustration the hour is late; the

fire burns quietly ("dying embers") and the figure looks both "weak and weary". Three books represent the many "quaint and curious volumes" and the volume resting in the narrator's hand implies that the figure has indeed "pondered" over the works. Poe in line 4, identifies the room as the narrator's chamber, another detail closely pursued by Doré. A lot of effort has been made to define the architectural space in the illustration. Chairs, stools, ornaments - all are present and executed in detail, and to a degree threaten to dominate the main visual emphasis (which in later illustrations would seem to happen).

The detail on furnishings is, once again, reminiscent of a theatrical stage cluttered with props. Doré's illustration's unfold the tale like dramatic photographs which adorn a theatre's lobby - the effect one has on looking at these illustrations is watching a play or film develop. The reader becomes the audience, the picture, the stage or screen.

The illustration follows Poe's text very closely; the verbal/visual relationship is thoroughly explored. However, the figure which appears on the narrator's immediate left is foreign to the text and, therefore, turns our attention beyond the narrative. Doré introduces Lenore, anticipating the next stanza. It can be safely assumed that this ethereal, ghostly figure is Lenore, as the narrator has been attempting to escape the memory of his love by burying himself in his books.

Doré's anticipation of the poem occurs frequently in the

opening textual illustrations. Discounting the frontispiece and titlepage (where the introduction of the characters is expected) the occurrence of the anticipated elements can be documented as follows:

ILLUSTRATION	CHARACTER/ELEMENT	ILLUSTRATIONS ANTICIPATED IN ACCORD WITH THE TEXT	APPEARANCE
3	Lenore	5	
4	Angel/Lenore	7 (Angel),	5 (Lenore)
6	Raven		13
8	Bust of Pallas/Shadow	14 (Bust),	25 (Shadow)
10	Raven		13
11	Raven		13
16	Shadow from Pallas		25
21	Shadow from Pallas		25

(In addition, the sphinx is seen in illustration 20 prior to it's appearance in illustration 26.)

It can be seen that by illustration 14, all the key figures have appeared. The above attempts only to document the coded iconic elements (denoted images) and not the metaphorical, symbolic (connoted) elements. It shows that Doré impresses into the mind of the viewer a level of meaning which points to these key figures. All the characters of the poem are anticipated in the illustrations. (The narrator, by virtue of the narrative, is omnipresent and this can not be anticipated; Death remains metaphorical throughout the poem and symbolical throughout the illustrations.) In utilising this device of anticipation, Doré conditions the viewer. When the figures are seen in their "proper" place, they are

already known to the viewer, who thus has information foreign to the narrator. It is a theatrical effect and not at all dissimilar to devices used in film where camera angles and editing relay similar information to the audience.

In this illustration we are presented with a balance between strict narrative representation and illustrative interpretation - a balance which becomes central to each illustration. These two levels correspond to the idea of literal image and symbolic image. The former being the denoted (coded) message, the latter the connoted (non-coded) message. By utilising Roland Barthes model of meaning in the image,<sup>13</sup> it can be said that the coded, literal or pure image is the set of discontinuous, non-linear signs representing the iconic content of the illustration. Elements such as the narrator, table, chair, lamp, book, clock and so forth. The non-coded, symbolic image is representative of signs drawn from different kinds of knowledge, a lexia of cultural, national, aesthetic, practical concerns. The ghostly figure of Lenore, the possible happenings in the narrator's mind (as he ponders over the books) and the contents of the open book on the floor - all form part of the connoted meaning of the picture. Lenore, forms part of the narrator's dream. She is not acknowledged, visually or otherwise, by the narrator; and the audience shares an intimate secret with the narrator, without his knowledge.

The ghostly Lenore, also takes the viewer from the confines of the study, to the world of the poet's dreaming. In this

respect, she acts as a Romantic foil, drawing the reader to ideas beyond the real. Her ghostly appearance also recalls the apparitions which frequent popular Gothic fiction. This identification would not be foreign to Doré's audience, and indeed Doré may well utilise the device to enhance the Gothic melodrama of the illustration.

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1

Wolf Mankowitz, The Extraordinary Mr Poe (London: Weidenfeld and Nicholson, 1978), p. 177.

2

Ibid, p. 177.

3

Maurice Lévy, "Poe et la tradition "gothique"", Caliban, 5, January 1968, pp. 35 - 51. This article is acknowledged as the definitive French Study on Poe's Gothicity. Further notes are taken from Claude Richard, "Poe Studies in Europe: France", Poe Studies, Vol. 2, No. 1, January 1969, pp. 20 - 23.

4

Lévy, op. cit., p. 37.

5

Scholars of Poe at the turn of the century exhausted this line of derivation. Palmer Lobb "The Influence of E T A Hoffmann on the Tales of Edgar Allan Poe", Studies in Philology, Vol. 3, 1908; Richard Henry Stoddard (Ed) Works of Edgar Allan Poe (New York: 1884), p. xiv. "If Hawthorne's master is Tieck, as Poe declared, the master of Poe, so far as he had one, was Hoffmann."; Clarence Stedman (Ed) The Complete Works of Edgar Allan Poe (Chicago: 1894 - 5); James A Harrison (Ed) The Complete Works of Edgar Allan Poe (New York: 1902) and the most extreme in putting the case for the German influence, Professor Gustav Gruener, "Notes on the Influence of E T A Hoffmann of Edgar Allan Poe", PMLA, xii, 1 - 25 (March: 1904). Modern scholars have tended to minimize the importance of the German influence on Poe, without, however, dismissing it. Arthur Hobson Quinn, Edgar Allan Poe (New York: 1941) has noted that "the attempt to derive his work from German sources has not been successful" (p. 289). G R Thompson, Poe's Fiction: Romantic Irony in the Gothic Tales, (Univ. of Wisconsin Press, 1973) and Vincent Buranelli, Edgar Allan Poe, (Boston: Twayne, 1977) have both acknowledged the German Gothic without laying too much on it's importance. (Additional information, from Albert J Lubell, "Poe and A W Schlegel", The Journal of English and Germanic Philology, Vol. 52, 1953, pp. 1 - 12).

6

Lévy draws the parallel between Poe's castles (in Oval Portrait, Ligea, The Fall of the House of Usher) and the castles of Walpole and Radcliffe.

7

Richard, "Poe Studies in Europe: France", Poe Studies, Vol. 2, No. 1, January 1969, p. 22.

8

Vincent Buranelli, Edgar Allan Poe (Boston: Twayne, 1977), p. 25.

9

G R Thompson, Poe's Fiction: Romantic Irony in the Gothic Tales (University of Wisconsin Press, 1973), p. 17.

10

Edward H Davidson, Poe: A Critical Study (Cambridge: Harvard Univ. Press, 1964), p. 85.

11

Wolf Mankowitz, op. cit., pp. 174 - 175.

12

By Libby Tannenbaum in an article looking at some treatment Poe has received from various illustrators. This particular remark is made while comparing Dore's treatment of The Raven with Manet's similar designs.

13

Roland Barthes, "Rhetoric of the Image" in Semiotics: An introductory Anthology, ed. Robert E Innis (Bloomington: Indiana Univ. Press, 1985), pp. 192 - 205.

## ILLUSTRATION 4

"Ah, distinctly I remember it was in the bleak December,  
 And each separate dying ember wrought it's ghost  
 upon the floor."

STANZA: Second (lines 7 - 8)

ENGRAVER: R G Tietze

DETAIL: The narrator is standing with hand on table (to his right). He is dressed in a gown and is looking off the page, to his right. The table is covered with an ornate tapestry and has on it a lamp (emitting light). Alongside the table is an ornately covered footstool. To the right and behind the narrator, is a large fireplace and mantel. On the mantel stands a clock, two candlesticks and a large vase. On the right hand side of the mantle, hangs a frame (picture or mirror). Seated on a stool in the bottom right hand corner of the illustration, is a winged figure, head bowed. This figure is barefoot. A fire is alight in the fireplace - emitting the major source of light on the scene. Above the narrator's head is a ghostly form of a person - blending with the background.

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This, the second illustration proper of the text, is in sequence with the action of the first illustration proper. The scene is once again the study or chamber, the props remain the same. The narrator has now arisen from his chair and from his slumber. It is unfortunate that no detail can be made of the clockface, so it cannot be seen whether Doré

acknowledged a lapse in time. There has, however, been movement from stanza 1 to 2. This second stanza has four illustrations accompanying it - every line of the stanza has an illustrative equivalent. The time lapse between the two stanzas in the poem is reflective. Both stanzas restart the poem. In the first, the poet sets the time of day, midnight; in the second, the time of year, December. In the first, the poet informs the viewer of the books the narrator reads, in the second, the reason for his reading.

"- vainly I had sought to borrow

From my books surcease of sorrow - sorrow for the lost  
Lenore."

It is a "midnight dreary", a "bleak December", and the poet eagerly awaits "the morrow". Poe has reinforced his introduction and setting with these two stanzas. Likewise, Doré follows a similar pattern, supplying the viewer with two illustrations which not only follow visually, but almost present a mirror image. If the one illustration is placed atop the other, face to face, then the table, chairs, stools, lamp, fireplace and narrator are almost symmetrically reflected. A mirror image is in itself a sign,<sup>1</sup> albeit a reflected, thus repeated sign. Being repeated, it also acts as a system of memory - the later illustration recalling the former illustration. Viewing these two pictures in the light of this "mirror image", it appears as if illustration 4 is a photographic negative of illustration 3, even in as far as the direction of the narrator's body points. This is drawing, however, and not photography, but the fading form of Lenore is suggestive of photographic ghosting, one print

taken atop another. Interpreting the pictures with such photographic knowledge involves modern cultural codes, as photography could occupy a lucid and common part of many contemporary readers' framework of codification. Doré, however, was not unfamiliar with photographic processes, and the element of experimentation cannot be wholly dismissed. The photograph does not differentiate between the significant and insignificant - it reproduces everything within it's frame. The drawing is selective - it introduces and deletes to the whim of its artist. Thus, between two "drawn" mirrored pictures, the codes can rarely remain consistent. Here they do not. The furniture and fittings might remain the same, but all the figures move within that mirrored setting.

The presence of mirror images denotes the plurality of codes. In drawing, the sign can never be duplicated accurately. Unlike photography, drawing is prone to human error and the slightest distortion will always be present in copying. This means that the sign quality of such "mirror" images in illustrations is arbitrary - no two signs are perfectly equal.

The mirror also has a mimetic property. Reflection equates with representation. In the same way that shadow is a denotation of the "real", so is the mirror image. Only solid bodies are capable of mirror reflection. To the viewer this is another subconscious notation of the "real" in the illustration.

Poe places emphasis on this mirror quality in stanza 2: "Ah, distinctly I remember..." (line 7); remembrance is also reflection in a mental state. Doré has followed his example with these two illustrations.

In the text, the narrator is the central character - he is relating the scene in the first person. In the illustration, he maintains this role. As in the first picture, he is seemingly oblivious to the figures around him. His gaze is away from the winged figure directly in front of him. The picture would seem to emphasise this by placing the winged figure in the shadow - out of the main source of light (the fireplace). Likewise, the ghostly figure above his head is far from his physical vision and receding into the background and atmosphere. As in the poem, he is the only person in the room.

This is within the syntagmatic plane, the primal meaning of the illustrative images. The viewer observes the symbolic figures of Lenore and the angel, but they are not part of the narrative action yet. They do, however, occupy the narrator's thoughts. In this sense they are metaphorical allusions of the narrator. Considering Barthes two axes of meaning, it could be said that the reader or viewer absorbs the signs in the illustration as a discourse, a visual language pointing to Lenore's slipping away and divine intervention in the form of an angel. However, the narrator himself experiences unseen associations of his thoughts which occupy a paradigmatic plane. The key to this abundance of meaning is best reflected in the acceptance that all sight,

be it by viewer or by illustrated eyes, is surrounded by an influx of possible meanings and interpretations. There are at least three sets of "eyes" present throughout these illustrations: Doré's, the viewer/reader's and the narrator's. All three operate at different levels and within different codes of interpretation.

The caption presents an interpretative problem. The lines recall the poet's memory. A level of enunciation is represented. Memory does, after all, take the form of language (verbal) recall. Frances Yates, in her seminal work on the art of memory, comments that "things" are the subject matter of speech (and thus thought) and "words" are the language in which that subject matter is clothed.<sup>2</sup> The opening line of the poem ("...while I pondered...") points directly to memory and to the articulated level on which it occurs. It is the narrator's personal memory, one that he is about to share with his unknown audience. This presents an intriguing set of codes; the narrator has the knowledge of what will set in motion the chain of events the poem explores, the reader (audience) does not share this knowledge. Thus, the perspectives of the narrator and reader are rooted in different cultural, symbolic and hermeneutic (to name but a few) codes. This balance is redressed by Doré, as he presents images which the viewer can appreciate to the ignorance of the narrator. There is a host of "foreign knowledge" throughout these opening stanzas and illustrations. It can only be speculated at which point, however, the narrator's memory moulds into a contemporaneous setting, that is the present sense alluded to in the poem.

This area of concern will be returned to in the examination of illustration 17.

In the illustration the narrator would seem to be upstarting - reacting to the tapping at his chamber door. Two factors support this idea: firstly his gaze is direct as if to a door, and his stance (hand on table - not relaxed) is tentative, as if he is listening out; secondly, the figure above his head (Lenore?) would seem to have alighted from the position she occupied in the previous illustration - the direction of her form would suggest such a movement. In a direct flow from the previous picture, the action in this illustration suggests reaction to the tapping - sudden reaction (stanza 1: "While I nodded nearly napping, suddenly there came a tapping," {line 3}) rather than the reflective "Ah, distinctly I remember..." The poet and Lenore have both alighted from their restful position to alert, awakened positions.

The presence of the winged angel figure also poses interpretative questions. The caption mentions "each separate dying ember wrought it's ghost upon the floor". This angel seems hardly to be such a ghost. As has been already noted, it sits away from the glow of the fire or "dying embers" and by the nature of it's physical presence could hardly be the shadow the caption suggests. Likewise, it is draughted in fine detail - not suggestive of a ghost, especially when the ghostly figure above the poet's head (unfortunately too far from the floor) is considered as a possible model.

There is an impression that this illustration does not fit the proposed lines of the poem which form its caption. If not then why does the illustration have this caption and not accompany the first in stanza 1? This problem is compounded when a preview is made of the next illustration, which would seem to fit the "Ah, distinctly..." caption aptly.

The caption forms the linguistic message of the picture's meaning. It houses a host of information which requires little more than a knowledge of the writing and language to decipher. Thus, by presenting incompatible images to captions, the illustrator is either misleading the viewer or leading him/her to a different field of interpretation. Another option may be nothing more than incompetence on the illustrator's part. Doré maintains throughout these illustrations a strict reign on the caption and illustrative interpretation, so this latter notion seems hardly worthy of consideration. It is most likely that Doré is leading the viewer to greater understanding, by presenting a scenario compatible to later stages in the illustrations. It allows both reader and narrator a tenuous foresight into the unfolding drama.

Both angel and Lenore intrude on the scene. Lenore has yet to appear in the text (following the captions to the illustrations closely), so Doré anticipates Lenore's appearance in both of these opening illustrations. These "intruders" act as witnesses to each scene. In the previous illustration, Lenore watches the narrator intensely, in the second, however, both Lenore and angel seem as oblivious of

the narrator as he is of them. The ghostly "Lenore" has no discernible gaze, while the angel has its head bowed - observing nothing.

The angel is a representation of goodness and its appearance at this stage in the illustrations is important. Doré is introducing the actors in his pictorial drama, and by means of certain devices, he is showing the viewer on whose behalf these "actors" participate.<sup>3</sup> In this instance the angel precedes Death (who appears in the next picture) as the narrator's unseen council. To the viewer, it becomes apparent that the narrator encounters heavenly intervention before Death and darkness - hope is offered. It is an element which adds to the drama of the narrative and proof of Doré's subtle touch.

Furthermore, the angel's wings dominate the picture's foreground. This is for the purpose of contrast. Here a pale, heavenly body is adorned by feather wings; the raven (which appears in illustration 6) is dark. The two winged figures are juxtaposed against each other.

In reading the illustration from both the viewpoint of someone with knowledge of the poem and someone without such knowledge (it is important to consider both aspects when examining each illustration), the presence of these two figures offers a variety of meaning. They represent areas outside the realm of the known - the poetic and visual reality. To the reader encountering these pictures and poem for the first time there would seem to be a gradual

introduction to these "visionary" characters: Lenore, Lenore and angels and in the next illustration, Lenore, angels and Death. All appearing oblivious to the narrator and within the confines of his chamber. The effect is both theatrical and cinematic - a gradual introduction of the main "characters", building up to the climax of the next picture, where all the actors are met.

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1

Not necessarily in a strict semiotic sense. Umberto Eco investigates the possibility of the mirror image being a semiotic function, at length in his Semiotics and the Philosophy of Language (London: Macmillan, 1984).

2

Frances A Yates, The Art of Memory (London: Ark, 1984), p. 9.

3

This is not, unfortunately, a model of consistency through the illustrations. The raven is shown with angels and death and on whose behalf it acts is not wholly clear from the pictures.

## ILLUSTRATION 5

"Eagerly I wished the morrow, - vainly I had sought to  
borrow

From my books surcease of sorrow - sorrow for the  
lost Lenore -"

STANZA: Second (lines 9 - 10)

ENGRAVER: H Claudius

DETAIL: The narrator sits in a chair in front of the fire, head in hand, feet on a cushion. Immediately to his right, seated on the ground, is a skeletal figure, half draped in cloth, broken scythe in his hands. To the left of the illustration is the corner of a table; to the right is bordered by the mantelpiece (with large vase visible on top). Further in the background, a door or cabinet is visible. In the background is one female figure and seven angelic figures. A book lies at the narrator's foot.

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Of all the illustrations so far, this is the richest in both detail and interpretative material. It does, visually, break the continuity of the previous two pictures, returning to an image of the poet sitting deep in thought. The space is still the narrator's chamber, and still not closely defined - the background is ambiguous. The chair has moved from the desk to a position nearer the fire. For the first time the viewer is offered a new vantage point of the scene - it is

now from a position almost behind the fireplace. If it were a theatrical set, the viewer is now observing the study from backstage. On examining the previous illustrations, it is as if the narrator is now seen through the picture (or mirror?) that is hanging to the right of the fireplace.

This study of the narrator in his chair, upsets the visual development of the pictures. The previous two illustrations are linked; by action, drawing and setting. Here, however, a picture from the same stanza as the previous one, disrupts the flow of the visual narrative.

As in the previous two illustrations, the narrator is not alone - he is accompanied by visionary characters. Once again, he seems oblivious of their presence - his gaze is reflective and far away, not directed to any of the figures surrounding him. Yet these figures seem to be acting out a drama of their own.

The dynamic of the gaze is an important aspect of these illustrations. Sight, in a picture, references multiple information. It is directive, yet at times obtuse. It communicates language (both verbal and visual) in the form of gesture. A whole body can speak, but the eyes have greater capacity and wider range for speech. As the illustrations unfold, the importance of the gaze will become apparent, and be investigated further.

The female figure surrounded by the angels, it can be safely assumed, is Lenore. She displays definite feminine qualities

(her countenance, long flowing hair and breasts), she is not winged and it seems she is being lifted from the scene by the angels. Could it be that she is being lifted from the figure of Death? The skeletal figure is propped up against the narrator's chair, void of it's own supportive life force. It's eyes are hollow and dark - looking nowhere and seeing nothing. The broken scythe it holds is the icon of the Reaper - Death.

The caption mentions the "lost Lenore", and so far this is the first occasion Doré has presented his "Lenore" as a direct interpretation of the text - indeed her figure is drawn in detail for the first time, no longer a vague, ethereal ghost. In this respect, the illustration shows a developing pattern: in the first picture, Lenore is an ill-defined figure watching the narrator sleep; in the second she hovers over his head, disappearing into the darkness; and in this third picture her true form is seen - at the same point she is introduced in the text. However, neither the angelic figures or the grim Reaper follow this pattern. Apart from the frontispiece, it is the first detailed (and visible) encounter with the figure of Death; and while an angelic form was encountered on the title page, the only other image of an angel (before this illustration) is in the second textual picture - seated on a footstool, head bowed. Doré introduces the detailed angel in the previous illustration as a still, almost lifeless figure, in this picture it is animated and accompanied.

Throughout these opening illustrations, Doré has anticipated

both elements of the poem and his later illustrations. This proleptic quality exists on a verbal, visual and metaphorical level. In the frontispiece illustration there is a verbal prolepsis - "Nevermore"; in the figures of Lenore and the angels, as they appear in the first two textual illustrations a visual prolepsis is witnessed; and a metaphorical prolepsis could be in the broken scythe taking the same "V" shape as the raven, in both the frontispiece and the following illustration.

In the frontispiece, the raven is in flight, wings spread in a "V" shape. In the title page illustration, the "angelic" figure has the same "V" shape - wings spread. It is as if the second picture grows from the first. It also notes the presence of wings - both angels and the raven have the ability to fly, and both feature wings. Thus the appearance of wings in any of the illustrations may act as a visual metaphor for the raven or angels. As already noted, this "V" shape appears in illustration 5 - in the shape of the scythe. As there are angels present in this illustration, the broken scythe could represent the "V" of the raven. An association may be made between the raven and the figure of Death - the bird as messenger for the Reaper.

Flight, wings and hence the "V" form, appear throughout these illustrations. Eighteen of these pictures incorporate the "V" motif as follows:

#### ILLUSTRATION

1                      Narrator (arms), raven (wings)

2	Figure (wings)
4	Angel (wings)
5	Scythe, angel (wings)
6	Angel (wings), raven (wings)
7	Angels (wings)
8	Shadow across door - inverted
9	Pediment above door (wings) - inverted
10	Scythe, raven (wings)
11	Raven (wings)
12	Narrator (arms) - inverted
13	Narrator (arms), raven (wings)
15	Raven (wings)
16	Angels (arms)
19	Angel (wings)
22	Angel (wings)
24	Raven (wings)
25	Narrator (legs)
26	Raven (wings)

This tables the visually obvious occurrences, and not the more obscure, such as illustration 20, as an inverted form in the narrator's legs. From this, it may be said that the recurring "V" motif, the metaphor of wings (angel and raven) and flight, becomes emblematic as an image on it's own. It returns so often that it can adopt an individual identity.

The emblem as a genre and key to verbal and visual communication, fell into disrepute and almost total neglect in the eighteenth and nineteenth centuries, after it's prolific use in the sixteenth and seventeenth centuries.<sup>1</sup> Emblems are usually extremely subtle, made up and working

with symbols which assume interpretation on many varying levels. The "V", as an emblem, operates in such a manner in these illustrations.

The level of the "V" emblem in these illustrations is divorced from the concrete image (bird, angel, bust, door, etc.) and operates within the realm of the abstract - as a shape or form rather than detail. It is thus less of a denoted emblematic image, and more of a connotative, metaphorical motif.

Are there any other elements of the pictures which also act as similar motifs? The negative spotlight, shadow, which is cast by the bust and bird (see illustrations 8, 16, 21 and 25) may be considered as emblematic, but its occurrence is, possibly, too infrequent. There are no other elements which appear as clearly as the winged "V" motif, and appear as well ordered and placed. Their appearance as can be seen, does not seem arbitrary.

