

International Poe Bibliography in Japan (2005~2011) May 31, 2011

Fukushima, Shoichiro. "Edgar Allan Poe: 'Gunshu no Hito niokeru Katarite to Gunshu no Kankei' ("The Relationship between the Narrator and the Masses in Poe's 'The Man of the Crowd'--Bewilderment, Terror and Revulsion") *Ritsumeikan Eibei Bungaku (Ritsumeikan British and American Literature)* 14 (2005): 80-94.

Focusing on the narrator's way of reading the masses and the relationship between the pursuer and the pursued in a modern city. This paper elucidates that "The Man of the Crowd" suggests not so much an allegory of the self as a conflicting relationship between the narrator and the masses.

---. "Edgar Allan Poe: 'Eleonora' Shiron: Konwaku no Monogatari niokeru Kyoki no Gensetsu to Haha no Konseki. ("An Essay on Poe's 'Eleonora'--the Discourse of Madness and the Trace of Eleonora's Mother) *Ritsumeikan Eibei Bungaku (Ritsumeikan British and American Literature)* 17 (2008): 32-46.

This paper analyzes the discourse of madness, especially at the beginning of "Eleonora," and explores how the narrative structure affects the entire interpretation of the tale.

---. "Media no Uzu no Nakade: Edgar Allan Poe, 'The Mystery of Marie Rogêt' niokeru Media no Kinou ni tsuite" ("In the Vortex of Media: Of the function of Media in Edgar Allan Poe's 'The Mystery of Marie Rogêt'") *Ritsumeikan Eibei Bungaku (Ritsumeikan British and American Literature)* 18 (2009): 79-92.

This paper clarifies how Poe, who severely criticized media sensationalism, was in the "vortex" of media sensationalism himself and discusses the unavoidable relation between the residents in the modern city and media.

Hashimoto, Kenji. "E. A. Poe: 'Sousaku no Tetsuri': Rikai to Bunseki." ("Understanding Edgar Allan Poe's 'The Philosophy of Composition'") *The Bulletin of the English Society of Osaka Kyoiku University* 52 (2007): 37-49.

A rereading of "The Philosophy of Composition" by taking Poe's comment seriously, and review of how Poe composed his most famous poem, "The Raven." Although Poe is regarded as the founder of the modern short story, he never showed how he composed his own short stories. This will lead to his secret formula for his short stories.

- . "Poe no Tanpen Shousetsu Kouzou Bunseki: 'Sekishibyō no Kamen' to 'Sousaku no Tetsuri.'" ("A Structural Analysis of E. A. Poe's Short Stories: 'The Masque of the Red Death' and 'The Philosophy of Composition'") *The Bulletin of the English Society of Osaka Kyoiku University* 53 (2008): 35-68.

This paper focuses principally on Poe's famous short story, "The Masque of the Red Death," and argues that the short story is thoroughly composed according to the creating chart for 'poetry' writing which is exposed in "The Philosophy of Composition." It concludes that although Poe never told how he composed his own 'short stories,' they are faithfully based on the philosophy of his own making in detail.

- . "Edgar Allan Poe to Tanpen Shousetsu." ("Edgar Allan Poe and American Short Stories") *The Bulletin of the English Society of Osaka Kyoiku University* 54 (2009): 59-82.

Hirano, Yukihiro. "Poe to Dickens no 'Kyouki-mono' nitsuite." ("Poe and Dickens: On the Intentions of Their 'Madman' Stories.") *Jinbun Kagaku Kenkyu (Studies in the Humanities)* (Niigata Daigaku, Jinbun Gakubu [Faculty of Humanities, Niigata University]) 122 (2008): 37-53.

This paper reviews previous studies on the relationship between Poe and Dickens, and then, by comparing their "madman" stories (mainly, the former's "The Tell-Tale Heart" and the latter's "A Madman's Manuscript" and "A Confession Found in a Prison in the Time of Charles the Second") in detail, explores the difference between the workings of their imagination.