Balance and position are important features of both the illustrations' form and meaning. The picture is framed by architectural and furnished elements - the fireplace and table. In the centre of this frame to the right there is the triangular form of the narrator, skeleton and scythe. To the left, Lenore and the angels dominate, taking the viewer to the top of the frame. There are binary levels at work as well: heaven (angels - upper picture) and hell (Death - lower picture), shadow (background) and light (foreground), Lenore (visual) and narrator (real).

Roland Barthes has noted how binary patterns are frequently encountered when dealing with oppositions or alternatives in literary forms.<sup>2</sup> The same can be applied to iconic representations, as each are made up of codes which in turn reflect any binary position. Returning to the two axes of meaning (Paradigmatic and Syntagmatic), then the idea of binaries belongs most often to the paradigmatic plane, as associations. Not all semiologists are agreed as to the universality or position binary relationships have in semiotic structure,<sup>3</sup> but their presence is acknowledged. In illustration they often adopt more definitive forms - as in light against dark, dream against reality - which are in turn more obvious to the viewer. Thus binaries are better represented in images than in words.

The function of such an associative relationship in pictures, is very much in the hands of the artist. Binarism is a vehicle for relaying meaning, the images, in turn, interpret the meaning and the viewer absorbs the images level of association.

The levels at which these binaries work also differ. Doré has presented distinctly iconic angels. Later in the text, Poe speaks of the maiden "whom the angels name Lenore" (line 11), so although these angels are encountered earlier than expected they are not visually metaphorised, in much the same way that Poe does not present his angels by metaphor. Doré presents a straightforward denotative interpretation of Poe's text.

The figure of Death is identified by its skeletal, lifeless form and its scythe. It has no direct reference in the text, but could be implied by the line "And each dying ember wrought its ghost upon the floor" (line 8) (which accompanies the previous illustration, yet seems to have no visual interpretation in that illustration). In the previous illustration there is no "ghost upon the floor", here, however, there would seem to be such a ghost. The ghost is signified in the text, it is an emotive idea, non-defined and not metaphorised. In the poem, the "ghost" is equated with a shadow - a shadow cast on the floor. In Doré's illustration, the scythe casts such a shadow - therefore the "ghost" is highly defined and metaphorised.

This is the third illustration to be captioned with the word "I" - the narrator's direct speech. In the first it was "I pondered", the second "I remember" and in this third "I wished". It is a suggestion of direct involvement. The speaker is represented in all three illustrations, but can a picture talk? Is there a visual equivalent for speech? In expressing such ideas, the artist can direct speech through the eyes of a figure. The eyes are sensors to the character, they can be expressive and emotive and a single look can relay a host of messages. In the first illustration, the narrator's eyes are unseen, therefore, no speech; in the second, his gaze is directed off the picture, they also peer beyond the picture. Here they seem to be dreaming, not sleeping, but not engaged in activity - the narrator would seem to be lost in thought (thought of the lost Lenore).

Eyes can be the visual conveyors of verbal ideas. At least three angels look to Lenore, naming her. The skeleton's eyes are empty, directed at nothing - the figure is like a ghost.

The narrator is, once again, surrounded by witnesses to the scene. It appears that a pattern is emerging; the figure of the narrator is only seen in the presence of one or more witnesses. On what level this "witnessing" or intrusion takes place has to be examined: is it witness to the engraving - a metaphor of the engraver who is also an intruder on the text, or is it a theatrical metaphor - an audience?

Returning to the visual context of the illustration, at the narrator's feet is seen the "curious volume of forgotten lore". The caption makes mention of the books, and Doré has visualised this reference. If the book were open, then it could suggested that the visionary scene surrounding the narrator comes from the pages of the book. It is closed, thus the narrator is the source of the "vision". However, the very presence of the book draws attention to it - the "vision" may come from the narrator, but has it's source in what he read. Yet the caption notes how the narrator "vainly..had sought to borrow" from his books. Then why make an illustrative note of the book? Why not leave them on the table, or floor as in illustration 1? The book that is seen here is a different volume to that of the first textual picture, it's position has changed as has it's state - it was partly open, now closed. It could be another incident of inaccurate draughtmanship on the part of the engraver, or it

could be another detail placed by Dore.

A scene in Doré's earlier illustrations to Cervantes' Don Quixote contains similar elements to this picture. Quixote sits in a chair, sleeping before the fireplace. There are books on the floor and a book drops from his right hand, toward the floor. "A world of disorderly notions, picked out of his books, crowded into his imagination".<sup>4</sup> A visual representation of the arcana of the Don's diseased brain. Both image and intention are alike in this illustration of the narrator and his restless mind. The combination of humour and pathos in Doré's Don Quixote is finely balanced, it is a work which ranks as one of Doré's most successful, both critically and in popularity, accomplishments. The borrowing of the Quixote image in this illustration is another example of Doré's "image reflection" - further utilisation of his visual library.

A note must be made on the shadows in this illustration. It has already been noted that the possible "ghost upon the floor" is the shadow of the scythe and skeletal figure. Yet on looking closely at this shadow, it does not accurately mirror the scythe's form - it curves away from it. Mistake or intention? Shadows are cast by the narrator, the skeletal figure and a suggestion of shadow is cast by Lenore. In the realm of the "real", shadow can only be cast by solid, physical beings or objects. Thus the shadows cast by the skeleton, Lenore and the scythe would suggest their being part of the real. The angels would seem to have no discernable shadow, which is in keeping with their heavenly

or spiritual form, and, indeed, with iconic tradition.

Shadow is a sign which operates throughout the illustrations. The presence of shadow implies an equivalent solid, or natural body which casts it. Thus, it is a binaric element closely linked with aspects of the real. Objects with dimension cast shadows, figures within the temporal or fantastic plane should not, according to the most basic of cultural codes, cast any shadow. This is, however, placing visual metaphor within a strict and bound set of rules which in fairness cannot be done. Yet the viewer will consciously or unconsciously make this assessment.

As the scene is set in a lamp and fire lit study in the dead of night, shadows abound and become key elements of the illustrations. Poe, in the final lines, indicates the importance of shadow, "And my soul from out that shadow that lies floating on the floor/ Shall be lifted - nevermore!" Doré has responded by placing emphasis on the shadow, particularly the one which finally engulfs the narrator. With the exception of three illustrations (7, 14 and 26) shadow appears in all the pictures (see Appendix 2). This is not unusual, however, in a poem dominated by Gothic environment, and set in the dark hours of a stormy midnight. Tonality in the illustration is also a pictorial device to present dimension and depth - shadows offer such depth. Before too much is determined on the meaning or intention of the shadow, the basic artistic uses have to be considered. Doré utilises the darkness for these purposes, to give his illustrations relief and maintain a thematic quality, that is

the Gothicism they reflect. In illustration 8, Doré uses the shadow to suggest the presence of the raven. To this purpose the shadow acts as a metaphor.

If shadow is linked to the real, or denoted images (the implication being that only a denoted element would reflect shadow) then it adopts metonymical rather than associated sign. The symbolism of the shadow is not as well defined as other elements in the illustration, as it is a pre-determined image.

These first three textual illustrations form an opening set for the illustrations as a whole. As Poe amplifies his poem with the "double start", so Doré follows suit in emphasising the opening scene. The captions adjoining the pictures do, however, seem out of place. This third picture is more suited to the "Ah, distinctly I remember..." lines, the narrator seems deep in thought and as has been pointed out, the "ghost upon the floor" would appear to be evident in this illustration. Reinforcing this idea of an opening "set" of pictures is the fact that the illustrations now turn away from the chamber, and only after eight pictures is there a return to this room.

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1

P M Daly, The European Emblem (Canada: Wilfred Laurier Univ. Press, 1980), p. 15.

2

Roland Barthes, Elements of Semiology (London: Jonathan Cape, 1967), pp. 80 - 81.

3

Ibid, pp. 81 - 82. Barthes notes Saussure's, Jakobson's Martinet's position on the matter.

J W Clark (Ed) The History of Don Quixote by Miguel de Cervantes Saavedra, illustrated by Gustave Doré (London: Cassell, Petter and Galpin, 1864 - 6), p. 3.

## ILLUSTRATION 6

"Sorrow for the lost Lenore-"

STANZA: Second (line 10)

ENGRAVER: W Zimmerman

DETAIL: An angelic figure stands in a crypt. There are bricked walls on either side, but an open top, revealing light. The figure stands in an enclosure, and is dressed in a long white gown. It lifts a shroud which covers a figure or mortuary slab. Scattered around the shroud and in the foreground, are wreaths and flowers. The figure has wings, which are not spread, and it's gaze is upward. Around the opening to the crypt are ghostly figures, approximately three or four, watching the figure below, and barely visible in the background is another group of figures. To the right of the angel we see the raven, in flight, seemingly out of the figure's vision. The picture is flooded with light.

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This illustration portrays the first departure from the confines of the narrator's chamber and the first encounter with a raven (as a definite bird form) in the body of textual illustrations. It is also the first illustration which shares a caption (and line of the poem) with another picture. This draws emphasis on Lenore, or more specifically the lost Lenore.

"Sorrow for the lost Lenore"; the setting of the crypt

directs the viewer to associating "lost" with deceased, and the wreaths and flowers bear witness to the sorrow of loved ones. In following the direction of angels gaze, it appears that one of the ghostly figures ascending from the crypt could be Lenore. Lenore has passed on and ascended to heaven, the angel having come down to release her and be her guide - this is a possible interpretation of the action.

The angel (once again it can be safely assumed that the figure is such - the wings, apparent sexlessness and clothing are representative of a traditional iconic figure) would seem to be lifting the shroud so as to release or uncover the body below it. The form of this shroud suggests a body could lie beneath it. Witnessing this are the delicately drawn, "ghost" like figures and the raven. The raven is out of the angel's vision, and hence its presence is unknown. It looks upon the scene, and is in flight away from the crypt.

The raven acts as a witness to this scene. Doré is anticipating the raven's entrance. When finally the raven is seen and his cry of "Nevermore" is heard the viewer will be aided by the knowledge that the raven knows Lenore is lost, having witnessed here "ascension". In the poem, the raven plays the role of prophet, and here it is seen acquiring knowledge. Before the raven enters the poet's chamber and meets the narrator, Doré also shows it witnessing the figure of Death in illustration 10 (in much the same way as it witnesses the angel in this illustration - flying past). This, however, portrays the raven as a neutral messenger rather than a sole collaborator with Death.

By virtue of the shared caption, the link between this illustration and the previous one is evident. Furthermore, the next illustration continues this thematic chain as it continues the emphasis on the lost Lenore. In this first caption solely devoted to Lenore, Doré chooses not to show her in detail - we only have a possible outline of her above the angel. In doing this, Doré draws more attention to the idea of "lost Lenore". She has gone from the "real" world and the narrator, in this picture she disappears from the viewer.

A change in time is also evident. In all the previous illustrations the time is night with light coming from artificial sources. Here we have the brilliance of daylight. All is awash with light, the noticeable shadows are seen behind the angel (against the brick wall) and under the front edge of the shroud in the foreground. Does this scene take place prior to the poet's midnight pondering in his study, or after? It would seem obvious before; the narrator talks of the "lost Lenore", and he struggles to rid his mind of the sorrow of her death. However, this presents a dilemma with the raven's appearance, as this could imply that the raven's association with the narrator and Lenore goes back prior to this "bleak December" and "midnight dreary".

The fact that the angel casts a shadow is worthy of note. It is the first notable shadow cast by any angel Doré has presented so far, and insomuch a possible diversion from a gradually developing iconic ideal.

## ILLUSTRATION 7

"For the rare and radiant maiden whom the angels name  
Lenore-  
Nameless here for evermore."

STANZA: Second (lines 11 - 12)

ENGRAVER: Frederick Juengling

DETAIL: A column of angels ascend to heaven carrying Lenore. A setting (or rising) sun emits rays of light in the background. In the foreground, hilly terrain is visible. The angels become less detailed and merge with the background as the column ascends. The scene is filled with light.

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This is the last illustration of the second stanza and it continues the action of the previous picture. The angels have taken to flight, carrying Lenore with them. For the first time a scene is visualised which escapes the confines of walls. The landscape in the foreground is an undetailed mass of hills. No towns, or man-made elements are discernible, and the sun would seem to rise/set over a mass that appears to be water.

Whether it is a setting or rising sun is unknown. As there is no shadow or other visible elements to assist, it is

difficult to determine. Poe offers no time of Lenore's death (or ascension), but in the same stanza the narrator does note how "Eagerly I wished the morrow", so the reader is presented with a conscious acknowledgement of time. A visual link is also formed with this notion. The illustration for the lines, "Eagerly I wished the morrow" (illustration 5) has a host of angels in its background. The angels in this picture would seem a continuation from illustration 5. In the earlier picture they surround Lenore, in this illustration, they lift her to heaven. However, sunrise or sunset, the time is possibly immaterial - this is a visionary scene and thus not necessarily dictated by bonds of the real.<sup>1</sup>

The rays of sun present a visual prolepsis of the "rays" which are seen around the raven and bust in illustration 14, 19, 21 and 25; and the sun motif returns on viewing illustration 15.

The figures of angels are also a recurring theme and possibly a recurring metaphor. All four of the second stanza's illustrations are graced by the presence of an angel or angels. In so doing they follow a pattern: the stanza's first illustration has one angel, the second many, third one and the fourth many again. Doré has balanced his pictures. It is also interesting to note that twelve illustrations pass before we meet this iconic angel again.<sup>2</sup> In the last four pictures, Doré has imprinted into the viewers mind this "angel" form so that it may not be forgotten or discarded.

In considering the idea of a recurring metaphor, a return can

be made to the concept of wings = angels/raven = flight; and the possibility of wings of flight could metaphorise both angels or the raven (the only acknowledged creature in the poem capable of flight).

Doré uses recurring images to impregnate information into the viewer's perception. The process of recall is linked closely to recognition. Recognition operates on an almost automatic, unconscious level, resulting in familiarity. This entire process is the function of memory. Symbols, and the codes of which they are made up, can be retrieved and recalled with relative ease by the reader. Thus, as the images recur throughout the illustrations, they build on each other - leading to heightened perception.

A visual image has the unique ability of presenting whole schemas of information at a glance. However, Gombrich has pointed out that visual perception and the time that information is assimilated, is vastly overrated. The eye scans the surroundings for information and retains the results of previous scanning and anticipation.<sup>3</sup> Hence the effectiveness of perception when the images are layered, constantly pushing into the viewer's memory.

The twofold effect of recurrence and anticipation (prolepsis) help to shape the images and ensure the reader that he/she will experience as close as is possible, Doré's intention in the visual narrative. The process is an elaborate key dangled, by Doré, in the viewer's face. Perception can never be totally determined (each viewer's use of common codes -

such as cultural and aesthetic codes - ensures this), but guidance and visual prompting can lead the viewer to some pre-conceived notions.

This is also the first dynamic (action) picture the viewer has seen. In the previous illustrations the characters are more static or "frozen". This "dynamism" indicates a start in a quickening of the poem's and the illustrations' pace.

In this illustration, Doré has presented a scene which bears a strong resemblance to "angelic gatherings" and flights in his illustrations for Milton's Paradise Lost, Dante and The Bible. This is a further application of image reflection.

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1

The scene in illustration 5 would seem to occupy the narrator's vision as he attempts to purge Lenore from his mind. In this illustration we could have a continuation of that same vision.

2

When the angels do return, it is in an illustration accompanied by a caption which talks of the "Lost Lenore" (illustration 19 - stanza 14).

3

E H Gombrich, The Image and the eye (Oxford: Phaidon, 1982), p. 30.

## ILLUSTRATION 8

"T'is some visitor entreating entrance at my chamber  
door

Some late visitor entreating entrance at my chamber  
door."

STANZA: Third (lines 16 - 17)

ENGRAVER: W Zimmerman

DETAIL: A large framed door opens slightly (both doors opening) to reveal a figure seemingly entering the room. Behind this figure is a skull-like head, identifiable by the nose, eyes and bald pate. In the centre, at the top of the door is the figure of a bust (the head cut off by the frame of the picture). The bust casts a large shadow over the door and onto the detailed floor in the foreground. The door has ornate decorations at the top of either stay and a semicircular architectural feature over the top. The top is in the centre of the picture.

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The view is from the inside of the chamber - looking out on the door - so who are the figures looking in on the room?

The caption is a rhetorical thought of the narrator's, then why do figures appear? The centre of the action is bathed in shadow, a "negative" spotlight - why?

A number of questions are presented by this illustration. Of

the two figures the front is the more defined (Lenore, or angel?), the second, taller figure, would seem to be representative of Death. The illustration appears with a "double" caption to introduce two "visitors" each oblivious to the other, each seeking entrance to the chamber? Who are the figures? The first figure is detailed, with feminine qualities. Angel or Lenore? There is little to indicate which. However, no wings are visible, and in the previous illustrations Doré has always presented his angels with easily recognisable wings. Thus, it would seem that the figure is more likely a representation of Lenore.

The second figure has a skeletal appearance, with a bald skull and hollow eyes. By recalling previous iconic elements utilised by Dore, the figure can be associated with Death.

Also present in this illustration are a number of anticipated elements (visual prolepsis). The bust above the door, although cut by the picture's frame, is undoubtedly Pallas, which is only presented by Poe in stanza 7, four ahead of this illustration's stanza. The shadow cast by the bust anticipates the shadows in illustration 16, 21 and 25 (the latter being representative of "that shadow that lies floating on the floor" - line 107). The anticipation heightens the viewer's perception. As noted in the previous illustration, this anticipation of elements allows Doré to direct and prepare the viewer toward a common understanding.

The shadow occupies the entire "action" of the picture. It forms a large "negative spotlight" cast by a light source

which would seem to be behind the bust. It bathes the scene in darkness - contrasted strongly by the "lightness" of the room - yet the figure of Lenore is light. She appears as a "ghostly" apparition - seeming to have her own radiant light source. Lenore and Death both enter from darkness - no light is seen behind them. This use of light suggests a dreamlike quality about these figures. Lenore would seem to intrude upon the darkness or shadow, whereas the figure of Death is at home in the shadow. (This visual element is supported by the "sketch" version.) Considering the visual prolepsis which Doré has presented, it is possible to regard the shadow as a metaphor of the raven. In later illustrations (16, 21, 25) the shadow is linked directly with the raven.

If the shadow is arbitrary (i.e. unconfirmed) as it is in this illustration (its source can only be speculation at this stage in the illustration), then it may represent metaphor. Only a determined shadow cast by a visible natural form can be more strictly labelled metonymy.

Turning from the shadow and to the scene in general, it is notable that for the first time in the illustrations the inside and outside of the chamber are linked in one visual representation. Thus a new dynamic of both poem and picture is encountered. Furthermore, Lenore appears on the borderline between the two, entering the room but most of her body remaining outside. Death on the other hand, is close to entering but at present is blocked by Lenore. Lenore stands between the poet and Death - a strong visual enactment of a major thematic element of the poem. Lenore stands between

the balance of life (the poet) and death (the figure of Death); between the balance of reality and dream. Lenore's position is relevant. She is gazing directly at the viewer (reader or narrator). Death's eyeless gaze is also directed into the room and likewise acknowledged by the narrator or reader. Lenore is caught between these gazes. She is caught between this visual communication while offering a "message" herself. Through the unspoken, yet noisy conversation of eyes, communication has been opened. For the first time gazes are direct and demanding.

Another aspect of this illustration is the "return" of Lenore. In the previous picture we see her being carried to heaven by angels, now we see her returning to the poet in the company of Death. The pictures create a dramatic balance. This balance, often binary, is in this illustration: Lenore and Death, two visitors, two repeated lines in the caption. This particular illustration represents a dynamic change in tempo. Doré, through the visual communication, has made an illustrative statement on the poem.

## ILLUSTRATION 9

"...here I opened wide the door;-  
Darkness there and nothing more."

STANZA: Fourth (lines 23-24)

ENGRAVER: H Claudius

DETAIL: The narrator stands in the centre of picture, arms spread, holding the double door open. He is dressed in a dressing robe. Behind him we see his well-lit chamber, an armchair and pictures are visible. Above the door is a large winged decoration or figure, cut off by the frame of the illustration. On either side of the door, out of the narrators vision, figures stand huddled behind the open doors. Two on the narrator's right, one on his left. The foreground is made up of a staircase and bannister rail.

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This illustration continues the action of the previous picture. It would seem the narrator has moved to the double doors, flung them open in an attempt to reveal the ghostly intruders of the last scene. The viewer's perspective is now from the outside of the chamber looking in - the first time he/she has had this privilege. The narrator's stance represents another visual prolepsis. With his arms spread, he adopts a cross-like form, similar to that which the raven adopts in illustration 11; and in illustration 12 he embraces the same spread arm stance at his window. On these two occasions that

the narrator confronts the outside of his chamber, he would seem to block the entrance to his room with his arms - an attempt to protect himself from intruders. Doré is possibly presenting a visual joke, certainly a wry irony, in presenting the narrator in such a protective stance - because he will soon have an intruder that will plague him to desperation, one that will easily fly past his hopelessly outstretched arms!

By throwing open his arms, the narrator, is also bearing his body to the open doorway. So the stance may be one of vulnerability rather than protection. He has opened himself to whatever/or whoever stands beyond the door - protecting his room or space, yet leaving himself defenceless. The denoted image (the narrator's stance at the door) presents codes which have a bearing on the connoted message. Barthes has noted this practice: "...the coding of the literal prepares and facilitates connotation since it at once establishes a certain discontinuity in the image".<sup>1</sup>

The idea of protection/defenceless is a connotation derived from the visual denotation. Doré's intention may be to continue the cross metaphor (which in turn directs the viewer's attention to the raven) and anticipate his visual structure. The operation of seeing, and adopting codes of meaning personal to each viewer, leads to the analysis of the symbol and the signs which suggest these two opposing ideas. The viewer must assimilate other visual information in order to determine, to his/her own connotative level, the meaning of the narrator's stance.

The narrator's arms also suggest the spread wings of the raven, and a flashback to the title page illustration (no. 2) continues the prolepsis of the image.<sup>2</sup> This metaphor for the raven can also be applied to the bizarre form over the doorway, above the narrator's head. Wings are visible, and they appear inverted - much like a mirror image of the narrator's arms.

What is this strange form? And who are the figures cowering behind the open doors? Both of these elements seem incongruous to the text, and indeed to Doré's earlier illustrations. The winged, skeletal like form could merely be a pictorial embellishment - a rich Gothic architectural ornament. It could, however, function as a metaphor for the raven and death (wings and skeletal appearance). Death hovering over the narrator's head.

The wretches behind the doors can be compared with the heavenly figures with which Doré graced the earlier pictures. They are haggard and ghostlike - are they demonic apparitions? Whatever their origin, they act as witnesses to the scene. Could they be servants of the house, avoiding being caught in the act of prying on their master? It is a possibility, but an irresponsible inclusion by Doré if so. To introduce more actors into the drama would distract from the loneliness of the narrator and his despair. It would offer the narrator a possible escape route which the text does not offer.

As noted previously, the illustration would seem to interpret

its caption with irony. What is seen is far from being "darkness there and nothing more", indeed there seems to be very little darkness at all, and a host of shadowy figures crowding the wings! Certainly the figures, and indeed the lightness of the scene, appear to be solely for the benefit of the viewer - visionary components. The narrator gazes into the darkness evident in the bottom right -hand corner of the picture. The stairwell and railing are not visionary. The narrator throws open his chamber doors not knowing what could be outside his room (the balance, as always, is present: light inside - the known/darkness outside - the unknown), and is presented with nothing but the stairwell and railings. If the narrator were to follow the path presented in the illustration he would descend down the stairs - an interesting comparison to Lenore's ascent to heaven in illustration 7.

Finally, there is also an air of anti-climax for the viewer. As the narrator has heard the tapping, he has summed up the courage to investigate what lies beyond his door. He has approached them with anticipated dread, flung them open and has been confronted by emptiness and silence. His sense of foreboding unrequited, he stands there as a figure shrouded in pathos. Doré continues to layer the visual desperation on Poe's hapless character.

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1

Roland Barthes, "The Rhetoric of the Image", pp. 192 - 195.

2

The use of the word "flashback" suggests a cinematic function. This is a metonymical action, requiring the recall of information, and the scanning of the previous illustration. During the viewing of these pictures, the reader may on several occasions scan the illustration in this

manner. Thus, images are rarely isolated from each other, particularly when presented in a continuous format as they are in this work by Doré.

## ILLUSTRATION 10

"Doubting, dreaming dreams no mortals ever dared to  
dream before"

STANZA: Fifth (line 26)

ENGRAVER: F S King

DETAIL: A skeletal figure of Death sits atop a spherical moon or earth. Clouds drift across the front of the sphere, which is suspended in space (stars are evident in the background). Flying across the sphere, positioned below and to the right of the figure, is the raven. Death is draped in a cloth, holding an hourglass and scythe.

\*\*\*\*\*

Doré presents a more complete figure of Death, the same as the one which appeared in illustration 5. It now appears with its scythe mended, its body more erect and more fully draped. Death has been regenerated and presented with more purpose. As with the introduction of Lenore and the angels, Doré has offered a step by step progression in the development of this iconic figure: in the frontispiece, Death is presented as a skeletal figure, undraped and without a scythe; in illustration 5, it appears half draped, with broken scythe and a "lifeless", broken posture; in this illustration, Death is fully draped, alert and armed with a

complete scythe. This progression has both a theatrical and cinematic effect, whilst maintaining a careful balance in the illustrations.

It is a developing symbol, and as it progresses so too do the signs and codes of which it is made up. In the frontispiece, the skeleton is a bare sign, with each progressive appearance it is enlarged, and by the time it takes Lenore (illustration 24), it is a complete and mobile figure. This generation mirrors the gradual slide the narrator takes into a no-win situation. Whilst the figure of Death is incomplete (in its final incarnation, Lenore is the feature which gives it a complete form), the narrator still has a chance of hope, at each progression so the hope diminishes.

The raven's appearance, continues the flight from the frontispiece, to illustration 6, to here. There is also a thematic link between these three pictures. In the frontispiece the raven witnesses the angels' and what could possibly be Lenore's spirit, and in this picture it witnesses the figure of Death. In both the frontispiece and illustration 6, the raven is unseen by the figures it "witnesses", however, in this picture it is difficult to determine whether there is any visual contact between the shrouded figure and the raven. Death's eyeless gaze sees all and yet, at the same time is empty and blind. There is also an interesting binary relationship between illustration 6 and this one. In the former, the raven sees the angel in crypt; in the latter, Death in the "heavens". The angel is in light, Death is in darkness.

Further reinforcement of the binaries Doré is presenting. Clearly mapping out, for the viewer, the territories of goodness (hope, light, heaven) and badness (despair, darkness, hell).

These first ten illustrations would seem to unfold two separate characters' development. The narrator's and the raven's. Gradually their two paths converge, until, in illustration 13, they finally meet. Schematically the plan looks as follows:

ILLUSTRATION	1	(Frontispiece)	RAVEN & NARRATOR (Raven as witness)
	2	(Title Page)	Angel/Narrator/Raven/Lenore motif
	3		NARRATOR & Lenore
	4		NARRATOR & Angel
	5		NARRATOR & Lenore, Angel, Death
	6		RAVEN & ANGEL (Raven as witness)
	7		Angels & Lenore
	8		Lenore & Death
	9		NARRATOR
	10		RAVEN & DEATH (Raven as witness)

To continue until they meet as follows:

	11		RAVEN (Window)
	12		NARRATOR (Window)
	13		NARRATOR & RAVEN - Chamber

These thirteen illustrations form the preamble to the main drama - the confrontation between the raven and the narrator. In covering six stanzas (1/3 of the poem), Doré has used twelve illustrations - almost half of the total illustrations. Doré has concentrated on establishing the major characters with a detailed and elaborate study. Iconic elements have been carefully developed, and as the poem reaches its climax, so an economy enters into the illustrative output, so as not to strangle the developing text. In the final twelve stanzas, two will receive no illustration.

As the illustrations unfold, they become more thematically linked. Is this figure of Death sitting upon a heavenly sphere, the vision of which confronts the poet as he opens the doors in illustration 9? The effect is as if on opening the doors in 9, this illustration is what those doors open on to - in much the same way that the illustrations follow. Indeed, Death's "eyeless" gaze in 10 would rivet on the poet's in 9, if the two pictures faced each other. The captions would support this idea. The poet opens his chamber doors and "Doubting, dreaming dreams no mortals ever dared to dream before", the figure of Death represents this troublesome dream. The link appears to be in both picture and caption.

This is a similar example to the "mirror" effect of illustrations 3 and 4. The effect is like close editing in a film, with images entwined and placed against each other. Individually plain, but when linked together, rich with

information.

Death's position is of interest. Death sits on a "world" - a physical body in a heavenly or spiritual atmosphere. In the background we see stars, or heavenly bodies, which we can equate with angels. The clouds across the "world", suggest earth and natural atmosphere, as does the presence of the raven. Death would seem to sit between earth and heaven, as an intermediary between life and salvation. In earlier illustrations, Death seemed weak, now it is complete with scythe, robe and hourglass - strengthened and ready to play a major part in the poet's destiny.

The hourglass is important. Doré presents, in a poem dominated by time, the first clear icon of counting time. (The indistinct clocks on the mantelpiece in illustration 3 and 4, are not sufficiently detailed.) In the hands of Death, the hourglass adopts considerable meaning. Does Death control time? Is the poet's destiny solely in the hands of despair? With the raven (once again anticipated) present, the hourglass can be paralleled with "nevermore" - endless time, yet so tragically definite.

#### 10.1 Time: Poe, Doré and "The Raven"

In an essay entitled "Edgar Poe or The Theme of the Clock"<sup>1</sup> J P Weber identifies the popular representation of time, in the form of a clock, in Poe's work. He outlines at length the many examples in his prose and poems; of specific interest are two examples.

The most obvious of Poe's "clock" tales is The Devil in the Belfry which has as its sub-title, "What o'clock is it?". This comic tale abounds with the most appalling puns, as it unfolds the saga of the citizens of the Dutch borough of Vondervotteimittiss. Confusion reigns when an impish character commandeers the Bell-tower and strikes the noon clock thirteen times. The rascal sits upon the prostrate belfry-man, bell-rope in his teeth, fiddle at his shoulder, ringing the bell and playing "Judy O'Flannagan and Paddy O'Rafferty".

Weber suggests that elements of this comic tale can be read into an interpretation of The Raven. The chaos which strikes Vondervotteimittiss, approaches as the minute hand nears noon, and the imp approaches the clock tower. Thus, the moving hands of the clock metaphorise the devil approaching the time to cause disruption. The minute hand represents the Devil. In The Raven, the dark bird is the equivalent of the Devil, thus Raven is equated to the Devil which in turn is equated to the minute hand. The bird's sombre utterance of "nevermore" strikes like the chimes of a clock, eleven times in all, symbolising the flow of time. The eleven cries of "nevermore" are uninterrupted - they appear as the last word of the final eleven stanzas, thus chiming as a clock with each stanza poised in that space between strikes.

In the poem, the narrator recalls "once upon a midnight

dreary..." The time is identified, the bird chimes the hour, but the twelfth chime is not heard - the raven will indeed remain forever. Time stands still, progress is halted. As the Devil sits upon the Belfry-man, so the raven perches upon the bust of Pallas. The formula is surprisingly close. Devil upon Belfry-man, atop the clock tower. Raven upon Pallas atop the chamber door.

On examination of the illustrations, it would seem that Doré has acknowledged the "time" element in the poem. Time pieces appear in illustrations 3 and 4 (in the form of a glass-cased mantel clock) and illustration 10 (the skeletal figure of Death holds a hourglass). The viewer is given visual evidence of the "midnight dreary". As the "nevermore"'s chime out the hours, Doré gives us a visual equivalent. The raven appears once in the frontispiece, once in the final "Sphinx" vignette, and eleven times in the main narrative body of the illustrations. Eleven ravens, eleven utterances of nevermore, eleven strikes of the mantel clock. Doré uses the raven to visualise the word "nevermore" while implanting the chiming of the clock into the unconscious mind of the viewer.

A two-fold effect is achieved - a visual reinforcement of the prophetic "nevermore" and an auditory repetition of the chimed, or rung hours. Linda Bayer-Berenbaum has noted how in "...Gothic Art, a ceaseless pounding of identical strokes suggest the infinite persistence

of a particular form."<sup>2</sup>

In this sense repetition contributes to a sense of infinity - and the repeated nevermore/raven image leads to the narrator's "soul from out that shadow that lies floating on the floor/ Shall be lifted - nevermore!"

Bayer-Berenbaum also notes the type of immediacy Poe produced through auditory repetitions - the ticking of a clock, dripping of water, pounding of a heart and, the one not mentioned in her list, the sonorous cry of "nevermore".<sup>3</sup>

Is Doré consciously visualising the repeated "nevermore"? Could the illustrations read in such a way? The eleven ravens appear as follows:

#### ILLUSTRATION

6	In flight
10	In flight
11	In flight, before chamber window
13	In flight, entering chamber
14	Perched on bust
15	In flight
16	Perched on bust
19	Perched on bust
21	Perched on bust
24	In flight
25	Perched on bust

This breakdown shows an interesting balance between the eleven sitings - six in flight, and five perched on Pallas. An almost symmetrical pattern.

It is noteworthy that the eleven utterances of "nevermore" in the poem can also be split in a similar manner: five human utterances, and six from the raven.

A notation of the appearance of "nevermore" in the poem and illustrations, may be formulated, in order of occurrence as follows:<sup>4</sup>

POEM (H = Human; R = Raven)

R H R H H H R R R R H

ILLUSTRATIONS (F = Flight; B = Perched on Bust)

F F F F B F B B B F B

A pattern of reciprocity is apparent in each individual notation, and between the poem and illustration. The sense of order and balance suggests little has been left to chance, but coincidence cannot, unfortunately, be disregarded.

With a knowledge of this concept, an understanding of the "Nevermore" in the frontispiece emerges. Before the reader encounters the illustration, Doré has implanted the association between "Nevermore" and the raven in the viewer's mind. In this picture, the scrolled word is seen in the top left hand corner. In

the top right hand corner is a skeletal form (which later emerges as an icon of Death) and the raven in flight. Furthermore, the raven casts its head back (it is flying off the page right) in the direction of the scroll. The association is made and the verbal and visual codes denoting time begin to look probable rather than coincidental.

Finally, the illustration as a whole, is reminiscent of early Victorian film - the idea of a "man in the moon", Jules Verne's scientific fantasies, or Gothic dramas of witches and nocturnal mayhem. It is possible that film influenced Doré as much as theatre (as already encountered) had.

Throughout the illustrations, qualities common to motion films are evident. The action, lighting and setting, is similar to staged situations (equally theatrical in content), however, the fantasy and rapid scene change reflects the creative and editing freedom offered by the medium of film.

The "mirror effect", noted in illustrations 3 and 4; the conjunction of sequences (illustrations 9 and 10; 11 and 12; 13 and 14); the "fade dissolve"<sup>5</sup> of illustrations 22 to 23 - these are elements related to paradigmatic and syntagmatic categories of film codification. Metz notes how the spectator to a film performs these functions spontaneously.<sup>6</sup> Likewise, the viewer to these pictures does not have to piece together this tableau of signification. The image as a unit tends toward denotation (even the "drawn" image), however, when arranged as a

sequence, images display connotation. Thus, the two levels are in action: the straightforward, isolated image (i.e. Single illustration) as the denoted, syntagmatic plane; and the mixed, multi-images created by sequences, operating on the connotative, paradigmatic plane.

The sequencing and fade dissolve are the most notable, and basic, of film elements present in the illustrations and the pioneering film-makers of Doré's age would certainly have utilised their creative potential. It is difficult to determine what effect, if any, film had on Doré's work; however, the cinematographic elements evident in the illustrations, belong to a wider field of signification, that of the interaction and perception of images.

The translation of the drawn image construction into the realm of film signified, assists interpretation rather than determine intention.

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1

From: Poe - a collection of critical essays, ed. R Regan, pp. 74 - 97. Weber's essay presents a radical thesis that the clock and time obsession of Poe is related to an unconscious expression of the sexual act, based on an idea that Poe would have witnessed his parents at their lovemaking.

2

Linda Bayer-Berenbaum, The Gothic Imagination (New Jersey: Associated Univ. Press, 1982), p. 67.

3

Ibid., p. 67.

4

The pattern of the utterance of "nevermore" is recognised by David Halliburton in Edgar Allan Poe: A phenomenological view (New Jersey: Princeton Univ. Press, 1973), p. 127.

5  
I utilise the language used by Christian Metz in Film  
Language, (New York: Oxford Univ. Press, 1974), p. 99.

6  
Metz, p. 99.

## ILLUSTRATION 11

"Surely", said I, "surely that is something at my  
 window Lattice,  
 Let me see, then, what thereat is, and this mystery  
 explore -"

STANZA: Sixth (lines 33 - 34)

ENGRAVER: Frederick Juengling

DETAIL: The raven hovers outside a shuttered window. A prominent shadow, in the form of a cross, is cast on the shutters and wall. The building and architectural elements are well detailed. Trees, ivy and foliage form a frame around the picture, being part of the scene.

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The raven arrives at its final destination. Once again the rhythm of the pictures is maintained. The raven is the link between this illustration and the previous one. For the first time a view is offered of the outside of the poet's chamber and home. It appears as a most grand and opulent neo-gothic building with decorative finishes on the door directly below the raven, and to the raven's left the form of a tower or turret.<sup>1</sup> It is appropriate that the building should be representative of a Gothic "fortress" as the poet is indeed a "prisoner" within its walls.

The light on this scene is moonlight, casting prominent and elongated shadows. The raven's shadow is cast in the form of a cross - and in shape, similar to the spread-arm stance of the narrator in illustration 9. Thus the binary visual balance between the pictures continues; in this case, the "cross-like" form in picture 9, 11 and 12. On the right of the raven another shuttered window is visible, cut off by the picture's frame. This is most probably another window to the study or chamber.

The caption acknowledges "something at my window lattice", however, Doré anticipates "what thereat is" and, therefore, for the viewer, there is less mystery to explore. Once again, the illustration leaps ahead of the poem as the raven is seen at the narrator's window. The viewer has the vantage point of an audience on this scene, while the narrator sits behind the shutter. The melodramatic qualities are heightened by this position, the audience sharing a knowledge foreign to the principle protagonist.

This foreign knowledge is exploited to the full by Doré. The narrator sits in his isolated chamber, imagining the tapping to be Lenore. The viewer knows otherwise, and has indeed known for some time (the raven is first encountered, in the illustrated narrative proper, in illustration 6). At this point, narrator and audience are greatly divided in their understanding of the situation. The viewer's lack of knowledge, as to the "curious volumes of forgotten lore", or the events behind Lenore's demise, are adequately compensated by this visual anticipation of the narrator's anguish and

torment.

Doré is placing the viewer on an equal footing with Poe's narrator. Each revealing secrets the other would dearly love to share.

From this point onward (that is, from the entrance of the raven), narrator and reader share common experiences.

Although the viewer has the continual advantage of foresight. Where the narrator is blind, the viewer sees all. A particular example of this is displayed in illustration 20, in the form of the sphinx.

The effect of this "knowledge imbalance" is to continuously place the narrator and viewer on two different levels of perception. The one is participatory, the other is standing back - passive but attentive. In simple terms, this thought would be best illustrated if the reader were sitting in a lamp and fire-lit study, on a bleak December night, paging through Poe and Doré's The Raven. This notion gives the narrator in the illustration, intuitive equality with the viewer - a notion which requires the image to adopt a natural life form. This is obviously absurd, but the idea does help to place the viewer's attitude toward the narrator, in perspective.

The most important feature of this concept, is the importance it has in the positioning of the viewer's codes of perception. Interaction between character and audience occurs, as a relationship between signifier and signified, in

both poem and illustration. The level of interaction is determined by the degree of signification, or knowledge which make up the perceptive codes. Therefore, knowledge, both shared and foreign, is an essential factor in determining the degree of perception which occurs in this viewer/illustration interaction.

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1

The illustration displays much realistic detail: close attention has been made on the windows, door and crumbling facade of the building - reaffirming the Gothic qualities of the building.

## ILLUSTRATION 12

Open here I flung the shutter..."

STANZA: Seventh (line 37)

ENGRAVER: T Johnson

DETAIL: The narrator opens the shutters - arms spread with his head out of the window. The curtains bellow out behind him. Around the window frame (on the outside of the building) are feminine figures (seven in total) and foliage (vines). The scene is well illuminated.

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This is the first of three illustrations accompanying stanza 7 - the stanza in which the raven enters the poem. This stanza is pivotal to the poem. It denotes the change in pace, the entrance of the narrators "challenger" and the start of the narrator's torment. It is a stanza wrought in drama and full of verbal imagery - a "visual" stanza. It is also the stanza in which Doré brings together the two "visual" journeys - the raven's flight and the narrator's search for "the lost Lenore".

This picture is linked to the previous one, and the next, by the window and shutters. In 11, there is raven and window; in 12, narrator and window and in 13, narrator, raven and

window.

The narrator's arms are spread, in a "cross-like" figure. It is also similar to the spread wings of the raven or angels - a repetition of the wing motif? In the first thirteen illustrations, the narrator appears in eight of them. Five with his arms spread. From illustration 13 onwards, this motif is not repeated.

The figures which surround the window, are comparable (but quite dissimilar in visual terms) with the figures which crouch behind the doors in illustration 9. The action is similar: in opening the doors, the figures appear (apparently unseen by the narrator); here on opening the window so these figures appear, also, seemingly invisible to the narrator. Each time the narrator physically addresses the world outside his chamber, he does so in the company of "spirits" witnessing his action. On breaching the confines of his chamber, the poet is opening onto a world of possibilities, which may rescue him from his tragedy. In both illustrations the figures "frame" the narrator, isolating him from the vastness beyond his chamber.

The two sets of "spirits" have marked differences in appearances and nature. In illustration 9, they appear as wretches, dark, almost demonic. Here, they are like a "heavenly" crowd which await the narrator. The figures are light and ethereal. In this group, one figure is gesturing or reaching for the narrator, while another two would seem to look directly toward him. Attempts at contact are made,

whereas the group in illustration 9, withdraw or hide away from the narrator.

In the opening of the window, and on examination of the visual detail in illustration 12, it can be questioned whether this is the same window which the raven suspends itself before in illustration 11. The window has a different frame, and in it's proximity to the "vines", it appears to be the second window in illustration 11. The narrator's gaze is towards this "first" window - and this directed "gaze" balances the two pictures into a panoramic view, from left to right, sequencing the two illustrations. Indeed if they appeared together on one open leaf, the viewer could not help but "read" them in such a way. Along with the panoramic effect, there is a sense of focusing or "zooming" on the second window in illustration 12. Focusing from one picture to the next. This effect recalls the elements of cinematography encountered in illustrations 9 and 10. Focusing, zooming, framing - all are terms of photography and film related arts. As each applies to a paradigmatic level of interpretation, they are elements of connotation. However, as individual terms they are metonymical in nature, particles of photographic experience. In the illustration, they itemise action and reduce the external stimuli which could distract the viewer. This shaping of the image increases awareness of the denoted elements while utilising associative vehicles of meaning.

It is interesting to note the billowing curtains behind the narrator. A strong wind or breeze blows in, recalling the

last line of stanza six (line 36): "Tis the wind and nothing more", as the cause of the tapping at the window. This wind is also seen in illustration 13. It emphasises the opening from an illustrated chamber, to an outside world at prey to the elements. If the narrator's stance is one of protection (as suggested in illustration 9), blocking the window from intrusion, he cannot hold back the elements.

In the poem, the narrator's chamber is a symbolic image of a container. Likewise, in the illustrations the room is displayed as a closed unit - isolated from the outside world. The narrator (in the illustration) is determined to secure his chamber - it is his prison from which he has no great desire to escape. The partitions - curtains, shutters, doors, windows - all are used by both Poe and Doré, and the narrator to separate the known from the unknown, conscious from irrational. The time is midnight, halfway between finite and infinite; it is December - preceding the New Year, ending the last.<sup>1</sup> The balance between the internal and external environment is a central element of Doré's interpretation. Every figure, bar the narrator (raven, Lenore, Death) experience the "external" world. The narrator remains closeted, isolated from his surroundings. Illustration 24 aptly portrays this isolation - the narrator is secured behind the two lit windows, while the raven flies off into the night, and Death carries Lenore to her final resting place. The narrator may be a voluntary prisoner, but he is a tormented and unhappy soul.

In this use of captive space, both Poe and Doré utilise one

of the major characteristics of Gothicity - Gothic space. Gothic space is "unpredictably various, full of hidden ascents and descents, sudden turnings, unexpected subspaces, alcoves and inner rooms"<sup>2</sup> all are tortuous, half-visible approaches to the centre of the suspense. Another feature of Gothic space is the essence of power - the presence of the Gothic anti-hero who utilises the space for its purposes.<sup>3</sup> The raven is such an antihero, charging the empty spaces with its presence.

Mario Praz's symbol of the Gothic place is the prison, which is exactly what the chamber becomes for the narrator. Praz notes how "anxiety with no possibility of escape", is "the main theme of Gothic tales".<sup>4</sup> It is also a prominent theme in The Raven, for the narrator shall, eventually, "from out that shadow...be lifted - nevermore!"

If the pictures were presented as open leaf with illustration 11 on the left and illustration 12 on the right, then it would appear that the narrator gazes toward the raven. This perceptual link is not necessarily lost on the astute viewer who has noted the second shutter window in illustration 11. The narrator's gaze, however, does more than seek out the raven. There is the creation of space beyond the frame of the illustration. When the narrator looks directly at the viewer, the space is closed - a more direct communication between narrator and viewer. In opening the space beyond the picture frame, meaning is directed elsewhere. The frame of reference increases, interpretative possibilities multiply.

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Bettina L Knapp, Edgar Allan Poe (New York: Frederick Ungar, 1984), p. 82.

2

Judith Wilt, Ghosts of the Gothic (New Jersey: Princeton Univ. Press, 1980), p. 10. Wilt is basing her premise on Eino Raillo's The Haunted Castle (London: Routledge, 1927).

3

These two features, Wilt acknowledges as Raillo's most pertinent observation.

4

Mario Praz, introduction to Three Gothic Novels (Harmondsworth, Middlesex: Penguin, 1968).

## ILLUSTRATION 13

"A stately Raven of the saintly days of yore.