Ikesue, Yoko and Kazuhiko Tsuji. *Akuma to Haapu (Devil's Harp and Irish Melodies: Edgar Allan Poe and the Nineteenth Century America)*. Tokyo: Otowashobo-Tsurumishoten, 2008.

This book provides a series of new perspectives on one of the most enigmatic and controversial American writers. For example, Poe's Irish bred is referred to the symbol and the origin of Poe's talents and greatness. Poe told stories as the embodiment of his liberation, and, therefore, the "Irish" or Irish culture depicted in his works always show intricacy. The soundscape in "The Devil in the Belfry" is one of the samples.

Itoh, Shoko. "Poe to Aratana Saburaimu no Isho: Naiagara Spekutakuru kara Ankoku no Umi e" ("Poe and the New Design of the Sublime: From the Niagara Spectacle to Mare Tenebrarum") *American Renaissance in*

Vision. Tokyo: Sekaishisousha, 2006. 101-124.

This paper discusses Poe's innovation of the aesthetic of the Sublime and transformation into the novel design of the Gothic Sublime in the seascape of "A Descent into the Maelstrom," considering Poe's critical sense of nationalistic and imperial vision of the "American Sublime" or "Picturesque."

- . "Eibei Bungaku to Poe." (Poe and British and American Literature) *Edgar Allan Poe no Seiki (The Japanese Face of Edgar Allan Poe)*. Ed. Toshio Yagi and Takayuki Tatsumi. Tokyo: Kenkyusha, 2009. 24-53.

Part I of this paper surveys widely the influence of Coleridge and the Romantics on Poe, and Poe's development from romanticism to modernism considering Poe's influence on W. B. Yeats and T. S. Eliot. Part II discusses the significance of Poe's Gothic in his theatrical techniques and his sympathy with the oppressed and the minority races, leading to ethnic criticism in this century.

- . *Pym no Gothic Nature to Hibridity.* ("Hibridity and Gothic Nature in *Pym*") *Studies in Poe 2*. Poe Society of Japan, March, 2011.

Gothic nature is a term in recent ecocriticism and means natural representation of the fear of nature's power. It is embodied in the distorted images of nature in nightmarish fantasy. Flora and fauna described in *Pym* are abundant and represent Poe's interest in natural history of sea creatures. But in some cases they may be called "Gothic Nature." They are fantastic or chimerical creatures that prefigure the fate of Pym.

- Kakinuma, Takako. "American Renaissance-ki Sakka ni Mirareru Shakaihendou tonno Taiji: Melville o Chushintoshite." ("Some American Renaissance Writers' Insightful Challenges to the American Social Changes: Centering on Melville") *The Quarterly Report of Economics* (The Rissho Univ. Economic Society) 56 (2006): 1-24.

This paper shows some American Renaissance writers' insightful challenges to the changes in American society. Considering Melville's skepticism of the market society, we investigate Emerson's and Whitman's acceptance of the spirit of the times, Poe's sense of alienation toward society, and Hawthorne's skepticism of Puritan society.

- Koizumi, Kazuhiro. "The Theme in William Wilson." *The Research Reports of Shibaura Institute of Technology: Social Sciences and Humanities*

(Shibaura Kogyo Daigaku) 39.1 (2005): 99-105.

This paper is a thorough investigation of the theme in “William Wilson.” The theme of “William Wilson” is the tragedy of the protagonist during his growth from childhood to maturity.

Masunaga, Toshikazu, ed. *Amerikan Runesansu no Genzaikei. (The American Renaissance Today)* Tokyo: Shohakusha, 2007.

This book is an anthology of essays on literary works written by 19th-century canonical American writers including Poe and Henry James, and each article attempts to explore their literary expressions, taking the socio-political context of both 19th century and today into consideration.