Not the least obeisance made he, not a minute  
stopped or stayed he."

STANZA: Seventh (lines 38 - 39)

ENGRAVER: R Staudenbaur

DETAIL: The raven flies through the opened window, over the narrator's head. The narrator stands before the window, one hand on the sill, the other opening the shutter and looks at the bird. He is dressed in a gown. Wind billows the curtains on either side of the window. Light illuminates the central action as if from a spotlight. A dark shadow is cast by the narrator. On each side of the window is a piece of furniture; in the foreground (left of the window) is a pouffe or stool, in the background (right of the window) is a bedroom chair. The windows open inwards.

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This illustration represents a meeting in a variety of ways. It is the poetical and visual meeting of raven and narrator (only the first time, however, the raven appears in the text). In Doré's illustrative narrative it is the point where two trails meet - the raven's and the narrator's. It is also the first time (in the illustrations) that they acknowledge, or are aware of, each other's presence. This illustration represents the simultaneous introduction of the

raven to the text and to the narrator.

### 13.1 Raven Lore and the raven as a symbol

Throughout the poem and illustrations, a number of possibilities arise as to the raven's portent - is it a messenger or representation of Death, the angels, Lenore, hope; is it a demonic or heavenly mediator? A brief examination of traditional associations may shed some light on its intent.

In Jewish legend, the raven was originally white, but turned black when it failed to return to the ark from which Noah had sent it to seek land. With its black plumage, its supposed habit of devouring the eyes and brains of the dead and its liking for spoiled flesh, it became a symbol of the Devil - The Bird of Death.<sup>1</sup>

The raven has long been associated with the dark forces of occult. It is an ominous and prophetic bird and linked by raven lore, to pagan mythology. Kent Ljungquist<sup>2</sup> has noted how Jacob Bryant's six volumes, A New System of Ancient Mythology (1807), was a possible source of raven lore to Poe. In volume III, Bryant traces some ancient associations of the raven, and noting the Christian legend, writes: "...the raven, which disappointed the hopes reposed in him and which never returned, was held in a different light, and was for the most part esteemed a bird of ill omen."<sup>3</sup> Bryant also notes the pagan ambivalence of the bird - being both a sign of good and evil.

Ljungquist is quick to note that this is parallel with the raven's inconsistent association in the poem. At first the narrator views the bird as an angelic messenger, later he sees it as a symbol of total depravity, a "thing of evil". Ljungquist suggests that the bird is morally neutral in the pagan context.<sup>4</sup> He further goes on to add that as the poem progresses, the raven becomes a private hallucinatory projection of the narrator's penchant for self-recrimination, suggesting that Poe is following Bryant's dictum that ancient myths, after acknowledgement of their superstitious qualities, retain their subliminal impact.<sup>5</sup> Thus, the normally rational student transforms a bird of neutral association into a fiendish demon.

Finally, Ljungquist notes Bryant's comment on the raven as a symbol of prophecy which could prevent marital union: "The two birds which were introduced symbolically on these occasions [Roman marital rites] were the raven and the dove...the former, many have thought it a bird of ill omen and it is said that the very croaking of the Raven would put a stop to the process of matrimony."<sup>6</sup> In the poem it croaks "Nevermore", and Lenore is parted from the narrator forever.

Another source of Poe's raven is noted by Varnodo as Sir John Graham Dalyell's The Darker Superstitions of Scotland (1834).<sup>7</sup> Varnodo quotes Dalyell at length,

pointing out how all of the notes on "Mystical Birds - Raven" apply to Poe's raven. Of particular interest is Dalyell's comment on the raven being a guise for the Devil, and that ravens indicate the presence of demons. Poe refers to his bird as "thing of evil", "bird or devil" and "tempter sent". Dayell also notes Plutarch's account of the ravens that perched on Cicero's vessel and later sat "with portentous croaking, on the window of a chamber wherein he reposed."<sup>8</sup> A passage also made by Poe's bird. Varnado ends his piece with the comment that "...One might even imagine that one of the "quaint and curious volumes" Poe had in mind was Dalyell's."<sup>9</sup>

There is little doubt that Poe's raven embodies the satanical, and is a harbinger of knowledge. It is an objectification of darkness and of the evil of the unknown.<sup>10</sup> An idea also noted by Knapp, who writes of the raven being a mediator between the known and unknown, being and non-being, created and uncreated, human and divine.<sup>11</sup> In the poem the time is prime for supernatural occurrences, it is a "bleak December" and "the forces of darkness are never more powerful than during the high holy days of the Christian year, and December, with Christmas, ranks foremost."<sup>12</sup> The narrator reads "volumes of forgotten lore" which could well be books on black magic, seeking to raise the ghost of his beloved. Knapp also comments on December being the month associated by alchemists with the raven.<sup>13</sup> The scenario Poe paints is in keeping with

all Raven Lore tradition, almost without exception. The raven is linked more closely with the Devil and Death than the angels or hope. Howell-Granger makes specific mention of the raven's "fiery eyes" - the Devil's eyes become fiery when he is about to seize a soul. The evil eye casts a spell on the narrator.<sup>14</sup> His conclusion is that the narrator, in seeking to bring Lenore back from the dead, succeeds in selling his own soul to the Devil. Furthermore, "when one sells his soul to the Devil, the first manifestation is the loss of one's own shadow, for it is united with all that is the Devil's."<sup>15</sup> The Faustian idea is captured admirably by Doré in the final textual illustration (25).

Turning from the supernatural connotations of the bird, classical associations link the bird with wisdom and a messenger service. In Norse mythology, Odin possessed two ravens, Hugin and Mugin, who represented the mind and the will, symbols of intelligence and power. Classical mythology has Pallas as the raven's original master, a tradition Poe evidently drew on. Furthermore, Ovid (in *Metamorphoses*, Book II) has Apollo turning the raven black, from white, for tattling on his beloved's unfaithfulness.<sup>16</sup> The raven has a message of unfaithfulness for the narrator - the ultimate unfaithfulness of Death.

The raven as a symbol of hope is not to be totally discounted. Adams writes:

"The sound the raven makes, which we transcribe as "caw", the Greeks and Romans transliterated into the Greek word "cras" meaning "tomorrow". The raven represented hope, then, for all the reasons that "tomorrow" suggests hope or gives reason for optimism."<sup>17</sup>

The raven's utterance of "nevermore" kills much optimism before it can begin, but Adams notes that Sentonius writes of the bird as a symbol of hope in Twelve Caesars, a common school text most likely used by Poe.<sup>18</sup>

The appearance of the raven as "saintly" may also be attributed to a tradition. The raven is linked with St Vincent and the hermit saints Anthony Abbot and Paul. It symbolizes both the saintliness of its masters, and the solitude of their hermitage.<sup>19</sup>

Final words are best spoken by Adams:

"Traditional associations serve to broaden the raven's ironic dimension and range of applications - enriching its significance, raising it above a mere macabre hallucination."<sup>20</sup>

The picture is a continuation of the action from illustration 11, which ends with illustration 14. The birds arrival at the window, the opening of the window, the entrance of the bird and the final rest on the bust of Pallas. The four pictures show similarities in balance, elements and

treatment. Illustration 11 is a scene viewed from some distance; illustration 12 a close up; illustration 13 distance once again; illustration 14 a close up. As the "panoramic" effect of illustration 11 and 12 has been noted, so it is repeated here with 13 and 14, with the raven's entry and flight towards the bust of Pallas in illustration 14.<sup>21</sup> The bird flies over the narrator's head, waiting to settle on the bust before addressing him.

In content and execution, this picture is a detailed study in the melodramatic. The "spotlight" captures the action; the narrator has a look of disbelief and is frozen in a dramaturgic stance as the raven enters with pompous dignity (far removed from Poe's entrance "with many a flirt and flutter"). A theatrical ambience has been generated - the curtains, pouffe and chair function as elaborate props, positioned and prepared. The curtains are blown open and parted, becoming stage curtains, allowing the entrance of the raven. All that is needed to complete the drama is some thunderous musical accompaniment and a gasp from the enraptured audience! There is no doubt that this vision represents a climactic point in both text and illustrations. The final drama is ready to unfold.

Doré has captured a great deal of motion in this picture - the raven's flight, the curtains and the narrator's stance. The narrator's gaze is fixed on the bird, he will follow it till it rests on Pallas. Illustration 14 is as much the narrator's vision as the viewer's. The space has been well defined as the narrator's chamber - the furniture and

flooring (the latter is similar to that seen in illustration 8). This is the first time the viewer has been in the chamber since illustration 8, and no detail of the chamber has been seen since illustration 5.

The caption has been followed very closely in the picture. The raven's appearance is indeed "stately", and as the caption says not a gesture or moment is spent on the narrator.

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1

Louis Broussard in The Measure of Poe (Norman: Univ. of Oklahoma Press, 1969), pp. 71 - 79, is just one of the many Poe scholars to make this common association. The notes on this Christian symbolism are taken from G Ferguson, Signs and Symbols in Christian Art (New York: Oxford Univ. Press, 1961).

2

Kent Ljungquist, "Poe's Raven and Bryant's Mythology", American Transcendental Quarterly, 29, Winter 1976, pp. 28 - 30.

3

Bryant, III, p. 115; from Ljungquist, p. 29.

4

Ljungquist, p. 29.

5

Ljungquist, p. 29.

6

Bryant, III, p. 253, from Ljungquist, p. 30.

7

S L Varnado, "Poe's Raven Lore: A source note", American Notes and Queries, Vol. 7, November 1968, pp. 35 - 37.

8

From Varnado, p. 37.

9

Varnado, p. 37.

10

Ned J Davison, "The Raven and Out of the Cradle Endlessly Rocking", Poe Studies, Vol. 1, No. 1, April 1968, p. 6.

11

Bettina L Knapp, Edgar Allan Poe (New York: Frederick Ungar,

1984), p. 86.

12

Byrd Howell-Granger, "Devil Lore in The Raven", Poe Studies, Vol. 5, No. 1, June 1972, p. 53.

13

Knapp, p. 86.

14

Howell-Granger, p. 53.

15

Howell-Granger, p. 54.

16

John F Adams, "Classical Raven Lore and Poe's Raven", Poe Studies, Vol. 5, No. 1, June 1972, p. 53.

17

Adams, p. 53.

18

Adams, p. 53.

19

Ferguson, Signs and Symbols in Christian Art.

20

Adams, p. 53.

21

Use is made of photographic or cinematographic language, as this best describes the perceptive experience encountered by the viewer. The similarities with film editing is notable.

## ILLUSTRATION 14

"Perched upon a bust of Pallas just above my chamber  
 door -  
 Perched and sat, and nothing more."

STANZA: Seventh (lines 41 - 42)

ENGRAVER: R G Tietze

DETAIL: The raven perches on the bust of Pallas. The bust is atop the door with a decorative entablature behind it. Behind the bust and raven is a glass lamp and a fan (either a structure or rays of light). Within the fan, eleven feminine faces are visible.

\*\*\*\*\*

This is the last of the three illustrations of stanza seven, and it presents the raven and the bust together for the first time. It is the stanza where both are introduced, but Doré has anticipated the text and presented the raven from the beginning of the illustrations and the bust from illustration 8, which accompanied the third stanza.

Indeed the links between this and illustration 8 are noteworthy. In illustration 8 the doorway and the bust are seen, the bust is dissected by the frame of the picture; here the attention is on the bust. Once again, the effect is

similar to focusing, of "zooming" in on the bust for closer detail. In illustration 8 a large shadow is cast from the vicinity of the bust, in this picture a light source behind the bust is seen which could have produced such a shadow. Thus illustration 14 reconciles the ambiguous elements which appear in illustration 8, as it gives detail of the bust, and supplies a possible source of the shadow. In the same manner, illustration 8 is a prolepsis of illustration 14.

The female figure in picture 8 has a skull form directly behind her. A close scrutiny of her head and the skull, followed by an inspection of the face and helmet of the bust in picture 14, presents evidence of a surprising similarity. The bust in picture 14 has a helmet which also possesses "eyes" - like the skull in illustration 8. It is as if the feminine head of illustration 8 has been moved upwards to occupy the position of the bust in illustration 14. This is similar to the "fade dissolve" action of cinematography, which is more clearly experienced in illustrations 22 and 23.

Why should a helmet have eyes? They are hollow, sightless eyes, reminiscent of a skull - a visual reference to death, an iconographic detail. The bust has hair, giving it the appearance of a head parted from a live body. The head is "alive", the helmet "dead". The treatment echoes a living form, but a bust is made of stone and is, therefore, inanimate and lifeless. Another binary relationship emerges - a visual encounter of life and death, of softness and hardness.

The fan of light around the raven and bust forms a halo (its glowing properties clearly seen in later illustrations; for example, pictures 19 and 21). The clear outline of this "fan" would suggest it is a structure, possibly a mirror or window, rather than rays of light from the lamp. Reflected in this halo are eleven faces. Whether the faces represent Lenore or angels, they serve as witnesses to the narrator and the scene. They also witness the raven, commanding a view from behind the bird - they recede to the background while the raven occupies the foreground.

The number eleven arises once again. Eleven faces, eleven nevermore's. It is possible that Doré is reinforcing the time factor by presenting to the viewer a visualization of the eleven nevermore's before the raven is heard to utter a word. Nevermore is an embodiment of time, and will become, in the course of its utterances, indelibly linked with Lenore and her possible return. The eleven faces are signifiers of Lenore, signifiers of nevermore; they represent a message on the connotative level, situated, significantly, behind the denotive raven and bust.

The fragmentation of Lenore into a multitude of feminine faces (they seem more likely to be this rather than angels, because of the clear feminine forms they have in their hair and facial expression) is symbolic of the narrator's impending failure to be reunited, as one, with his beloved. The presence of these faces in, what appears as a mirror, also presents a host of interpretative possibilities. A mirror, as already discussed, reflects solid properties - it

is a vehicle of representation of the real. This "mirror" does not reflect the raven, bust or lamp, but the faces of Lenore. The viewer knows of a mirror's reflective qualities and subliminally could link the images with the bird. Hence, in a coded image of Lenore fragmented eleven times, Doré is anticipating and visualising the bird's prophetic message of despair.

The raven sits directly in front of the glass "bubble" of the lamp - almost as if it were encased. It has its own "halo" or protective shield, while the faces behind are fragmented by the rays of light and partitioned "fan".

The raven sits as a dark, ominous, hunched form. Throughout the illustrations, Doré offers little detail of the bird. It always appears as a dark, enigmatic winged form, identifiable by its blackness and shape, rather than any specific anatomical specification.

The picture evokes the art form of heraldry. A Baroque broken pediment (neo-classical in design) of Pallas Athena with the dark raven, forms the central element of a symmetrical design. The lamp and "fan" are embellishments, while the door top and decorative "cornice" form the base. It is the second time Doré presents elements of heraldry, it is first encountered in illustration 9 - also situated above the door, and positioned directly on the other side of the wall to Pallas and the raven.

#### 14.1 The Symbolism of the Bust of Pallas

Pallas Athena, the patron goddess of Athens, is the goddess of wisdom, the arts, and defensive warfare. She is impervious to the passions of love and is always featured in helmet and most often carries a shield.

The appearances of the bust in the poem, suggests a wide range of connotated meaning. As a representation of wisdom and enlightenment, Pallas reflects the knowledge the narrator seeks. When the raven perches on the bust, its ominous prophecy is associated with absolute knowledge: "Nevermore" is the wisdom the narrator hoped against all hope not to hear.

Patricia Merivale<sup>1</sup> points out that it is not so much the raven who is the interloper in the narrator's room, but rather the bust of Pallas. She asks: "what is it doing in a Gothic world whose imagery comes almost exclusively from Christian and pre-Christian Teutonic mythology and folklore, medieval rather than classical in its immediate provenance?"<sup>2</sup>

The bust appears as an emblem left over from the eighteenth century, when a function of white chiselled marble was to keep at bay the Gothic darkness. Merivale's conclusion is that Pallas stands for a "sunlit order soon to be overwhelmed by the manic irrationalism of "Night's Plutonian shore"", and that it is a deliberate antithesis of "classical" and "Gothic", utilising emotional and intellectual

connotations of a familiar statue to polarize the viewer's responses.<sup>3</sup>

In Ripa's *Iconologia*,<sup>4</sup> the figure of perspicacity is Pallas Athena. Of interest here is her appearance with another figure incorporated by Doré - the Sphinx. According to Piero Valeriano, the sphinx is symbolic of the acuteness of the mind, as nothing remains hidden from Pallas's superhuman ingenuity.<sup>5</sup> In the illustration, the sphinx is a counterbalance to Pallas, as illustration 20 will show. It is possible that Doré turned to emblematic sources and chose to incorporate the sphinx as a signifier of Pallas. The visualization of both in the illustrations points directly to this link. Doré presents the obligatory Pallas (as per Poe) but weaves into it's presentation a unique illustrative connotation.

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<sup>1</sup>

Patricia Merivale, "The Raven and the Bust of Pallas: Classical artifacts and the Gothic Tale", *PMLA*, 89 (1974), pp. 960 - 966.

<sup>2</sup>

Merivale, p. 960.

<sup>3</sup>

Merivale, p. 960.

<sup>4</sup>

Cesare Ripa, *Iconologia* (Ed. Edward Maser, New York: Dover Books, 1971).

<sup>5</sup>

Ripa, ed-Maser, p. 36.

## ILLUSTRATION 15

"...wandering from the Nightly shore -"

STANZA: Eighth (line 46)

ENGRAVER: Frederick Juengling

DETAIL: The raven flies across a moonlit graveyard. The moon appears on the horizon; trees dominate the background. The moon is reflected in a lake or pool of water in the foreground. Gravestones stand on the ground below the trees, while grave slabs are positioned in the immediate foreground.

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This illustration offers the viewer respite from the dramatic events in the narrator's chamber, and both Poe and Doré lead the reader from those four walls. Poe offers the illusion of the "Nights Plutonian shore" (line 47) while Doré provides the visual journey the lines evoke. It is a return, once again, to a world beyond the chamber; and an encounter with a Gothic environment. The twilight hours; a moonlit graveyard, sombre tombstones in a state of neglect, tombs' crosses silhouetted against the moon and the overall melancholic atmosphere, all are aspects of popular Gothic imagery. This is an illustration that could comfortably accompany the work of Walpole, Radcliffe or Lewis, or the work of the post-Augustan "graveyard" poets.<sup>1</sup>

This nocturnal, outdoor visit is in balance with the other expansive ventures Doré takes into the outside world. Illustration 7 is contrasted by strong light and heavenly ascension, while the late illustration 24, sees Lenore in the arms of Death. All three pictures have a stretch of water in common (although it can only be speculated that it is water in illustration 7). Each make reference to the balance of Life and Death (illustration 7 has a "dead" Lenore in the arms of angels, while illustration 24 has a "live"<sup>2</sup> Lenore in the arms of Death). The body of water, has in itself a symbolic link with the theme of the poem. Similar to Orphic tradition the narrator attempts to bring back Lenore (or at least her memory). The raven travels throughout the illustrations - as if from the end of the pagan world, across the River Styx to the poet. Like Hermes<sup>3</sup> the dark bird leads the soul of Lenore from the tomb (illustration 6) to the house (illustration 14, 16). The "Plutonian shore" is pagan - a metonymy of the pagan end of the world; and the lake (in the illustration) acts as a visual metonymy of the River Styx.

A lot of recurring images appear in this illustration. The moon first appeared in illustration 10, with Death as a resident, and it appears for the last time in illustration 24 - again in the presence of Death. The glow of the moon is mirrored in the "halo" around the raven on the bust of Pallas (illustration 14, 16, 19, 21, 25). In illustration 17 the slabs from this graveyard are transported into the narrator's chamber.

Recurring images are in themselves repeated motifs and, therefore, have connotative properties linked to prolepsis. On what level does recurrence operate? As a function it is tied with memory operation, and thus has mnemonic and mimetic qualities. It is reliant on the viewer's own paradigmatic hierarchy to have any meaning. It would follow that the greater the recurrence, the more likely that the illustrator's intended degree of perception will be realised. In gauging Doré's appeal as an illustrator, an acknowledgement of this consistent practice of recurring images in his work is necessary. The more familiar an image or concept becomes, the more friendly the response to it.

Is this the same graveyard where Lenore was buried? Its neglected state is in keeping with a pauper's graveyard and does not compare, visually, with the impressive crypt in illustration 6. It would seem to be symbolic of, rather than literally, Lenore's death and burial.

Finally, the notion of "souls of the dead" is a common image throughout the illustrations. Angels or spirits appear in eighteen of the illustrations, while Death or the "dead" can be seen in eight pictures.

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1

The "pre-Gothic" lines of Dyer's Grongar Hill (1727) are similarly evoked:

"Tis now the Raven's bleak abode,  
'Tis now th' apartment of the toad;  
And there the fox securely feeds;  
And there the poisonous adder breeds  
Concealed in ruins, moss and weeds;  
While, ever and anon, there falls  
Huge heaps of hoary mouldered walls."

2

This word is used with reservation. In illustration 7, her

eyes are shut, and she is motionless. In illustration 24 she shields her eyes with her hands, as if weeping. This "motion" offers licence to use the word "live".

3

In Homer's Odyssey , Hermes (the son of Zeus, identified with Mercury in Roman mythology) is the messenger of the Gods and conductor of the Dead to Hades - the guide of souls.

## ILLUSTRATION 16

"Till I scarcely more than muttered, "Other friends have  
 flown before -  
 On the morrow he will leave me, as my Hopes have flown  
 before."

STANZA: Ten (lines 58 - 59)

ENGRAVER: Frank French

DETAIL: The narrator sits in an armchair before the door. The raven and bust cast a dark shadow across the front of the door. Surrounding the narrator is a host of angelic figures (at least 12 are discernible), fading into the top right hand corner of the picture (above the raven). The principle light source is behind the raven.

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Doré returns to the narrator's chamber, after a visual interlude in the outside world. The notion of an interlude is aided by the absence of an illustration for stanza nine. Only two stanzas, the ninth and eleventh, are devoid of visual accompaniment. Doré also directs his attention to the narrator's quote, highlighting the dialogue which now commences between poet and raven. This "dialogue" becomes the central theme of both the remainder of the poem and of the remaining illustrations. It is a dialogue between man and bird, which is consistently witnessed by female forms. It

has become an expected situation in the illustrations that the narrator, and more specifically his conversation, is witnessed by a single, or more often, group of ethereal figures. In this picture these figures form a frame around the raven and narrator, capturing the conversation as if in a cartoonist's "speech bubble". The effect isolates the action. The narrator and raven are severed from the outside world by this "heavenly" ring. No foreground or detail is discernible outside of the circle - the sole reality lies within it, with the raven in control.

The figure directly behind the narrator's chair would seem to be pushing the poet towards the raven. The narrator's destiny is now out of his control, he has called on the supernatural to assist him, and a demon has arrived. The words "as my hopes have flown before" seem tinged with irony.

The illustration of the raven and bust is indistinct, a blurred vision, defined by the shadow they cast (which points to them like an arrow) and the "halo" which surrounds them. Does the narrator also share this "blurred vision"? In thinking that the raven shall leave as other friends and other Hopes have before, the narrator evidently still entertains the idea of hope. He does not grasp the portent of the bird's utterance, the next line in the poem - "Nevermore".<sup>1</sup> When the narrator first heard the tapping at the door and window lattice, he hoped it was Lenore or some message of hope. It was the raven, and now the narrator still harbours the idea that the raven has some message on Lenore and sits in audience awaiting guidance. Doré has

masterfully captured the irony of the situation, and the narrator's "blurred vision" is his inability, at this stage, to see this irony.

The narrator looks on intently at the bust and raven, awaiting Pallas' wisdom and guidance. He has returned to his comfortable chair (from which he experienced his earlier fancies, as seen in illustration 5) and has a cloth or scarf draped across him, its end is seen on his right shoulder, he is comfortable if not somewhat resigned. He appears totally under the power of the raven. Indeed the arch of heavenly figures seem directed toward the light surrounding the raven and the bust of truth or wisdom. Once again, the image suggests the raven as a Hermetic figure, a psychopompos leading souls - both the circulating figures and the poet.

On examination of the surrounding figures a diversion from Doré's iconographic dictum is noticed. If these figures are angels, then they have no wings, and at least two have discernible breasts. This may indicate error in the engraving, which as has been noted by several critics, is of technically poor quality, or an oversight by Doré. It could, however, indicate a visual statement by Doré - even the angels have abandoned the poet now.

In illustration 14 a number of feminine faces are captured in the refracted "halo" behind the raven. The circle of "spirits" in illustration 16 could emanate from this "halo", encircle the narrator and return. Are these figures the animated forms first seen as faces in illustration 14 -

messengers of the raven? Is the raven drawing the narrator closer into his power, towards his final entrapment? When examining illustration 14, the possibility that the eleven faces were all images of Lenore, was explored. A close examination of the figures in this illustration would seem to support the idea. Each figure looks alike, each could be a representation of Lenore. If this is so, then Doré is maintaining the thematic links between the pictures, exhausting the images for all their interpretative potential.

The ghostly, shadowy form of raven and bust, increases the dramatic quality of the picture. As the maidens circle the narrator's chair, he is slowly drawn in toward an unclear and unknown force. He is being pulled toward his final vision - the shadow from which he shall never be lifted.

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1

This is not the first utterance the raven makes. On the narrator's query as to the bird's name in the eighth stanza, the raven replies "Nevermore". The narrator spends the whole of stanza nine (the unillustrated stanza) musing on this strange utterance, concluding that it bears little relevance. On the bird's second articulation he starts to doubt this earlier conclusion.

## ILLUSTRATION 17

"Then upon the velvet sinking, I betook myself to  
 linking  
 Fancy unto fancy..."

STANZA: Twelve (lines 69 - 70)

ENGRAVER: R Schelling

DETAIL: The scene is the narrator's chamber or study. The narrator sits in an armchair, resting on a tapestry draped table. His head rests on his hand, his legs are crossed. At his feet, on a slab, lies the body of a young lady. Two other similar slabs can be seen in the immediate foreground. In the background is a chair, cabinet and picture. A large vase sits atop the mantel in the foreground to the right of the picture. A lamp on the table and the fire (unseen) emit light

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Doré keeps the action in the narrator's chamber, but the indistinct atmosphere of the previous illustration has gone, as have the "heavenly hordes", raven and bust. The contrast is stark: in illustration 16 an ill-defined room, in 17 a strongly detailed study with crisp, direct lines; in 16 an unsure, surrendered poet, in 17 an alert, more confident figure (note the dynamic of the narrator's body - relaxed but aware), and in 16 the ominous shadow from the raven, here the only shadows cast are by the poet and the furniture. In

dismissing the raven from the illustration, Doré turns from the poem's narrative. The line prior to this picture's caption reads: "Straight I wheeled a cushioned seat in front of bird, and bust and door;" (line 68). The action is not part of this illustration, but rather fits the previous illustration. It is possible, however, that the view the reader has of this picture is shared by the raven and bust. In advancing to illustration 19 and noting the position of the door, it becomes evident that this scene is viewed by the raven. There is, however, a danger of making too many conclusions from Doré's positioning and drawing of the chamber's "props" as incongruities appear regarding the room's perspective and the constant movement of chairs and tables. It is safe to conclude, nevertheless, that Doré has returned to illustration 5; the perspective, the shadows, and the poet's stance are similar. The table and chairs have moved. The link between the two illustrations is reinforced by the return of the forgotten book of lore; closed at the poet's feet in illustration 5, closed on the table in 17. The lamp also returns (not present in illustration 5, but prominent in illustrations 3 and 4). In as much as illustration 5 signalled a departure from the narrator's chamber, so 17 signifies a return - the book, lamp and detailed chamber "props" stay with the viewer until the end (only illustrations 22, 24 and the final vignette take us from the narrator's chamber).

In picture 5, the skeletal figure of Death would seem to represent the "ghost" which "each separate dying ember wrought...upon the floor" (line 8), here a ghost of Lenore is

cast by the fire before the poet's feet (occupying much the same position Death commanded in illustration 5). There is no doubt that it is Lenore lying on the cold slab - Lenore in death. In illustration 5, Death sits at the narrator's feet while Lenore is enclosed in a group of angels; but here no angels are present, Lenore is no spirit. Doré is emphasising Lenore's lifelessness. The graveyard slab, or gravestone, is first suggested in picture 16, but the stones seen here seem to be transported from the graveyard in illustration 15, complete with garlands. This illustration is a source of "visual" quotes - it quotes illustrations 5, 6 and 15. The illustration harbours two levels of enunciation; verbal (or poetic) in the adjoining caption, and visual with the pictorial quotes (the repeated motifs and iconography) within the picture.

The caption presents the poet in a reflective mood, "linking Fancy unto fancy" attempting to fathom the raven's ominous utterance. Doré visualises the melancholy of the narrator's dilemma in an austere manner. The balance between light and darkness and the air thick with shadow helps to make this one of the most melancholic of all the illustrations - rich in Gothic trappings, but with the poet's gaze avoiding the corpse, somehow escaping the tawdry sentiment of the melodramatic.

The similarities between this and the earlier "study" illustrations, has already been investigated. In this chamber illustration, Doré could be turning from the visual narrative established through illustration 5 to 17 and

presenting an opening to a new visual concept. The lines "...linking Fancy unto fancy" suggest that the remaining illustrations turn to the narrator's vision, and the next nine illustrations could be an enactment of this vision.

Fancy is, after all, a vision. At this moment, the narrator begins to project onto the bird all the ominous, dark visions of despair. The possibly innocent winged messenger is from now on, the receptor of all the narrator's rage and uncertainty.

It is a pivotal point in both poem and illustration. Stanza 12 is the final part of the poem's "middle section", the reflective stanzas - it heralds the start of the narrator's belief in his despair, and the last six stanzas. The start of the next stanza (13) acknowledges this thought of "fancies", and becomes the transition from the present (or real) to a timeless (fantasy) situation. A temporal shift occurs as the reader enters the "dream sequence".<sup>1</sup>

The illustration captures this transition and projects the viewer onto the path of "fancies". The stance and setting, which as noted, return the viewer to illustration 5, is linked with the activity of reflection, and the body of Lenore denotes the end - she is dead, her return is not imminent (to the narrator that is), yet another nine illustrations will appear. Both the narrative and illustrative information suggest that those final stanzas and illustrations are indeed the narrator's "fancy unto fancy".

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Another borrowing from film language.

## ILLUSTRATION 18

"But whose velvet violet lining with the lamplight  
gloating o'er,  
She shall press, ah, nevermore!"

STANZA: Thirteen (lines 77 - 78)

ENGRAVER: George Kruell

DETAIL: The narrator is seated in his chamber. A female figure reclines to his left, her head on his shoulder. The narrator looks to his right. A beam of light from the picture's top right hand corner, engulfs the characters. The cloth covered table with a lamp, a bookcase and picture are visible in the background. A small rug is positioned at the narrator's feet.

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Is this the first of the narrator's "fancies"? There is an abundance of evidence which could support this idea. Doré has kept us in the poet's chamber, but presents a host of contrasting features to the previous picture. The scene is now flooded with light, the lamp behind the narrator is off - it could be daytime. In the previous illustration, Lenore is dead, here she has been brought back to life. The cold, hard slab at the narrator's feet in the last picture is replaced by a rug. The room's topography would suggest the light

comes from above the mantelpiece (in keeping with the scene as set in illustration 17) - if so, then the furniture has been moved around - enter a bookcase. Is the action moving forward to a vision of hope, or backward to a vision of remembrance? An answer may be found in looking back to illustration 3. The position of both narrator and Lenore (?) is similar - illustration 18 would merely seem to view them from a different angle. In 18 the books have gone from the poet's hands and feet, but still remain on the table. The cushion at his feet in 3, is replaced by a rug. illustration 3 could well be the start of the poet's fancies - the poet rests, almost asleep, pondering the book of lore, and the next illustration (4) is captioned by "Ah, distinctly I remember..." (line 6). In illustration 3, the poet ponders over the book, in illustrations 17 and 18, the poem becomes the text. In both cases the poet's thought is reflective - in the first looking back to the bleak December, in the second linking fancy unto fancy.

The poem as the text, or contents of the book of Lore (the object of remembrance), is interpretation engaged on the paradigmatic level. Doré incorporates the book into all of the interior scenes in this "fancy" sequence (with the exception of illustration 25 - by which time its function is no longer required), and this visualisation constitutes denotation. It is the pages of the book which alert the viewer to aspects beyond the image. The book is a representation of the written word - it is a device for enunciation in the pictures; as the eyes and body can present verbal speech, so the book represents written text.

Hence, book = text = poem (The Raven). It is a series of coding which assures the illustration's constant involvement with the narrative; it is as much a key to the poem as the captions which accompany the pictures. The book is a metonymical device, a representation of the poem constantly within reach of both narrator and viewer. In his use of captions, Doré has made a link between illustrations 3 and 4, and 17 and 18.

The sequence of fancies will be returned to later, other aspects of this illustration are worthy of attention. The source of light is identified by the caption as lamplight. Its intensity and directional quality suggest a spotlight rather than lamplight. In a previous illustration (5) we had a suggestion of dramatic spotlighting, and in illustration 8, the equally dramatic "negative" spotlight. Illustration 18 is the first of three uses of this "beam" of light turned onto the narrator, it re-occurs in pictures 20 and 23. Once again a visual prolepsis is evident.

The presence of Lenore is dominant. She gazes into the narrator's unseeing eyes, and both physical and emotive contact is made. Another example of the dynamic use Doré makes of the gaze as a pictorial relay of information. This is the first contact made between the two since illustration 3. Once again the narrator is witnessed and seemingly oblivious of his witness. The sequence of the illustration is such that the corpse of Lenore in illustration 17 seems to have risen from its slab to sit beside the poet in illustration 18. From death to life at

the turn of a page, and vice versa. The pallor of the narrator in illustration 18 differs greatly from illustration 17. In 17, lifelike; in 18, sullen and corpse-like. An interesting balance - in illustration 17 a live narrator, dead Lenore; in 18, a dead narrator, live Lenore. As the viewer turns from illustration 17 to 18, these contrasts combine most likely subliminally, relaying a host of information. The contrast is aided by the tone of the two illustrations: 17 is dark and shadowy, 18 is light and airy; with the setting remaining more or less the same. This supports the idea of "fancies" - the "real" of illustration 17, to the "dream" of illustration 18.

## ILLUSTRATION 19

"Wretch," I cried, "thy God hath lent thee - by these  
angels he hath sent thee  
Respite - respite and nepenthe, from thy memories of  
Lenore!"

STANZA: Fourteen (lines 81 - 82)

ENGRAVER: Victor Bernstrom

DETAIL: The narrator lifts himself from his chair, before him are eight angelic figures. Amongst them is Lenore, being lifted by the angels. The raven and bust are situated in the top right hand corner of the illustration, still atop the door. In the foreground is the cloth covered table, with books and a lamp. The scene is well illuminated and the "halo" of light is visible around the raven and bust.

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In this, and the next two illustrations, the narrator is presented in a more dynamic manner than the previous illustrations. In the last three visualizations of the narrator in his chamber, he has been slumped in his chair, now as both the poem and illustrations reach a climax, the narrator physically responds to the tension around him. A change of pace is experienced, as the illustration replies to the urgency of the poem.

For the fourth time,<sup>1</sup> Doré has illustrated a caption featuring direct speech. This supplies the illustration with an abundance of voice-coded speech. Here the narrator addresses the raven directly for the first time. His speech is desperate and a condemnation of his torment. However, he hopes for a reprieve from his despair, seeing this demon bird as a drug which will allow him relief from his grieving. The recurrence of the angels, and the ethereal light surrounding the scene, suggest dream-like qualities. Drug induced hallucination? Or merely another "fancy"?

Some of Poe's other writing reflects the experiences and influences of drugs. In particular the short story Ligeia, which has often been interpreted as a tale of a lover in an opium haze.

The angels come between the poet and the raven - dividing them. This is in contrast to illustration 16, where the angels bring narrator and bird together. Is the viewer witnessing a last attempt to aid the poet? It is the last appearance a group of angels make in the narrator's chamber, as he cries out that the angels and raven are God's messengers, so they exit. It is a last effort of reconciliation by the narrator, which is ignored. It has all been taken too far for respite.

Doré presents the angels fully winged and at least two seem to carry a harp. This is a determined iconographic detail (similar to the representation of Death with a scythe and hourglass). They are elements which appear as cliché, rather

than original. Doré's oeuvre includes an abundance of similar angelic forms, and the angels throughout these illustrations follow the norm. Similarly, he has often interpreted Death as a skeletal, shrouded reaper. The appearance of the clichéd elements are a result of Romantic temperament and as acknowledgement of popular iconic myth. Menace abandons the raven momentarily. In the presence of resplendent angels, and a radiant "halo" of light, the dark bird appears as a heavenly messenger (the "negative" spotlight - as in illustration 8 - is also absent). The illustration is in keeping with the narrator's hopes as noted in the stanza. The poet is desperate for hope, and is prepared to induce a false reality with a "kind nepenthe". Indeed, the air is thick "perfumed from an unseen censer" - the poet is ready and prepared for Godly intervention and, in the questions he fires at the raven in the next two stanzas, seeks ratification of his fast disappearing hope.

It would seem that Lenore is present in the group of angels - again being borne towards the heavens as suggested in illustration 5 and more specifically number 7. Once again it appears that the poet does not see this heavenly horde - his gaze is directed to the bird, passing through the angels. They witness the narrator while remaining invisible.

The angels also repeat the winged metaphor. The image of flight is never far from Doré's pictures. What is also of interest is Doré's use of space. The furnishings and door tell us that we remain in the poet's chamber, but the ambiguous space beyond the central detail opens the room to

the unknown. This is a good example of the Gothicity in the illustrations. The space is dark and unknown - typical of the ominous spaces in the rambling castles of Gothic literature. The security of the four walls is not offered to the poet, and the moonlike halo around the raven and the images of winged flight takes the viewer away from the chamber to an outside unknown world.

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<sup>1</sup>

See illustrations 8, 11 and 16.

## ILLUSTRATION 20

"On this home by Horror haunted - ..."

STANZA: Fifteen (line 88)

ENGRAVER: R Staudenbaur

DETAIL: The narrator lies in his armchair in the centre of the picture. To his left is a cushioned chair, to the right a cushioned stool. A closed book lies near the narrator's left foot. Behind the chair is a large bookcase, atop sits a sphinx-like figure with a skeletal head. Leaning across the back of the chair is a female figure, head bowed, eyes seemingly shut. The narrator's gaze is to the front and out of the picture's frame. A dark shadow occupies the foreground, part of it covering the narrator. A directed beam of light comes from the top left hand corner of the picture. It falls on the narrator's upper body and head and the female figure's body. The floor is well detailed.

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The illustration offers a new perspective on the last picture. The narrator's stance is identical to that in the previous illustration. The effect is similar to the viewing of a film, with a camera pan around the central figure. A new angle, and a new viewpoint along with the presentation of previously hidden visual elements. In keeping with the room plan of illustration 19, this scene is viewed by the raven. However, as the sphinx-like creature is acknowledged in this illustration, so too it is seen how illustration 19 is viewed

by this sphinx. A hitherto unknown protagonist is revealed, the narrator lies between raven and sphinx. The balance between the two pictures is noteworthy. Both present the same action, both hide something. Illustration 19 hides sphinx, illustration 20 reveals sphinx - hides raven. Furthermore, the skeletal head on the sphinx, recalls the image of Death. Thus, the narrator sits between raven and Death, and between Pallas and sphinx.

The last relationship is interesting. Both the bust of Pallas and the figure of the Sphinx, represent wisdom and truth.<sup>1</sup> However, it is wisdom in a fearful form. Pallas has the demonic raven clasping hold of its head, and the sphinx appears in the form of Death.<sup>2</sup>

The illustration is rich in drama and mystery. Doré has detailed elements precisely: the furniture, the figures (especially the narrator's riveting stare), and the floor covering. These "real" elements combine with the "mysterious" (the beam of light, ominous shadow and skeletal sphinx) to present an opulent Gothic tapestry. These "mystery" elements are of interest. The light comes from an unknown source, it is like a theatrical spotlight and visually represents a balance with the beam of light in illustration 18 (indeed the pictures are strongly linked, the latter is almost a continuation of the action of the former, with Lenore rising to the back of the chair). Perhaps the spotlight is used solely for dramatic effect - placing the emphasis on the narrator's solitude. It also directs our gaze to the book at the narrator's feet - the forgotten book

of lore.

The shadow which engulfs the poet comes from the raven, (yet no such shadow is seen in the previous illustration - error or design?) and it anticipates both the text and illustrations. In the final textual picture the narrator is consumed by the shadow (or "negative spotlight" as it appears in contrast to the recurring beam) and Poe writes: "And my soul from out that shadow.../shall be lifted - nevermore!" (lines 107 - 108).

The Sphinx is a visual prolepsis - the final illustration which adorns the ending is a vignette titled: "The Secret of the Sphinx", also engraved by Staudenbaur. This representation of Death is ominous and disturbing. The narrator, and the viewer, is trapped between Raven and Sphinx, between question and solution. The Sphinx could represent an allusion to a riddle or secret, a question. The Raven embodies the answer. On the floor lies the "quaint and curious volume of forgotten lore" (line 2), and the very next line of the poem (illustrated in the next picture) sees the poet ask: "...is there a balm in Gilead?". The Sphinx highlights the poet's dilemma: the riddle of eternal life, the secret of life after death. Doré may also be demonstrating his knowledge of Poe's classical education, and indeed Poe's work. An acknowledgement of his short story The Sphinx. The Sphinx, as a subject, is not foreign to Doré's own work, this shall be examined on the Sphinx's next appearance in illustration 26.

What is salient about this picture is the dynamic of the various gazes. The poet's stare is penetrating and directed to the Raven (and it can be assumed that the stare is returned by the unseen bird). Lenore's eyes are either shut or directed downwards, to the floor, a "lost" look. Finally, the Sphinx. Death's hollow eyes, black and empty - blind, yet they penetrate to the viewer. A forceful balance is captured by the position of the three figures, whose eyes lie in a vertical line almost centrally in the picture. On this point of visual balance, it is interesting to note the "lines" which define the illustration's space - the vertical line as noted above, and the horizontal line of the two chairs and stool. The vertical line is continued into the shadow and the strong diagonal beam of light is countered by the horizontal lines of the bookcase. The illustration is well proportioned, both in its theatrical content and forceful execution.

The appearance of Lenore is in keeping with the caption. The narrator is being haunted by the raven, the "horror", but he is also being tormented by the memory of his lost Lenore. Her position, at the back of the chair, places her outside his vision - once again the unseen witness. In illustration 17, she lies dead, in 18 she lies at the narrator's side, in illustration 19 she is spirited away by angels, here she stands behind the poet, and in illustration 21, she departs again. As the narrator finds difficulty in reconciling his feelings for Lenore, so the viewer finds difficulty in pinning her down.

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As a symbol, the Sphinx is an enigmatic figure. It is a representation of the God of the Rising Sun (Ra), Wisdom, Royal Dignity, the four elements (head of man/woman, body of bull, feet of lion, wings of eagle) thus being a combination of physical and spiritual powers. Traditionally three forms of Sphinx dominate thought: Androsphinx (human headed), a representation of the union of intellect and physical powers; Theban Sphinx is funerary, a protector of graves and enemy of mankind (denoting wanton destruction); and the Greek Sphinx - a female headed representation of wisdom and the enigmatic.

2

It is possible that Doré became aware of a link between Pallas and the sphinx whilst spending time at Warwick Castle during one of his visits to England. (His stay at Warwick is documented by Joanna Richardson in Gustave Doré: A Biography, pp. 130 - 131.) During a recent trip to Warwick Castle I noticed an alabaster bust of Pallas with a sphinx across the crown of its helmet. There is a possibility that this same bust was present during Doré's visit. My attempts to trace the history of this bust came to no avail.

## ILLUSTRATION 21

"...- tell me truly, I implore -  
 Is there - is there balm in Gilead? - tell me - tell  
 me, I implore!"

STANZA: Fifteen (lines 88 - 89)

ENGRAVER: W Zimmerman

DETAIL: The narrator stands on an armchair, arm raised toward the raven and bust atop the door. The raven and bust are lit from behind, and cast a shadow across the door. A female figure (Lenore) appears to "drift" out of the picture bottom right, her gaze toward the narrator. on the floor before the chair lies a book. The air is dense with, what appear to be, clouds of smoke.

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For the second time in the illustrative set, two pictures share lines of the poetic text. The previous occurrence was illustrations 5 and 6, sharing the lines "Eagerly I wished the morrow; - vainly I had sought to borrow/ From my books surcease of sorrow - sorrow for the lost Lenore -" (lines 9 - 10). Doré places emphasis on these lines. Since illustration 16, the narrator's dynamic has been arranged in a variety of "seated - almost - standing" positions around the chair. Now the narrator stands on the chair and addresses the raven both verbally and physically. This

"physical" challenge represents the first time Doré illustrates the narrator directly confronting the raven. Doré introduces movement and animation. The narrator's desperate reach towards the bird, suggests that the raven's torment has invaded his physical as well as his spiritual or mental well-being. Lenore would seem to flee from the narrator; she hurriedly "glides" from the scene, casting back a despairing glance at the narrator in his anguish. Illustration 19 to 24 are captioned by the narrator's comments to the raven. All six of these illustrations capture the narrator's speech, and all except 22 and 24 (where the pictorial action is outside of the chamber and more solidly in the narrator's imagination) show or suggest direct eye contact between man and bird. Doré has successfully captured the dynamics of speech with a gesture acting as a code for verbal communication; and in this instance this gesture is the gaze. This picture depicts a wealth of visual communication - the narrator's stare at the bird, Lenore's glance at the narrator and the eyeless stare of the bust of Pallas. Both figures search for something - the narrator reaches to the raven (for hope and understanding). Lenore reaches beyond the frame of the picture (for refuge from the narrator's obsession?).