Miura, Shoko. “Shosetsu IV: Fukei Teien Shosetsu—Jinkou Teien no Bigaku.” (“Fiction IV: Landscape Sketches—Esthetics of the Artificial Garden.”) *Edgar Allan Poe no Seiki. (The Japanese Face of Edgar Allan Poe)* Ed. Toshio Yagi and Takayuki Tatsumi. Tokyo: Kenkyusha, 2009. 203-216.

This chapter focuses on the development of one of the many genres invented by Poe, the landscape sketch, by studying the aesthetics of artificial and natural landscape and the inherent irony in “the Domain of Arnheim,” “Landor’s Cottage,” “The Island of the Fay” and “Morning on the Wissahickon.”

Noguchi, Keiko. “Poe no Yuriika: Bouchousuru Amerika / Shushukusuru Uchuu.” (“Poe’s *Eureka*: An Epistemological Response to Expanding America.”) *Amerika Bungaku Kenkyuu (Studies in American Literature)* 41 (2005): 1-15.

This paper discusses *Eureka* in the context of antebellum American culture. Examining the three epistemological elements Poe repeatedly underlines, it suggests that this cosmogony can be read as an antithesis to the predominant view of an expanding America of his day.

---.“Poe to Chouetsushugi.” (“Poe and Transcendentalism.”) *Tsudajuku-daigaku Kiyou (The Bulletin of Tsuda College)* 38 (2006): 117-53.

This paper attempts to place Poe as a writer of the American Renaissance by comparing the transcendental aspect of his works with that of Ralph Waldo Emerson’s. With a special emphasis on the act of “seeing” in the nineteenth century, it also reveals what Poe aims in his sarcastic portrayal of Emerson, the representative of Transcen-

dentalists.

- . *Ushirokara Yomu Edgar Allan Poe: Handou to Karakuri no Bungaku.* (*Reading Edgar Allan Poe Backward: Literature of Reaction and Ruses.*) Tokyo: Sairyusha, 2007.

Placing *Eureka* at the center of Poe's writing, this book discusses his fiction with relation to the epistemological and historical perceptions explored in the cosmogony. The first half focuses on his narrative devices and the latter on his responses to the dominant discourses of democracy, race, and literary nationalism in antebellum American culture.

- . "Shousetsu III: Kuusoukagaku Shousetsu—'Hansu Pufaaru no Murui no Bouken' wo Chuushin ni." ("Fiction III: Science Fiction—'The Unparalleled Adventure of One Hans Pfaall'." *Edgar Allan Poe no Seiki.* (*The Japanese Face of Edgar Allan Poe*). Ed. Toshio Yagi and Takayuki Tatsumi. Tokyo: Kenkyusha, 2009. 187-201.

Regarding "Hans Pfaall" as the origin of science fiction in American literature, this article traces the process of how Poe "discovered" the new literary genre and how he developed it.

- Tatsumi, Takayuki and Anna Ogino, eds. *Jinzo Bijo wa Kanou ka? (How to Create Artificial Beauty)*. Tokyo: Keio University Press, 2006.

A collection of essays based upon the ambitious symposium "How to Create Artificial Beauty," which took place in December 2005, bringing up a variety of topics ranging from the myth of Pygmalion down to Cool Japan. Among others Tatsumi's essay closely traces the literary and cultural genealogy of Artificial Beauty from E.T.A Hoffman, E. A. Poe, T.S. Eliot through Vladimir Nabokov.

- . "Preface: Prescriptions for Rampomania." *The Edogawa Rampo Reader*. Ed. & Tr. Seth Jacobowitz. Fukuoka: Kurodahan Press, 2008. vii-xiv.

A very short comparative study of Edgar Allan Poe and Edogawa Rampo (1894-1965), one of the founding fathers of modern detective fiction and Poe studies in Japan. The five ideographs for Hirai Tarou's pen name Edogawa Rampo (江戸川乱歩) were carefully selected to mimic the pronunciation of "Edgar Allan Poe," but their referential meaning in Japanese rather decadently suggests one who is "staggering drunkenly along the Edo River."