### 21.1 The Logic of the Gaze

The verbal communication which accompanies pictorial eyes in an illustration presents a wealth of meaning. Eye contact and gaze are the artist's most eloquent relayers of language. Whilst they are silent and essentially non-verbal, there is a directed

"inner-speech".<sup>1</sup> The paradigmatic scope of visual contact is abundant with considerations of feeling: hope, despair, joy, anguish; aligned with the syntagmatic plane (the environment and its implications) greater perception is possible. The eyes, however, can be isolated and still remain "verbal". This is because the eyes in an illustration become the "I" of the viewer. It represents a level of enunciation, someone is communicating at some level. Text, through speech is alive with voice. Illustration, through gaze mirrors that vocalisation. The Raven is full of voice, both direct and thought. Doré visualises the quotation with the narrator's vision. Whilst the narrator's eyes are rarely closed, he sees little more than the raven. In the poem it is only the bird that the narrator hears. No consideration of the presence of the gaze in a picture should be made without looking to Norman Bryson's work on the topic.

Bryson makes the association between visual and verbal articulation by noting the concept of deixis (from the Greek *deiknōnai*, to show) - a linguistic vehicle concerning the locus of utterance.<sup>2</sup>

"Deixis is utterance in carnal form and points back directly...to the body of the speaker; self-reflexive, it marks the moment at which rhetoric becomes oratory: were we to visualise deixis, Quintilian would supply us with a vivid and exact picture - the hands of the rhetor, the left facing inwards towards the body, the right

outstretched with the fingers slightly extended in the classical posture of eloquentia."<sup>3</sup>

The visual sign has to contend with the consequences of spaciality and temporality. It is this consideration which leads Bryson to examine the eyes as visual deixis with different levels of meaning than the body or hands. Vision is portrayed in two forms, one vigilant and the other random.<sup>4</sup> The gaze and the glance.

"...the gaze, prolonged, contemplative, yet regarding the field of vision with a certain aloofness and disengagement, across a tranquil interval, from that of glance, a furtive or sideways look whose attention is always elsewhere, which shifts to conceal its own existence, and which is capable of carrying unofficial, sub rosa messages of hostility, collusion, rebellion and lust."<sup>5</sup>

There is an implied dualism between gaze and glance. Both employ a similar means to extend purpose. The gaze demands scrutiny and is a vehicle for established codification, while the glance "addresses vision in the durational temporality of the viewing subject".<sup>6</sup> The gaze may be deliberate while the glance is often arbitrary. Vision is nearly always concentrated in a fleeting moment - a split second is all that the image needs to impart clarity. Gaze and glance are qualitative not quantitative. Vision, as presented to the viewer, is that of the gaze victorious over the glance.

The environment of the image is certainly aoristic. In deixis the utterance is continuous, temporally, with the event it describes. Image attempts to be discontinuous with what it represents.<sup>7</sup> The narrator's poetical utterances, from Poe, are more established in time than his gaze, presented by Doré. To this end, it allows the illustrator latitude of interpretation, to be able to import past or future elements into the scene without necessarily disturbing the flow of the narrative.

The duality of vision represents voices. The viewer is mute, seeking meaning. The pictorial gaze is vocal, offering meaning. This is a key to the logic of the gaze - the act of vision.

"The logic of the Gaze is...subject to two great Laws: the body (of the viewer) is reduced to a single point, the macula of the retinal surface; and the moment of the Gaze (for the painter, for the viewer) is placed outside duration."<sup>8</sup>

Both Poe and Doré address the narrator's intent on understanding the bird's presence: "...Tell me truly, I implore - / Is there - is there balm in Gilead? - tell me - tell me, I implore!"<sup>9</sup> The desperation of the poet's plea is mirrored by his dramatic stance in the illustration. The narrator seeks truth from the raven, a final answer to his quest to be reunited with Lenore. The bird's answer (not illustrated) is the now familiar "Nevermore". The illustration is the climax of the previous "study" illustrations. Narrator challenges bird, Lenore is in flight

(seemingly self-propelled for the first time), a book of lore lies face down on the floor, the raven and bust are surrounded by the "halo" and project a "negative" beam on the door, and the room is engulfed in smoky atmosphere and darkness. It is a scene filled with tension and bordering, with the narrator's challenge to the bird, on the melodramatic. As suggested earlier, this picture could represent the narrator's "fancy", a climax to the images he has been creating since illustration 17. If this is so, then the illustration's (and indeed the other "fancy" pictures) lack of coherence can be accepted.<sup>10</sup> If not, then Doré has ceased to submit a merely visual accompaniment to the text, and is perhaps presenting the illustration as a independent narrative.

The illustrations prior to (and including) 17, followed the poem's development closely with only occasional excursions into purely imaginary detail (for example, illustration 10, "Doubting, dreaming dreams no mortals ever dared to dream before -"). From illustration 18 onwards, the narrator's personal anguish becomes the illustrations' main concern. Is Doré echoing Poe's structure from stanza 12, and has taken himself "...to linking/ Fancy unto Fancy, thinking what this ominous bird of yore -/ What this grim, ungainly, ghastly, gaunt and ominous bird of yore/ meant in croaking "Nevermore"" (lines 69 - 72)? The next illustration, which enters the realm of "pure" imagination, would seem to support this idea.

The "mist" in the illustration is reminiscent of the misty

clouds which occupy the foreground in illustration 10. It represents a visual intrusion of an external element into an internal environment. In this way it acts as a link to the next illustration, which is in the open, away from the physical restraints of the chamber walls. Could this mist, however, harbour a deeper meaning, as a metaphor for Lenore's presence? In the previous stanza the narrator contemplates that: "...methought the air grew denser, perfumed from an unseen censer/ Swung by Seraphim whose footfalls tinkled on the tufted floor" (lines 79 - 80). Is this an indication that Lenore was about to appear before the narrator?

Wilbur<sup>11</sup> has noted how similar phenomena are the first indications that the dead beloved is to be rematerialised in Poe's short story Ligeia:

"I saw that there lay upon the golden carpet, in the very middle of the rich lustre thrown from the censer, a shadow - a faint indefinite shadow of angelic aspect...I became distinctly aware of a gentle footfall upon the carpet."<sup>12</sup>

Does Doré represent this "unseen censer" as a swirling mist, almost like a magician's burst of smoke, from which Lenore may appear? If so, then the similar "mist" of illustration 10 becomes easier to interpret. The picture is captioned by the line: "Doubting, dreaming dreams no mortals ever dared to dream before -", thought by the narrator as he stands staring into the darkness outside his chamber door. The narrator's dreams "no mortals ever dared to dream before" are of Lenore's return from the dead. If the mist is a metaphor of Lenore's presence, then the image illustrates the raven's

role as a messenger, acting as a mediator between life and death, the narrator and Lenore, and the narrator and Death.

Another dimension of this illustration is its audience. Lenore is witness to the narrator's passion, as is the viewer, but this scene is also witnessed by the Sphinx, revealed in the previous picture. Like the classical Sphinx, the narrator poses a riddle, or question, here directed to the raven ("...tell me truly, I implore...is there balm in Gilead?" - will he, the narrator, ever have release from his anguish?). The answer will, like the Sphinx, destroy the narrator, and he shall collapse from his chair to the floor, engulfed by the dark shadow cast by the bust and bird - present here across the door.

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1

Benson, . op. cit., p. 134.

2

Norman Bryson, Vision and Painting: The Logic of the Gaze (London: Yale Univ. Press, 1983), p. 87.

3

Ibid, pp. 88 - 89.

4

Ibid, p. 93.

5

Ibid, p. 94.

6

Ibid, p. 94.

7

Ibid, p. 95.

8

Ibid, p. 96.

9

"Is there no balm in Gilead? Is there no physician there? Why then has the health of the daughter of my people not been restored?" Jeremiah 8 vs 22. Poe's narrator is desperate on relief and healing. It is interesting to note that in the opening lines of the poem, the narrator searches for an

alchemical or sinister method of being reunited with Lenore in a "quaint and curious volume of forgotten lore" (line 2), and here at his great moment of torment he turns to the most holy and revered volume of "lore" for assistance.

10

The word coherence rather than reality is used, because these illustrations are seemingly not concerned with presenting the poem's narrative as a real, or comfortably identifiable situation, to the viewer, which the previous illustrations would seem to be. However, the term real restricts the picture's ability to elucidate and interpret, and to dismiss the rôle of imagination would suggest that the earlier illustrations have no imaginative value which does little justice to Doré's interpretative skills.

11

Benson, . op. cit., p. 134.

12

E A Poe, Ligeia (1838). Poe often spoke of this as his finest story. In it, he toyed with the idea that life might be prolonged by the power of the will. Ligeia, who appears to be the reincarnation of Morella, maintains that man need not die "save only through the weakness of his feeble will", but dies nevertheless. Like Morella, she is well learned, tall, raven-haired, slender, emaciated and bloodlessly pale. When she dies, another woman ("the fair-haired and blue-eyed Lady Rowena Trevanion, of Tremaine") occupies the attentions of the narrator. She becomes ill and apparently dies (another case in which death is pronounced prematurely). With "the bandages and the draperies of the grave" still on her, she revives, revealing the raven black hair and wild eyes of Ligeia. (Additional notes from Julian Symons The Tell-Tale Heart, p. 214.)

## ILLUSTRATION 22

"Tell this soul with sorrow laden if, within the distant  
 Aidenn,  
 It shall clasp a sainted maiden whom the angels name  
 Lenore -"

STANZA: Sixteen (line 93 - 94)

ENGRAVER: F S King

DETAIL: A man and woman stand, embrace and kiss on a grassy patch in a copse. A number of trees are visible in the background, as are bushes and other flora. To the right of the picture, six winged angels sit and observe the two central figures. The scene is light with little shadow.

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Doré takes the viewer from the chamber, and from the desperation of the narrator, to a more idyllic scenario. Tension is momentarily diffused, the climax suspended, and the viewer is allowed to catch a moment's breath. This illustration is an interlude, pausing the action and drawing attention to the narrator's "fancy".

The illustration offers little in itself, indeed it appears as a rushed, incomplete picture. In a review of these illustrations, an anonymous scribe writes:

"The reverence for the design tells...in the plate called 'In the distant Aidenn' where, if Mr King, the engraver, has been unkind to Doré in leaving his figures merely scribbled in with a rapid stroke of the crayon, he has given the delicate misty effect of the trees against the sky exactly as Doré rubbed it in."<sup>1</sup>

This picture is indicative of the faults which occur throughout the illustrations, almost without exception; they seem incomplete, poorly (if honestly) reproduced and lack the grandeur, voluptuousness and fineness of line so often seen in Doré's earlier and best known works.<sup>2</sup>

The illustration captures all the visual elements of the caption; the distant Aidenn, a visualization of the narrator's soul clasping Lenore, and the angel guardians of the "sainted maiden". It is in stark contrast to the scene that shall be witnessed in illustration 24, where Death shall have Lenore in its arms. Here, all is apparent peace, with no ominous signs, no raven (although the angels represent the winged metaphor) - it is the fantasy and hope of the narrator. This illustration is representative of all the hopes the narrator has harboured since Lenore left him. It is made especially poignant by its inclusion toward the end of the illustrations (and, indeed, the poem) when the narrator's dreams are being meticulously ravaged by the raven.

Once again, the narrator, or rather the representation of his soul, is witnessed - this time by the angels.

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1  
"Poe's Raven Illustrated", The Saturday Review, November 3,  
1883, p. 579.

2  
It is the grandeur and voluptuousness of his work which made  
him a favourite with the public, but a pariah in the eyes of  
so many critics who saw it as an insult to picture Dante,  
Milton and the Bible in a theatrical and often grotesque  
manner. Of Doré's illustrations of Tennyson, Ruskin wrote  
that it was an "awful...sign of what is going on in the midst  
of us, that our great English poet should have suffered his  
work to be thus contaminated". (Letter XVI in The Works of  
John Ruskin , volume XXXVI)

## ILLUSTRATION 23

"Be that word our sign of parting, bird or fiend," I  
shrieked upstarting -"

STANZA: Seventeen (line 97)

ENGRAVER: W Zimmerman

DETAIL: The narrator kneels on his chair, arm above his face, shielding his eyes. A beam of light is directed onto him from the top right hand corner of the picture. The narrator's gaze is toward the source of this light. Behind the narrator's chair, two figures, barely discernible from the background, embrace. In the left foreground is a cloth-draped table with books upon it. Against the opposite wall stands a cupboard. A rug is situated at the narrator's feet.

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Back to the narrator's chamber and, consequently, back to the anguished figure of the narrator. In the background, there is the fading image of the narrator's soul clasping the "sainted maiden whom the angels name Lenore" - it is a ghostly vision carried over from the previous illustration. As the figures fade, so too does the narrator's hopes of resurrecting Lenore. The viewer is entangled in the melodrama of the scene, as they can see the disappearing souls, while the narrator is oblivious of their presence - his attention is directed toward the source of light

(possibly the raven out of view). The "spotlight" fixed on the narrator lays emphasis on his solitude.

If this "spotlight" is directed from or by the raven, then the topography of the room requires investigation. The setting of this scene is identical, almost to the most minute detail, to that of illustration 5. Table, chair, cupboard and mantelpiece, all are in the same position (although the latter has assumed a somewhat dramatic proportion). Then, the source of light is from atop the mantelpiece. The positioning of the furniture in illustration 18 also suggests that the beam of light pictured there also emanates from above the mantelpiece. As already noted, certain visual inconsistencies abound throughout the illustration. The movement of this "beam" of light, in the three illustrations it occupies, can be plotted as follows:

ILLUSTRATION 18: From the rooms geography it would seem to originate from the MANTELPIECE.

20: As the narrator's gaze is to the raven, it would come from either the MANTELPIECE or a WINDOW.

23: MANTELPIECE (although the narrator's gaze is to the raven, who is not atop the mantelpiece).

It would appear conclusive that this light originates from above the mantelpiece. However, when viewing illustrations 3 and 4, all that is seen atop the mantelpiece is a clock, no mirror, which could reflect light, or any light source is

evident. The idea of a window would be interesting. In illustration 24 there are two windows clearly lit up (in keeping with the two windows seen in illustration 11, and assuming that the building in illustration 24 is the narrator's home). Illustration 11, 15 and 24 are lit by moonlight, so it is possible that the light could emanate from the moon. If one assumes the topography of the room to be consistent throughout the illustrations (which, as evidence mounts, becomes a hazardous assumption), then it is possible that the windows are opposite the fireplace. Likewise, the door could be opposite the bookcase and sphinx. In order to clarify this information, a diagram of the narrator's chamber, with all the elements positioned by combining the topographical information shown throughout the illustrations, can be made.

It is possible that light could stream through the windows, reflect from above the mantelpiece and be directed onto the narrator. Perhaps nothing more than a bizarre theory, however, it could explain the source of light which illuminates the raven's entrance in illustration 13 - where raven, window and narrator are lit as if in a theatrical spotlight. Similarly, it could explain the origin of the light in illustration 20, which, as noted, appears to come from above the mantelpiece. Is it possible that the glass cased clock (see illustration 3 and 4) is the source of this reflected light? If so, then an indirect reference to time is made in these illustrations. This issue of "reflected moonlight" is most tenuous, and possibly owes more to the trap of searching for and finding meaning where no such

meaning is intended, rather than acknowledging the artist's intent, nevertheless it is an interesting possibility worthy of note. It is more likely that Doré illustrates a beam of light to balance and relate to the "negative" spotlight and shadow which finally engulfs the narrator. A simple but effective parallel - light and dark, life and death, hope and despair.

Throughout both the poem and illustrations, there is constant reference to light and darkness. Both Poe and Doré exploit this dual "texture" to full effect; heavenly hosts ("...the rare and radiant maiden whom the angels name Lenore -") in bitter conflict with supernatural forces ("Prophet...thing of evil! - prophet still, if bird or devil! -"). Caught between the two is the narrator - seeking hope on one hand, and searching through the "forgotten lore" on the other. Visions of angels, celestial footfalls and perfumed censers contrasting with the dark and demonic "prophet...thing of evil". At this point it is worthwhile noting David Ketterer's examination of The Raven<sup>1</sup> and embarking on a slight detour.

Does intellect obstruct imagination and lead to the narrator's final despair? Ketterer suggests that this is a strong possibility. It is the narrator's very reliance on the intellect which results in an opportunity to regain his lost Lenore, slipping away.<sup>2</sup> The raven could represent the quest of the intellectual for knowledge and the narrator's melancholy stems from a desire for mathematical certainty. In the first part of the poem<sup>3</sup> there is an

emphasis on distinction, characterising a scientific or mathematical desire for accuracy. The narrator remembers the time "distinctly" as well as "each dying ember" and "each purple curtain".

This "intellectual" persona for the raven is substantiated by a variety of elements in the poem. Firstly, the bird settles on the bust of Pallas. Pallas represents wisdom and knowledge, and is as such a key to understanding. The bust is cold and stoney - pallid and extremely dead: as dead as the narrator believes Lenore to be. Poe himself wrote, "I made the bird alight on the bust of Pallas...for the effect of contrast between the marble and the plumage - it being understood that the bust was absolutely suggested by the bird - the bust of Pallas being chosen, first, as most in keeping with the scholarship of the lover, and secondly, for the sonorousness of the word, Pallas, itself."<sup>4</sup>

Secondly, Ketterer notes how the description, "a stately Raven of the saintly days of yore" recalls the narrator's "many a quaint and curious volume of forgotten lore". The "ancient Raven" and the volumes share qualities of antiquity and irrelevance, and like the books the raven's sole utterance, "Nevermore", "little meaning - little relevancy bore".<sup>5</sup> Then it would seem likely that Poe equates the raven with the volumes, and if, as it has been suggested, this poem represents a dream, then it would follow that it is a dream inspired by the book the narrator read before "nearly napping".

The raven relates itself both directly (by flying) and indirectly (courtesy of Poe) to the two "keys" to knowledge and wisdom in the poem - Pallas and the volumes of lore.

The final example of "intellectual obstruction" which Ketterer details is just prior to Lenore's entrance, as noted earlier when discussing illustration 21.<sup>6</sup> Poe has set the mood - all the circumstances are correct, awaiting Lenore's arrival. It is the twelfth hour (midnight) in the twelfth month (December), mid-winter. There is a "sad, uncertain rustling" movement in the curtaining. The narrator adopts a conciliatory stance toward the bird for a brief moment, pausing to link "Fancy unto Fancy". Then in stanza fourteen, the narrator rationalises the situation as God's means of letting him forget the lost Lenore:

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

and forget the sorrow, refuge of which he had sought in his books. With this immediate loss of the perspective of the half closed eye, the reader may assume that Lenore cancels her intended visitation.<sup>7</sup>

The idea that Lenore was within the grasp of the narrator has been commented on in the notes to illustration 21. These ideas of Ketterer add support to this notion, and their inclusion at this stage are useful as the illumination in the poem and illustrations is noted. Ketterer sees a link between the "non-arrival" of Lenore and the light source, in the poem.

The line "each dying ember wrought it's ghost upon the floor", allows for the possibility that all the events of the poem derive from dream experience of the narrator. It also infers the existence of the fire, yet nowhere in the poem is the presence of a fire directly confirmed. Is it a metaphorical allusion to Lenore? The references to "light" throughout the poem would give credence to this suggestion.

In stanza thirteen, the artificial light source (lamplight) is juxtaposed alongside "fire" (the bird's "fiery eyes") - firelight is associated with the heart or soul ("...fiery eyes now burned into my bosom's core;"). Earlier in stanza 6, the narrator muses "all my soul within me burning". The lamplight is associated with the intellect. Stanza 14 illustrates the conflict, and the outcome is clear, the poem has no further suggestions of fire. The intellect concludes the poem in the symbolic positioning of the lamplight - cast from behind the bust of Pallas, creating the "artificial light of reason"<sup>8</sup> over the raven, forming the shadow which engulfs the narrator.

Doré's illustration supports this reading. From the onset of the illustrations, distinction is made between natural (fire) light and artificial (lamp - or spot) light.<sup>9</sup> The image of the clasping lovers in illustration 22, is seen fading from the narrator in this picture. As the narrator addresses the bird with wild reason, so Lenore disappears - his desired union fades to oblivion and in the next picture (24) a weeping Lenore is seen, carried off by Death, the final victor.

Throughout the illustrations Doré has teased the reader and indeed the narrator, with images of Lenore. Doré involves the viewer in a sense that borders on the vaudeville - he/she is as if in a pantomime or melodrama, shouting to the narrator to "look behind". But the narrator never sees. The very wisdom he seeks in stanza 1, is the obstacle to Lenore.

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<sup>1</sup>David Ketterer, The Rationale of Deception in Poe (London: Louisiana State University Press, 1979), p. 168 - 172.

<sup>2</sup>

Ibid, p. 168. Ketterer also records in a footnote a comment by M F Mengeling that the raven only invokes the narrator's "fancy" and not his "imagination". ("From Fancy to Failure: A Study of the narrators in the tales of E A Poe", University of Kansas City Review, XXXIII (1967), p. 297.)

<sup>3</sup>

Ketterer divides the poem into three equal parts of six stanzas:

1st 6: Student's situation outlined - entrance of bird anticipated.

2nd 6 Student's attitudes toward the raven is one of mock seriousness.

3rd 6 Student tortures himself into believing that Lenore is gone forever and ipso facto, loses an opportunity to regain her at precisely that moment. (p. 168)

<sup>4</sup>

Edgar Allan Poe, The Philosophy of Composition (Edinburgh: A & A Black, 1875), p. 275.

<sup>5</sup>

Ketterer, op. cit., p. 170. (Throughout this discussion, I make liberal use of quoting from Ketterer - his thesis is succinct and adroit, and worthy of considerable notation.)

<sup>6</sup>

The relevant lines being in stanza fourteen, immediately prior to illustration 19's caption. Lines 79 - 80:

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

<sup>7</sup>

Ketterer, p. 171.

<sup>8</sup>

Ketterer, p. 171.

<sup>9</sup>

Compare illustrations 3, 4 and 5; 16, 17 and 18.

Compare illustrations 3, 4 and 5; 16, 17 and 18.

## ILLUSTRATION 24

"Get thee back into the tempest and the Nights Plutonian shore!"

STANZA: Seventeen (line 98)

ENGRAVER: Robert Hoskin

DETAIL: A skeletal figure bearing a scythe (Death) carries a female figure (Lenore) over a choppy body of water. The female figure is holding her head in her hands, as if weeping. In the background is a dark silhouetted building, two illuminated windows are visible. Above the building is the moon, shining through a murky night. A bird (raven) is silhouetted against this moonlight.

\*\*\*\*\*

The action of the last illustration is continued into this one by both caption and visual image. The captions follow as lines in the poem. In illustration 23, the narrator sums up his anger and frustration and confronts the raven head on with the demand visualised in illustration 24: "Get thee back into the tempest..." However, there is wicked irony in this. It is not the raven who he sends packing, but Lenore, whom he so nearly came to grasping in illustration 18, but allowed to slip away through his dogged rationalization of the raven's purpose. Death is sent away - returning over the "Nights Plutonian shore!" - but Death recedes with Lenore.

The clasping lovers of illustration 22, fade in the background of illustration 23, and the Deathly figures of this illustration seem to continue this visual link. Love and hope in illustration 22, fades in illustration 23, returns to full vision in 24, as Death and misery. Throughout the three illustrations, the very position of the figures remain almost identical. Doré has presented a clever visual metamorphosis - in cinematic or photographic form. It is both a dramatic and visually intriguing sequence which takes the narrator and Lenore literally from heaven to hell.

Poe's Gothic in the poem almost exclusively centres on one element - the raven. Doré has dismissed the raven as the key ingredient in his visual narrative, and has instead concentrated on the narrator and Lenore. Doré's Gothic is far more environmental. In illustrations 3, 4, 9, 13, 17, 19, 20, 23 and 25; the room is the centre stage, and in all these instances host to a variety of melodramatic and melancholy elements. In illustrations 11, 12 and here in 24, the exterior of the house is the focus of attention. It is a dark silhouette, isolated and distant. The house mirrors the narrator's solitude and it creates a prison from which he has no escape - Doré represents the house as a physical embodiment of the narrator's captive soul which "shall be lifted - Nevermore!"

In many respects this illustration is a summation of a number of phenomena which have occurred throughout the visual narrative. The figure of Death is seen here carrying Lenore away. The viewer's first encounter with this figure is in

illustration 5, where it is seated next to the narrator in a most "lifeless" form, its scythe broken and its form undraped. The next distinctive encounter with this figure occurs in illustration 10, where it appears with a complete scythe, a draped form and a more "alert" stance. It also sits atop a heavenly sphere in a night sky. A picture of preparation. Finally, in illustration 24, the figure is complete and fulfilling its mission - taking from the narrator the "lost Lenore". Hence, there is a progression of the figure of Death throughout the illustrations culminating in this scene.

Significantly it is the first time that we see Lenore in the arms of Death - previously she'd only been in the care of angels. All hope has now definitely gone. Whilst the angels held Lenore, the narrator had a chance to reconcile his feelings, but now the chance has gone and the narrator has committed both his and Lenore's soul to a state where it shall "from out that shadow...be lifted - nevermore". This is, however, not the first image which presented Lenore with Death. Earlier, in illustration 8, Lenore appears at the chamber door, a deathlike figure (with just a skull mask visible) standing close behind her. So already there has been a suggestion of what was to come, a prolepsis of this scene.

The visage of death in illustration 24 is almost identical to that which appears on the sphinx in illustration 20. Here it appears with a more menacing bony grimace, which strikes a dramatic note of horror. Thus, there is a visual link

between the sphinx figure and this personification of Death. Doré recalls this identification when he presents the sphinx in the final picture, illustration 26.

The raven in illustration 24 appears to be flying away from the scene - leaving Death, Lenore and the narrator as if its mission is completed. Is Doré suggesting that the raven which remains in the chamber, is nothing more than a figment of the narrator's imagination or dream? It is a popular theory among critics of the poem, that the entire proceedings are nothing more than a nightmarish dream as the poet sleeps: "...While I nodded, nearly napping..." (line 3). The reader and viewer is certainly aware that the raven is menacing the narrator in his chamber, so by presenting the bird outside is Doré playing tricks on his audience, or is he merely adopting artistic licence, or, and it must not be disregarded, has a visual mistake simply been made?

Witnessing the raven's presence in this scene, returns to the idea of a psychopompos - a guide of the soul. Much like an Orpheus leading Eurydice across the River Styx, only here we have a "Plutonian shore". This links the picture, in a thematic sense, to illustration 15 - where the viewer witnesses the raven in flight over water and under moonlight. The ingredients of illustration 10: Death, raven and moon, are all here with the addition of Lenore and the narrator (the house being a visual metaphor of the narrator's imprisoned soul).

Illustrations 15 and 24 are linked by both raven, and caption

- "Wandering from the Nightly shore"; "...the Night's Plutonian shore". A link can also be made between the graveyards of illustration 15 and the dark home of illustration 24. Both the graves and the house are prisons of bodies (and the latter of a soul as well) - and both illustrations feature the raven as a psychopompos figure.

The weeping Lenore is despairing - probably because the narrator has failed to secure their future through his rash dismissal of the raven. She has witnessed the narrator's inability to reconcile all that has occurred and surrenders all hope. The deathly knell "nevermore" rings for all three of the central characters: the raven wanders across the "Night's Plutonian shore", the narrator shall from that shadow be lifted - nevermore, and Lenore shall rest nevermore.

The last five textual illustrations form a well-balanced group travelling from the internal to external in turn. In illustration 21 - the narrator rises, standing in his chair; illustration 22, a visit to the "distant Aidenn"; in 23, the narrator half stands against the chair; in 24, outside at the "Plutonian shore" and in illustration 25, the narrator is lying in the shadow of the raven. It is a visual description of the narrator's decline, from a position of hope (high in his chair) to despair (lying on the floor). The two external visions represent extreme images of Lenore - Aidenn in heavenly light, with the lovers clasping amid angels; and the Plutonian shore, dark and hellish with Death clasping Lenore and only the raven in attendance.

The punctuating outside scenes represent heaven and hell.

The narrator's vision of dream and reality.

## ILLUSTRATION 25

"And my soul from out that shadow that lies floating on  
the floor  
shall be lifted - nevermore."

STANZA: Eighteen (lines 107 - 108)

ENGRAVER: R G Tietze

DETAIL: The narrator lies on the floor, before the door, engulfed in a shadow cast by the raven and bust above the door. A light shines behind the raven, casting the shadow. A chair occupies the foreground to the left of the narrator. Two framed pictures or mirrors are seen on the walls.

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The final textual illustration, and a final visit to the narrator's chamber. It is the climax - the narrator has struggled against the raven and lost and lies on the floor, to be eternally consumed by the raven's shadow. Lenore has gone, never to return and the solitude of the narrator is emphasised by the absence of a witness.<sup>1</sup>

Nevermore appears for the first time in a caption - but not as direct speech. Doré never specifically illustrates the more frequent "nevermore" cried by the raven. In this illustration it is necessary. Doré has captured the final

two lines of the poem, which is fitting as both poem and pictures reach their climax.<sup>2</sup>

As a summation of the poem, the illustration recalls a number of details which appeared in earlier pictures; for example, the doorway and shadow in illustration 8, the pictures of illustration 9, the bust and raven of illustration 14 and the familiar chair of nearly every chamber scene. It visually collates the earlier illustrations to a suitable finale. Yet, conspicuous by its absence is the "book of lore" which had returned to the "action" in the chamber in illustration 17. However, as the book represents hope to the narrator its absence emphasises the solitude he finds himself in. There is no hope now, so at this stage in the poem the book is, if anything, irrelevant.

The drama of the situation is not lost on Doré. The picture vividly captures the desperation and hopelessness of the narrator, and his resignation to the raven's presence. The posture of the narrator is one of total supplication - the body is weak; the arms offer no support and the legs have lost their strength, unable to push the body up and straight. The chair is nearby, but would seem to be way beyond the reach of the forlorn figure. The narrator is fallen and lifeless - the shadow bears a weight on his soul, reducing his body to a flaccid prison. The raven, bust and shadow are portrayed with a disquieting intensity, the narrator is a figure of melodrama.

Yet, while the picture captures the scene with intensity,

that very same intensity makes it appear overwrought. The melodrama takes preference over the drama. If the picture were cinematic, the viewer could conjure up an image of the narrator writhing on the floor. The emphasis on architectural and furnishing elements, while establishing the setting, draw our attention away from the principal action. Libby Tannenbaum writes of this illustration: "...we are presented with the dead or swooning body of the lover who competes for our interest with a handsomely carved and upholstered chair."<sup>3</sup> These details are not exclusive to this illustration, indeed many of the pictures suffer a similar fate: packed scenes with countless features. This is, however, both Doré's failing and great skill.

A figure is seen lying on the floor in illustration 17, and it is worthwhile making a comparison between the two pictures. In illustration 17 the figure is Lenore, bathed in light from an open fire. Here it is the narrator bathed in darkness. Lenore is physically dead (emphasised by the graveyard slab she lies on), the narrator is spiritually dead. Lenore is at rest, a formal position of funereal repose. The narrator is in torment, not at rest. Lenore nearly always appeared in a position of ascendancy with angels in waiting. Often she is being lifted in their arms. Here, there is no intimation of any such relief for the narrator, as the caption reads, the narrator's soul "shall be lifted - nevermore".<sup>4</sup> These comparisons can be made between many of the illustrations, the effect is of a binary relationship. A negative with its positive, an up with a down.

The raven's presence is in direct contrast to the narrator's damnation. As much as his soul shall never be lifted, so shall the raven remain. The narrator's hope is nevermore, the raven's position evermore. The manner in which the bird visually fuses with the bust of Pallas in this illustration, does cement this idea of the raven's presence evermore.

Throughout the illustrations, Doré has avoided a distinctive study of the raven. It is a dark bird, often only noticeable as such by it's iconographic winged form. The closest the viewer gets to a detail of this winged demon, is in illustration 13 and 14 - in flight and perched on Pallas. This lack of distinction, means the raven is never truly known. To both the narrator and viewer, the bird is enigmatic and mystical. The narrator, Lenore, Death and the angels are seen in greater detail, even the furnishings receive more pictorial attention than the raven. This unknown quality of the bird, mirrors the narrator's failure to understand or grasp the raven's purpose or message. Also, by failing to supply a detail, Doré has managed an intuitive visual tease throughout the illustrations. All else might be presented on a platter, but the very heart of the saga is not so easily attainable.

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1

This is not the only time this occurs - there is no witness at the raven's entrance in illustration 13.

2

The final picture (illustration 26) has no caption beneath it, not distracting, therefore, from the climactic sense of this illustration.

3

Libby Tannenbuam, "The Raven Abroad", Magazine of art, Washington, April 1944, p 12.

4

The emphasis is mine.

## ILLUSTRATION 26

## The Secret of the Sphinx

ENGRAVER: R Staudenbaur

DETAIL: A Sphinx with a skull-like face, lies upon a sculptured base mounted on a rock. Before the sphinx, looking directly into its face, stands a male figure. The figure holds his right hand to the sphinx's neck. In the background a horizon between sea and sky dissects the illustration. A raven flies high above, and away from, the two figures. A small tangle of natural vegetation (bramble, ivy?) is seen in the right-hand foreground.

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For the final illustration, Doré presents a "non-narrative", visual epilogue in the form of a circular vignette. It is not captioned, and the sole information regarding its content is given to the reader at the beginning of the set of illustrations in a contents page. "The Secret of the Sphinx" - the timeless enigma and search for understanding.

In illustration 20, Doré introduces the sphinx form in the narrator's chamber. That inclusion makes its appearance here less startling, but by no means less intriguing. The sphinx is a classical icon familiar to both Poe and Doré. Poe acknowledged a sphinx in a short story. The Sphinx (or

Sphynx) is an anecdotal piece concerned with an optical illusion which gives rise to the narrator's belief that an insect which is but a mere "sixteenth of an inch distant from the pupil of...(his)...eye" appears as a vast terrifying monster, "larger than any ship of the line in existence". The title refers equally to the puzzle the narrator faces in coming to grips with this apparition, and to the name the insect has: "...of the genus Sphinx, of the family Crepuscularia, of the order Lepidoptera, of the class of Insecta ..."

At no stage in the story is there reference made to any classical allusions of the Sphinx. However, while the narrator ponders the apparition he notes how "...the chief peculiarity of this horrible thing, was the representation of a Death's Head, which covered nearly the whole surface of its breast, and which was accurately traced in glaring white, upon the dark ground of the body, as if it had been there carefully designed by an artist." Indeed, when information is found on the "beast" (in a book of Natural History), it is noted how "The Death's-headed Sphinx has occasioned much terror among the vulgar, at times, by the melancholy kind of cry which it utters, and the insignia of death which it wears upon it's corselet".<sup>1</sup> Poe presented a Sphinx bearing a Death's-head some years before Doré. Another vision of a Death's-head appears in Poe's "The Gold-Bug". In the story, a beetle "with all the appearance of burnished gold" is the key to a horde of lost treasure. When the narrator of this tale first hears of this bug's existence, he is taken by its appearance: "A death's-head!..

it has something of that appearance...two upper black spots look like eyes...and the longer one at the bottom like a mouth - and then the shape of the whole is oval." Had Doré read a translation of Poe, most likely Baudelaire's, he would have certainly encountered The Gold-Bug, while The Sphinx may not have been so accessible. It is interesting speculation to consider these as possible sources for Doré's Death-headed Sphinx.

Doré's sphinx legacy uncovers a more plausible source. In 1870, France became engulfed in, as Doré wrote: "a gigantic and terrible war" with Germany,<sup>2</sup> during which Paris was besieged. Jerrold quotes a letter Doré wrote on September 13, 1870 - his last letter from Paris before the siege: "...Our misfortune is immense, and our agony is terrible. How shall we escape from the abyss of blood in which poor deserted France is plunged? No hope, no solution appears on the horizon; and yet it would be hard to think that our poor France - so innocent of this war - might be the object of universal dissatisfaction!"<sup>3</sup>

From 1870 - 1871, Doré executed a group of paintings and drawings based on the experiences of the siege, and the visions of war. They were intensely patriotic and emotive works: "La Marseillaise", "Le Chant du Départ", "L'Enigme". This last work, "L'Enigme", portrays a sphinx. The scene is a battlefield with Death, ruins, a smoking town, broken cannon and the carnage of war all around. It is a dark painting. Central to the canvas is a great sphinx, lying in the pose seen in illustration 20 and 26 of these pictures.

Before the sphinx, grasping its head, is a winged figure, its body expressing anguish. The Sphinx in turn has an arm stretched toward this winged figure.

It is a vision of the hopelessness of war - and in particular, the Franco-Prussian campaign. Doré represents France as a figure with broken wings, seeking some answer to the futility that lies around, from the cold, mute sphinx. A France bathed in tears - the sphinx represents the death of hope.<sup>4</sup> Delorme's interpretation follows similar lines. The sphinx is war, its the unknown warrior which offers defeat or victory, its the eternal mystery, the deaf God whom France anxiously questions.<sup>5</sup>

As in illustration 26, the sphinx remains a deaf, cold and mute representation of hope or despair. Doré has used an emotive icon from his 1871 painting, and translated it as a final (personal) view of Poe's The Raven. France can be substituted for the narrator, war for the raven, and the sphinx as a benevolent figure, for a sphinx with the face of Death. In both "L'Enigme" and illustration 26, the figures addressing the Sphinx, seek hope; France has a chance, the narrator will only find despair. Perhaps, though, he acknowledges this, and turns to Death (the Sphinx) for reconciliation. This final picture could act as a semiotic code for the written poem. The poet confronts his dilemma, and writes the poem to reconcile, and purge himself of his grief. The secret of the Sphinx is a riddle, a mystery - and the writing of the poem is an attempt to answer that riddle. It is the poet's entrance to Thebes, the poet as Oedipus,

striving to beat the Sphinx - hurling the sphinx over the ravine rather than himself.

Likewise, the figure could be representative of the reader and viewer, and the Sphinx (the enigma), the poem. The viewer, wishes to unravel the secrets and, furthermore, Doré's vision of the poem. In this sense the Sphinx is presented as a synecdoche of the poem and even the poetic process. It is doubtful that Doré is teasing his viewer in this way, because by the presence of a Sphinx in the earlier illustration (20), Doré makes it clear that, whatever its function or meaning, the sphinx forms part of the overall visual narrative. The Sphinx is both witness, and participant to the action.

There are a number of repeated visual elements in this picture. The sphinx's presence in illustration 20 has already been noted. The sea (or body of water) is seen in illustration 7, 15 and 24. The raven in flight and in the background, in illustration 24. The sculptured base on which the Sphinx lies, resembles a sepulchre recalling the tomb of illustration 6 and the grave slabs of illustration 15 and 17. Could it be that the Sphinx lies atop the tomb of Lenore? A cold guardian, a figure of Death keeping away the grieving narrator. Is that, ultimately, the secret Doré is suggesting the Sphinx keeps?

Traditionally, the Sphinx is a feminine form. In many respects "she" could be a metaphor of Lenore in this illustration. The skeletal face strips the Sphinx of obvious

gender, rendering the figure outside of any human quality. The sphinx as Death increases the drama of the enigma - hope will have little charity and the answers, without needing to be told, will all point to gloom and despair.

It is possible that Doré could be seeking academic respect for his grand visions. Poe introduces the classical allusion to Pallas, and biblical references to Aidenn and Gilead in the poem. Doré matches these, and also presents the Greek "ΑΝΑΓΚΗ", and the classical Sphinx. Is it Doré's intention to attract a more discerning audience, and establish himself above the scorn of the moralist critics (Ruskin, Hamerton) as a definitive illustrator of the literary masterpieces?

Doré's popularity throughout the Victorian community was great, but the mass popularity brought with it critical scorn - often from critics who viewed the idea of being widely accepted and admired as sufficient indication for "safe" and not "great" art.<sup>6</sup>

Finally, the winged form of the raven is similar to the form of the figure in illustration 2. That figure is in the clouds, and accompanied by the enigmatic Greek "ΑΝΑΓΚΗ" written over its head. In both illustrations there are classical elements. One as a title page - an introduction to the illustrations, the other as a final vignette. Doré starts and finishes his illustrations with visual puzzles - and between them supplies the mystery of the raven, Lenore and the poet.

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1

All the quotes from The Sphinx are from the Tales of Mystery and Imagination (London: Dent Everyman, 1984), p. 67 - 72.

The underlining represents italicised words in the text.

2

Blanchard Jerrold, Life of Gustave Doré, p. 285.

3

Ibid, p. 286.

4

"...L'Enigme qu'il peint alors reflète l'immense détresse de cet homme à l'enthousiasme jadis si prompt. Quel Français, en ce temps-là, n'a pas songé avec amertume aux paroles que Napoléon III a prononcées au début de son règne: <<L'Empire, c'est la paix.>> Alors, sur cet immense champ de bataille où gisent soldats, femmes et enfants, sous un ciel sombre plein des fumées d'une ville qui finit de brûler, c'est une France aux ailes brisées qui interroge, éplorée, un Sphinx froid et muet comme la guerre et semble lui demander: <<pourquoi?>>. Annie Renonciat La vie et l'oeuvre de Gustave Doré (Paris, A C R Edition, 1983), p. 222.

5

"Le Sphinx, c'est la guerre, c'est cet inconnu sanglant qui donne la victoire ou la défaite, c'est l'éternel mystère, c'est le Dieu sourd que la France interroge anxieusement." René Delorme, Gustave Doré (Paris: Librairie D'Art, 1879), p 50.

6

Doré's prolific output accounts for much of the way both nineteenth century and modern critics and art historians have viewed his achievements. "Doré...glutted the market with his work - not only with his illustrations of books and journals, but with his paintings, water-colours and sculptures as well. He attempted to make his name and imaginative vision inextricably associated with the art of the period, much as Picasso did in the twentieth century". W H Herendeen "The Doré Controversy", Victorian Studies 25, 1982, p. 307.

PART THREE

CONCLUSION: THE VALUE OF DORÉ'S ILLUSTRATIONS

## 1. DORÉ AND THE GOTHIC

Gustave Doré's fascination with the Gothic and all its embellishments of horror and fantasy, started from an early age. He was born in a street alongside Strasbourg Cathedral and..."As soon as Doré grew aware of the world about him, he became aware of the huge, soaring edifice; it gave him a feeling for the Gothic, for immense height and distance."<sup>1</sup> Many scholars have noted the influence that such a surrounding must have had on the young artist. Blanche Roosevelt writes at length about Doré's birth under the "great Gothic Shadow" and the subsequent influence it had on his work.<sup>2</sup>

Doré's Gothic was guilty of simultaneously attracting and repelling his public. In his pursuit of the fantastic, very often the sexual and physical merge, and the intrusion (or accompaniment) of the dramatic and romantic visions presented a voluptuousness of flesh, which gave rise to grave concern. John Ruskin attacked Doré's work from a variety of positions, on one occasion making the claim that his work was "neither fit for the land, nor yet for the dunghill,"<sup>3</sup> and on viewing his illustrations for Balzac:

"...Both text and illustration are as powerful as it is ever in the nature of evil things to be - ...Nothing more

witty, nor more inventively horrible, has yet been produced in the evil Literature or by the evil art of man...the illustrations are, in a word, one continuous revelry in the most loathsome and monstrous aspects of death and sin enlarged into fantastic ghastriness of caricature, as if seen through the distortion and trembling of the hot smoke of the mouth of hell."<sup>4</sup>

Doré's interests were in keeping with the very essence of late Romantic thought. He even turned his pen to pornographic illustration, sketches accompanying the verse of Théophile Gautier, which are as explicit as anything being done at the time. Always a noted and consummate draughtsman, Doré could never abandon the indulgences and passions that surrounded Gothic Romanticism.

## 2. DORÉ'S ILLUSTRATIONS OF THE RAVEN

By 1883, these passions were no longer popular. Taste had moved on from physical grandeur, towards a more cerebral and symbolic medium. The progression had been made from Romanticism to Symbolism. The Raven illustrations did not command the popularity, from either the public or critics, as his earlier works had done. They were published in a lavish folio volume as a gift book, comparable in stature to those which graced his Tennyson or Dante illustrations, but received little or no acclaim. Blanchard Jerrold makes no reference to The Raven in his most detailed biography of the artist (Life of Gustave Doré, published in London in 1891).

Blanche Roosevelt is more forthcoming with praise, but also cautious of being too rapturous. She notes of the illustration of The Raven, that Doré's imagination "...here again found great range, and yet not such limitless opportunity as in other works of more varied sentiment"<sup>5</sup> and goes on to say:

"It is evident that Doré, with all his genius, was hampered by the monotone of sadness which permeates this great poem."<sup>6</sup>

Roosevelt discusses the merits of individual illustrations, making specific note of the first illustration ("Nevermore"), "the truly magnificent..." (illustration 15, "...wandering from the Nightly shore -"), and the last "a grand design in foreshortening and figure drawing" (illustration 25, "And my soul...").

Roosevelt's comments do not explore the qualities of the illustrations to any great length, her concern is more to make note of Doré's final work. An anonymous review of the illustrations, which appeared in November 1883 is more critical in its analysis.

"We do not think that Doré was, on the whole, at his best in this his latest work of illustration...The Raven...gives us an opportunity of comparing all the varieties of Doré's talent in draughtsmanship, and the fact that the plates happen to be engraved by the best engravers of the New American School, whose aim is to let the draughtsman speak for himself as plainly as possible, gives us an unrivalled opportunity of examining Doré's

method."<sup>7</sup>

The conclusion the reviewer draws is that these illustrations are far removed from Doré's finer works.

"If these plates were preserved to a future age which had entirely lost the text of Poe's poem, it is impossible that they could aid in its reconstruction. Much that is vague, ghostly and spiritual in the poem becomes bodily and concrete in Doré's designs."<sup>8</sup>

The reviewer does not believe that the poetical image has been successfully translated into pictorial vision; fault is found in composition and opulence, blame is rested on hurried or unrefined draughtsmanship.

Most comment on Doré's illustrations of The Raven also looks to comparison with other artists who have turned their attention to Poe's great poem.

### 2.1 Other illustrations of The Raven

Of all of Edgar Allan Poe's works, The Raven was (and indeed still is) undoubtedly the most universally known and appreciated. Since its publication in 1845, it has remained his most translated, discussed, analysed, revered, parodied and illustrated work.