- . "Poe no Nazo, Dyupan no Nazo" ("Poe's Mystery, Dupin's Mystery"). *Hayakawa's Mystery Magazine* (August 2009): 178-183.

In May 2009 the author had a chance to talk with Matthew Pearl, one of the most promising literary descendants of Poe. It is Pearl's stimulating reinterpretation of Dupin trilogy that induced the author to reconsider to what extent Poe's ratiocinative tales are autobiographical and even meta-fictional.

- . "Edgar Allan Poe no Nijusseiki: Hihyou to Sousaku no Sai-junkan" ("Edgar Allan Poe in the 21st Century: Negotiations between Fiction and Criticism")

Taking notice of a number of Poesque works written by our contemporary writers such as Rudy Rucker, Stephen Marlowe, Joyce Carol Oates and Kiyoshi Kasai, the author attempts to explain why Poe's story still keeps inspiring today's writers and how they succeed in recreating and even reviving this Romantic genius.

- Umemoto, Junko. "Lafukadeo Haan to Edgar Allan Poo: Poe no sakuhin no juyou wo chuushin ni shite." ("Lafcadio Hearn and Edgar Allan Poe: Hearn's Introduction of Poe's Works in Japan") *Kokusaikankei Kenkyu (Studies in International Relations, Nihon University)* 26.4 (2005): 129-46.

This article follows the traces of Poe's influence in Lafcadio Hearn's works in Japan, taking into account Hearn's lectures on Poe at the Imperial University.

- Yagi, Toshio and Takayuki Tatsumi eds. *Edgar Allan Poe no Seiki (The Japanese Face of Edgar Allan Poe)*. Tokyo: Kenkyusha, 2009.

To celebrate the bicentennial of Poe The Poe Society of Japan designed this volume as a kind of "Companion," or "Readers' Guide," to our literary hero . Thus, this book consists of four parts: PART ONE: Who is Poe?; PART TWO: The Trans-generic Mr. Poe; PART THREE: Poe in Cultural History; and PART FOUR: Annotated Bibliography and Chronology. PART ONE: Who is Poe? includes chapters on Poe's biography (Toshio YAGI), the transatlantic context (Shoko ITOH), a comparative literary perspective (Ken INOUE), and a literary critical genealogy (Takayuki TATSUMI). PART TWO: The Trans-generic Mr. Poe re-examines Poe's poetry (Tomoyuki IINO), drama (Nahoko TSUNEYAMA), controversy (Hisayo OGUSHI), and a variety of the fictional genres he pioneered or polished, such as the gothic romance (Ken NISHIZAKI), ratiocinative tales as antebellum detective fiction (Kiyoshi KASAI), science

fiction (Keiko NOGUCHI), and landscape garden sketches (Shoko MIURA). PART THREE: Poe in Cultural History deals with such interdisciplinary topics as “Poe and the visual arts” (Hiroshi TAKAYAMA), “Poe and music” (Izumiko AOYAGI), “Poe and science/pseudo-sciences” (Tadashi MIYAKAWA), “Poe and his portraits” (Ichigoro UCHIDA), “Poe and Mail Fraud” (Shoh YAMAMOTO), and “Poe’s Literary Descendants” (Yukiko KOUNOSU). Every part is filled with numerous inspiring columns written by Kazuhiko TSUJI and Yoko IKESUE. An Annotated Bibliography, Chronology, and Index were all compiled by Tomonori NISHIYAMA, Tomoko KOUNO, Shoh YAMAMO, Hiroshi SHIOTA, and Shoko TSUJI. The editors are also very pleased to announce that the cover art is a reprint of the beautiful “Portrait of Poe” by internationally renowned master engraver, Takuji KUBO.

Compiled by Shoko ITOH & Shoko Miura
The Poe Society of Japan