Behind The Raven's well crafted metrical form lies a straight forward narrative. Wilbur notes that "...of all of Poe's poems, The Raven most resembles a short story; it proceeds through a series of distinct events and moods to a narrative

and emotional climax."<sup>9</sup> It is the easily identifiable story of grief and confrontation with mortality, which allows the poem's transportation into a multitude of languages. John Ingram's 1885 study of the poem notes a variety of translations in French, German, Hungarian and Latin.<sup>10</sup>

With such a rapid dissemination throughout the Nineteenth century reading world to audiences hungry for new works, illustrators' soon attached themselves to the phenomenon. The Raven is rich in visual imagery - and begs illustration. It has darkness and moonlight, in a single room. Raven, Pallas, Poet - three graphic qualities seeking embodiment. It was not in his native America that Poe first aroused illustrators' interest, but in France. In 1856, some seven years after Poe's death, Baudelaire's translation of Tales of Mystery and Imagination appeared. This was certainly not the first translation of Poe, but it soon became the most considered and popular translation.

As Poe's popularity spread throughout Europe, artists became interested in his Gothic imaginings. The Raven has attracted some of the most established nineteenth and early twentieth century illustrators: John Tenniel, William Heath Robinson, Aubrey Vincent Beardsley, Edmund Dulac and W L Taylor. Within the bounds of this study, it is impossible to comment on all of these artists' contribution to the illustrative canon of The Raven. However, the illustrations that Edouard Manet did for The Raven, are most often compared to Doré's and are therefore worthy of further consideration.

## 2.2 Manet's illustration of The Raven

In 1875, Manet executed a set of six lithographs<sup>11</sup> to accompany Stephane Mallarmé's prose poem translation of The Raven, (Le Corbeau). It represented a new departure in both the illustrative practice and the writing of vers-libre; artist and poet working closely together to create a singularly bold and imaginative work, when it was published (as an exclusive edition of 240 copies) by Richard Lesclide it bore the personal signatures of both Manet and Mallarmé. Their collaboration was a new one, and saw its genesis in a friendship which developed in only the previous year. Manet was often under attack from the Salon, and found much needed support from notable figures, such as Baudelaire, Gautier and Zola, and the young Mallarmé. In 1874 the salon jury rejected two of Manet's paintings - Mallarmé sprang to the artists defense and published an article in La Renaissance littéraire et artistique titled "Le jury de peinture pour 1874 et M Manet". A friendship grew from this defense and resulted in Le Corbeau.<sup>12</sup>

Compared to Doré's interpretation, Manet's illustrations represent frugal economy and a complete break from Romanticism and its overwrought dramatisation.

"Boldly brushed in black ink and then Lithographed, Manet's The Raven is one of the early heralds of a new art which places its whole emphasis on intensification and effect. This differs from the romanticism of the Delacroix school in that it seeks to achieve its ends more by suggestion and evocation than by description...it has...the power of directness."<sup>13</sup>

The six illustrations are as follows: a frontispiece offering a profile of the raven's head; the Ex Libris of the raven in flight, wings spread and its head locked downwards; the first textual picture sees the narrator at his desk, caught in a motionless moment of listening, lit by a table lamp before him; the second has the bird entering through the window, the narrator standing at the open shutter; the third has the raven perched on Pallas, the door and the reclining head of the narrator gazing upon the bird; the fourth and final illustration is an evocative suggestion of shadow on the door and floor, with an empty spindle back chair sitting before the door.

Throughout Manet's pictures there is a pervasive sense of stasis, even the entrance of the bird seems frozen in time. All the tension and excitement of the bird's arrival is focused within the rigid, outspread - fingered hand of the narrator, captured in startling contrast against the blackness of his coat. There is no shocked facial expression, or dramatic lighting - both elements of Doré's interpretation of this scene.<sup>14</sup> Manet has even set the poem in a contemporary daylight Paris, a feature which Rolf Söderberg has noted adds to the illustrations being peculiarly free from literary empathy.<sup>15</sup> It is this freedom which gives the illustrations their masterly power, Manet has not illustrated Poe, neither has he abandoned him - he has rather captured the essence of the poem, in particular the alienation and sense of defeat which Poe depicts. In the illustration depicting the raven's entrance, the narrator is resigned and passive, as he is in the next illustration, the

alienation and defeat is manifest by the absence of a physical narrator.

Breon Mitchell calls this last picture, "surely the most daring of nineteenth century book illustrations."<sup>16</sup> Only the shadow of living substance remains. The anonymous reviewer wrote in 1883, "the fourth picture is a mere piece of gratuitous impressionist impudence" and went on to write of the pictures as a whole, "the style of all these is rough in the extreme. They are very little more than the shorthand notes of an artist, rapidly jotted down".<sup>17</sup>

Manet captures the climax of the poem with a bold perspective. From a rough, vigorous slash of darkness against the door; the form of bust and raven becomes visible on the floor. It is joined by an equally vigorous shadow from the chair. The above reviewer speaks with hindsight when he talks of "impressionist impudence", but he also misses the very nature of the illustration. Manet has not attempted a literal interpretation of Poe, indeed even ideas of representation or decoration are not solely regarded. These illustrations move away from the subject, opening the door to more contemporary ideas. To impressionism - the directness of composition and the spontaneity offered by immediacy. Tannenbaum notes how the sketch for the raven appears on the same page with imitations of Japanese calligraphy and quotes what Van Gogh was later to write, "The Japanese draw quickly, very quickly, like a lightning flash..."<sup>18</sup> It is as if Manet, indeed, has made these lithographs with the flash of a Japanese ink pen.

Manet and Doré were contemporary to each other, and shared, by coincidence, exactly the same life span, 1832 to 1883. It is also interesting that the pioneer of the new painting and the last great exponent of Romanticism should both illustrate The Raven. Manet illustrates a modern prose translation, and one which was to gain wide recognition and acclaim, with modern illustration. Doré renders the work in a more classical, established manner, aiming to place the poem alongside the other great works he illustrated: Dante, Milton, Coleridge and, indeed, the Bible. Many of the critics attack Doré's embellished Romanticism as staid and overwrought to the point of rigidity. Alongside Manet's shimmering and bold vision, Doré does appear somewhat heavy and cumbersome. The anonymous reviewer of The Saturday Review wrote, "...Manet...had certain intuitions which Doré, with all his talent, lacked. In the first place, Manet saw that Poe's poem, dealing as it does entirely with rhetorical and spiritual ideas, would not bear more than four illustrations...Doré on the other hand, with his impulsive and careless fecundity, was ready to illustrate each phrase of the poem, and has actually left us no less than 26 plates..."<sup>19</sup>

Tannenbaum is more scathing, criticising Doré's use of "obvious paraphernalia" to reinforce the mood, and presenting too many images.<sup>20</sup> Despite their contemporaneity, Doré and Manet were artistically worlds apart. Doré's great romantic visions were not welcomed by the late nineteenth century audience, their taste was toward more adventurous, daring ideas. This should not, however, distract from Doré's

achievement. Söderberg allows for this consideration. He acknowledges that by 1883 Doré was a spent force, "Doré has tried to depict the nightmare vision, the desolation of the poet in his narrow middle class surroundings, with a detailed narrative technique which once worked but now seems to have rigidified in overstatement and academic routine."<sup>21</sup>

Doré's vision is not lacking in power, it is merely caught in an ideal which no longer excited or entertained European critics and artists. Manet, on the other hand, represented all that was new - exciting things to come.

### 3. THE VALUE OF DORÉ'S ILLUSTRATIONS OF THE RAVEN

His prolific output and detailed draughtsmanship was undoubtedly the reason for Doré's widespread popularity in Victorian England.

This study of Doré's illustrations of The Raven was started as an exercise in mapping the relationship between word and image in nineteenth century illustration. I chose The Raven illustrations because of their unfamiliarity, well aware that they were Doré's final and perhaps least accomplished illustrations. However, as I have analysed and dissected each picture, my admiration for them and Doré's craft has grown. Whether a lot of my findings and assumptions are because of artistic design or mere coincidence, the structure of the pictures has continually impressed.

The Raven is a rich poem, best appreciated when read aloud, so that the mood and midnight hour can be felt and the sombre

"Nevermore" be heard alike the chiming of a clock. In a similar way, Doré's pictures need to be seen as a continuous visual narrative to fully appreciate the depth of their vision. Doré's pictures are the visual accompaniment to Poe's verbal score.

Technically they are flawed. They do not appear as complete as much of his earlier work. However, their power is immense. Viewers may be dismayed by the excessiveness of having 26 pictures accompanying a poem with only 2 principle participants (Narrator and Raven), but they cannot help but be awed by the intensity of the vision.

Almost without exception every reviewer has picked on some illustrations as being greater than the sum of the total. I hope that from this study it will be seen that all participate in that total, and that no single illustration can be left from the narrative.

My original aim, the investigation into word and image, has produced interesting results. The application of any modern theory on a past work must lead to questions of validity in the findings. After all, consideration of signs, syntagms and semiotics were certainly not part of nineteenth century illustrative theory. Semiotics is a game. A game of detection. A search is made for clues, and not a stone is left unturned. Each and every part is analysed and then considered against the whole. The results are not definitive, but speculative. The aim is not to determine fact but suggest possibilities. From the exercise of using

semiotic theory, comes the hope that new light can be shed on established ideas.

The detailed analysis of Doré's The Raven has produced, I feel, new possibilities for considering both the pictures and the poem. Terms of reference, and methods of interpretation have been uncovered by the semiotic game. Doré's illustrations are an accomplished feat of interpretative and representative skills. With a casual view they unfold the text in a literal manner, but beneath that veneer they penetrate to the heart of the poem and on closer inspection offer the viewer a wider vision.

This study has, by means of The Raven, explored the relationship between verbal and visual language. It has identified the power of the image as a spontaneous and immediate relayer of information, establishing Doré's ability to create popular iconographic figures. It has also examined the role that both Poe and Doré played in portraying elements of the Gothic revival and Romanticism, and the response it received. At the end, I hope that Doré's illustrations of Poe's The Raven can be received as a thoughtful and considerable achievement of illustrative art.

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<sup>1</sup>

Joanna Richardson, Gustave Doré: A Biography (London: Cassell, 1980), p. 13.

<sup>2</sup>

Blanche Roosevelt, Life and Reminiscences of Gustave Doré (London: Cassell, 1885).

<sup>3</sup>

John Ruskin, "Fors Clavigera", Letter 29, in The Works XXXVII, p. 630.

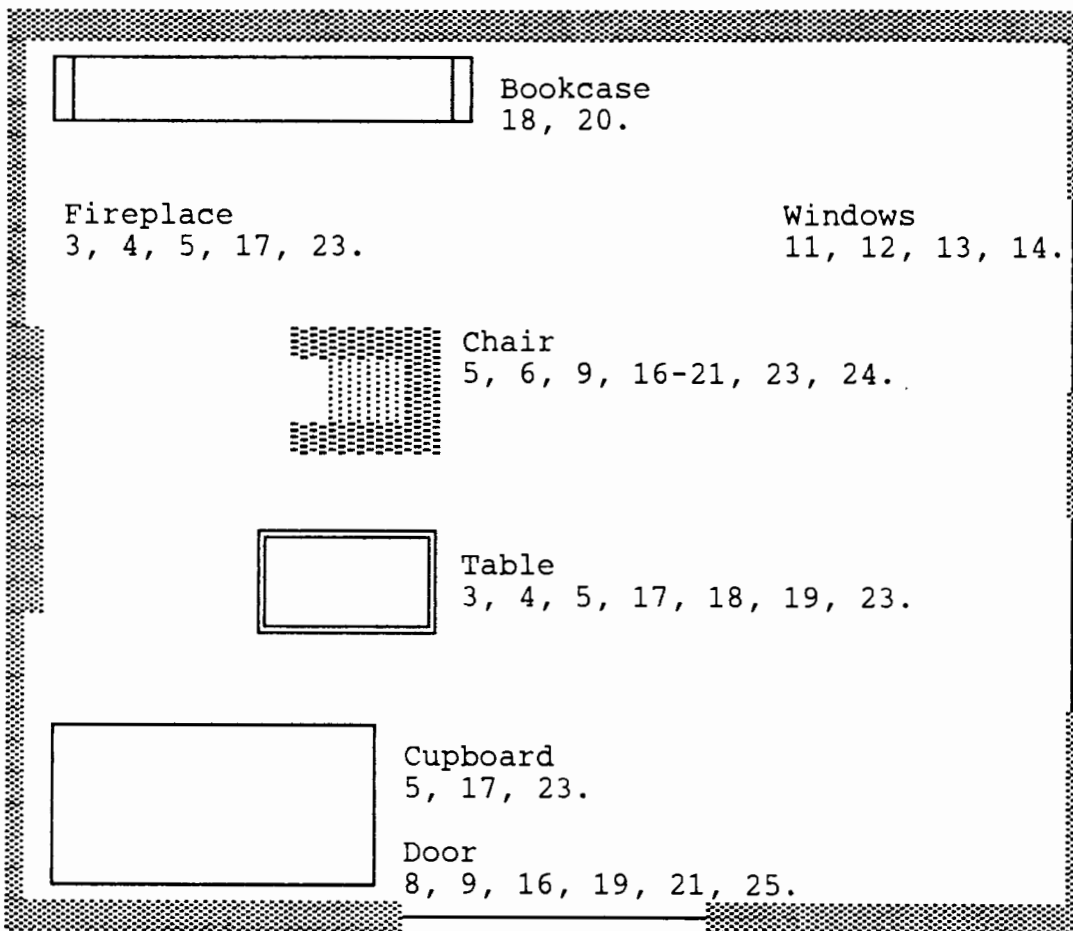
- 4  
Ruskin, "Time and Tide", The Works XVII, pp. 344 - 345.
- 5  
Roosevelt, op. cit., p. 488.
- 6  
Ibid, p. 488.
- 7  
"Poe's Raven Illustrated", The Saturday Review, Nov. 3, 1883,  
p. 579.
- 8  
Ibid, p. 579.
- 9  
R Wilbur, notes to Poe: Complete Poems (New York, Dell,  
1971), p. 142.
- 10  
John H Ingram, commentary to The Raven by Edgar Allan Poe,  
1885 (Haskell House, 1972), pp. 40 - 83.
- 11  
The set comprises of a Frontispiece, Ex Libris and four  
textual illustrations.
- 12  
In 1888 Mallarmé published a complete translation of Poe's  
poem, the volume was accompanied with portrait of Poe by  
Manet.
- 13  
Libby Tannenbaum, "The Raven Abroad", Magazine of Art, 37,  
1944, pp. 12 - 13.
- 14  
Doré, illustration number 13.
- 15  
R Söderberg, French Book Illustration 1880 - 1905, p. 5.
- 16  
B Mitchell, introduction to The Complete Illustrations from  
Delacroix's 'Faust' and Manet's 'The Raven (New York:  
Dover), 1981.
- 17  
"Poe's Raven Illustrated", The Saturday Review, Nov. 3, 1883,  
p. 578.
- 18  
Tannenbaum, op. cit., p. 13.
- 19  
The Saturday Review, op. cit., p. 578.
- 20  
Tannenbaum, op. cit., p. 13.
- 21  
Söderberg, op. cit., p. 5.

## APPENDICES

## APPENDIX 1

## A DIAGRAMATIC REPRESENTATION OF THE NARRATOR'S CHAMBER.

Alongside each feature appears the corresponding illustration numbers where it is presented. The extra chairs, stools and other elements have been excluded, and for the sake of clarity only the major pieces are visualised.



## APPENDIX 2.

## SOURCES OF LIGHT AND SHADOWS CAST IN THE ILLUSTRATION.

ILLUSTRATIONL	LIGHT/DIRECTION	SHADOWS CAST
1	Flood/Centre, front	Figure, bird, skeleton
2	Natural(?)/Top	Figure, clouds.
3	Fireplace, lamp/Centre	Narrator, furnishings, books.
4	Fireplace, lamp/Centre	Narrator, furnishings, angel.
5	Fireplace/Centre	Narrator, skeleton, scythe, furnishings, angel.
6	Natural/Top	Angel, cloth.
7	Natural/Bottom	Angels.
8	Lamp/Top	Bust.
9	Lamp/Centre	Narrator, door.
10	Moonlight/Top	Skeleton, scythe.
11	Moonlight/Top	Raven, trees.
12	Fireplace, lamp/Centre	Narrator, figures, shutters.
13	Spotlight/Centre	Narrator.
14	Lamp/Centre	Bust.
15	Moonlight/Centre	Gravestones.
16	Lamp/Top	Bird/Bust, Narrator.
17	Fireplace, lamp/Centre	Narrator, furnishings, Lenore.
18	Spotlight/Top, right	Narrator.
19	Lamp/Top	Narrator, furnishings.
20	Spotlight/Top, left	Narrator, furnishings, Bird/Bust(?).
21	Lamp/Top	Bird/Bust, narrator, chair.
22	Natural/Centre	Narrator. Lenore, angels.
23	Spotlight (lamp?)/Top right	Narrator, furnishings.
24	Moonlight/Centre	Lenore, (Silhouette of raven and house).
25	Lamp/Top	Bird/Bust, narrator, chair.
26	Natural/Centre	Figure, sphinx.

## APPENDIX 3.

## THE DISTRIBUTION OF THE ILLUSTRATIONS.

This table provides, at a glance, the ratio of illustrations to stanzas, and where they appear.

## STANZA/NUMBER OF ILLUSTRATIONS

1	1	
2	4	
3	1	
4	1	
5	1	
6	1	TOTAL: 9
7	3	
8	1	
9	0	
10	1	
11	0	
12	1	TOTAL: 6
13	1	
14	1	
15	2	
16	1	
17	2	
18	1	TOTAL: 8

THE RAVEN

BY EDGAR ALLAN POE

## THE RAVEN

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

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

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

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

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

Back into the chamber turning, all my soul within me burning,  
 Soon again I heard a tapping somewhat louder than before.  
 "Surely," said I, "surely that is something at my window  
 lattice;  
 Let me see, then, what thereat is and this mystery explore-  
 Let my heart be still a moment and this mystery explore;-  
 'Tis the wind and nothing more!"

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

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

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

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

Startled at the stillness broken by reply so aptly spoken,  
 "Doubtless," said I, "what it utters is its only stock and  
 store,  
 Caught from some unhappy master whom unmerciful Disaster  
 Followed fast and followed faster till his songs one burden  
 bore-

Till the dirges of his Hope that melancholy burden bore  
Of 'Never-nevermore'."

But the Raven still beguiling all my fancy into smiling,  
Straight I wheeled a cushioned seat in front of bird, and  
bust and door;  
Then upon the velvet sinking, I betook myself to linking  
Fancy unto fancy, thinking what this ominous bird of yore-  
What this grim, ungainly, ghastly, gaunt, and ominous bird of  
yore  
Meant in croaking "Nevermore."

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

Then, methought, the air grew denser, perfumed from an unseen  
censer  
Swung by Seraphim whose foot-falls tinkled on the tufted  
floor.  
"Wretch," I cried, " thy God hath lent thee-by these angels  
he hath sent thee  
Respite-respite and nepenthe, from thy memories of Lenore!  
Quaff, oh quaff this kind nepenthé and forget this lost  
Lenore!"  
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!-prophet still, if bird or  
devil!-  
Whether Tempter sent, or whether tempest tossed thee here  
ashore,  
Desolate yet all undaunted, on this desert land enchanted-  
On this home by Horror haunted-tell me truly, I implore-  
Is there-is there balm in Gilead?-tell me-tell me, I  
implore!"  
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil-prophet still, if bird or  
devil!  
By that Heaven that bends above us-by that God we both adore-  
Tell this soul with sorrow laden if, within the distant  
Aidenn,  
It shall clasp a sainted maiden whom the angels name Lenore-  
Clasp a rare and radiant maiden whom the angels name Lenore."  
Quoth the Raven, "Nevermore."

"Be that word our sign in parting, bird or fiend," I  
shrieked, upstarting-  
"Get thee back into the tempest and the Night's Plutonian

shore!  
Leave no black plume as a token of that lie thy soul hath  
spoken!  
Leave my loneliness unbroken!-quit the bust above my door!  
Take thy beak from out my heart, and take thy form from off  
my door!"

Quoth the Raven, "Nevermore."

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

Shall be lifted-nevermore!

GUSTAVE DORÉ'S

ILLUSTRATIONS FOR THE RAVEN



PLATE 1

Frontispiece: "Nevermore"  
(32.7x22.3)



PLATE 2

Titlepage: "ANARKH"  
(17,5x23)



PLATE 3

"Once upon a midnight dreary, while I  
pondered, weak and weary,  
Over many a quaint and curious volume  
of forgotten lore -"  
(32,7×22,3)



## PLATE 4

"Ah, distinctly I remember it was in  
the bleak December,  
And each separate dying ember wrought  
its ghost upon the floor."  
(32,7×22,3)



## PLATE 5

"Eagerly I wished the morrow,- vainly  
I had sought to borrow  
From my books surcease of sorrow -  
sorrow for the lost Lenore -"  
(32,7×22,3)



PLATE 6

"- sorrow for the lost Lenore -"  
(32,7x22,3)



PLATE 7

"For the rare and radiant maiden whom  
the angels name Lenore -  
Nameless here for evermore."  
(32,7×22,3)



PLATE 8

"'Tis some visitor entreating entrance  
at my chamber door -  
Some late visitor entreating entrance  
at my chamber door; -"  
(32,7×22,3)



PLATE 9

"- here I opened wide the door;-  
Darkness there, and nothing more."  
(32,7x22,3)



PLATE 10

"Doubting, dreaming dreams no mortals  
ever dared to dream before;"  
(32,7x22,3)



PLATE 11

"Surely," said I, "surely that is  
something at my window lattice:  
Let me see, then, what thereat is,  
and this mystery explore -"  
(32.7×22.3)



PLATE 12

"Open here I flung the shutter..."  
(32,7x22,3)



PLATE 13

"A stately raven of the saintly days  
of yore;  
Not the least obeisance made he; not  
not a minute stopped or stayed he;"  
(32,7×22,3)



PLATE 14

"Perched upon a bust of Pallas just  
above my chamber door -  
Perched, and sat, and nothing more."  
(32,7×22,3)



PLATE 15

"...wandering from the Nightly shore -"  
(32,7×22,3)



PLATE 16

"Till I scarcely more than muttered,  
"Other friends have flown before -  
On the morrow ne will leave me, as my  
hopes have flown before."  
(32,7×22,3)



PLATE 17

"Then upon the velvet sinking, I  
betook myself to linking  
Fancy unto fancy,..."  
(32.7x22.3)



PLATE 18

"But whose velvet violet lining with  
the lamplight gloating o'er,  
She shall press, ah, nevermore!"  
(32,7×22,3)



## PLATE 19

""Wretch," I cried, "thy God hath lent  
thee - by these angels he hath sent thee  
Respite - respite and nepenthe, from  
thy memories of Lenore!"  
(32,7x22,3)



PLATE 20

"On this home by horror haunted -"  
(32,7x22,3)



PLATE 21

"- tell me truly, I implore -  
Is there, is there balm in Gilead? -  
tell me - tell me, I implore!"  
(32,7×22,3)



## PLATE 22

"Tell this soul with sorrow laden if,  
within the distant Aidenn,  
I shall clasp a sainted maiden whom  
the angels name Lenore -"  
(32,7x22,3)



PLATE 23

""Be that word our sign of parting,  
bird or fiend," I shrieked, upstarting-"  
(32,7×22,3)



PLATE 24

"Get thee back into the tempest  
and the Night's Plutonian shore!"  
(32,7x22,3)



PLATE 25

"And my soul from out that shadow that  
lies floating on the floor  
Shall be lifted - nevermore!"  
(32,7x22,3)



PLATE 26

"The Secret of the Sphinx"  
Ø14

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