

The construction of the archive began in February. I have kept a journal of the major milestones in constructing it.

1 Feb 05

Began reading *XML for Dummies*. XML seems to be an encoder of choice for literary and humanities archives, although SGML (Standard Generalized Markup Language) is also widely cited as a suitable means of providing open-source (non-vendor-specific) software on which to build a repository of searchable electronic documents.

It is interesting to note that many of my HTML encoding habits are mandatory in XML. I always enclose attributes in quotes, such as the name of a file I am attaching to a link, or the width of an image in HTML's image tag.

2 Feb 05

The focus of the archive will be the original text, its variants, and the lady's book. I am not sure what else to include, but perhaps a bio, bibliography, byron, the periodical industry, links to other sites, connections to pop and contemporary history, and other elements such as a timeline, images etc.

10 April

Trying to find a unifying idea for the archive, a theme. The poem is obvious and is full of potential themes: love, death of love taken away by one of age and privilege, the demands of civilization, coercion, fairies, green isles.

I have determined the following schema (not sure of the correct nomenclature in the tech lingo) as suitable for classifying a poem using xml:

<pre> <poem> <author> </author> <title> </title> <stanza> <line> </line> <line> </line> <line> </line> <line> </line> <line> </line> <line> </line> </stanza> . . . <stanza> <line> </line> <line> </line> <line> </line> <line> </line> <line> </line> </stanza> </poem> </pre>	<pre> <?xml version="1.0" encoding="iso-8859-1"?> <poem> <edition>J. Lorimer Graham Version </edition> <published>1849</published> <pubname>Dunno</pubname> <title>To One In Paradise</title> <stanza><line>Thou wast that all to me, love,</line> <line> For which my soul did pine –</line> <line>A green isle in the sea, love,</line> <line> A fountain and a shrine,</line> <line>All wreathed with fairy fruits and flowers,</line> <line> And all the flowers were mine. </line></stanza> <stanza><line>Ah, dream too bright to last!</line> <line> Ah, starry Hope! That didst arise</line> <line>But to be overcast!</line> <line> A voice from out the Future cries,</line> <line>“On! On! – but o’er the Past</line> <line> (Dim gulf!) my spirit hovering lies</line> <line>Mute, motionless, aghast!</line></stanza> <stanza><line>For, alas! Alas! With me</line> <line> The light of Life is o’er!</line> <line> No more – no more – no more –</line> <line>(Such language holds the solemn sea</line> <line> To the sands upon the shore)</line> <line>Shall bloom the thunder-blasted tree,</line> <line> Or the stricken eagle soar!</line></stanza> <stanza><line>And all my days are trances,</line> <line> And all my nightly dreams</line> <line>Are where thy grey eye glances,</line> <line> And where thy footstep gleams –</line> <line>In what ethereal dances,</line> <line>By what eternal streams </line></stanza> </poem> </pre>
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Why are there so many variants? Corrections, and the tastes of readers of different publications may have been an incentive. I must find out how much Poe was open to editorial changes to his work for other than “artistic” – that is aesthetic – reasons.

Melissa Wood (2005) says there are 15 variants for many reasons.

- 1 lack of a title
 - a seven of the fifteen variants
 - b titles Poe assigned poem make explicit reference to death of beloved female in poem
 - (1) To One In Paradise,
 - (2) To Ianthe in Heaven,
 - a) *Burton Gentleman’s Magazine* version
 - b) Ianthe refers to pseudonym of Byron’s lover, Contessa Guiccioli.
 - c) Poe uses pseudonym to allude to fact that loose basis of story and poem is Byron – Guiccioli love affair
 - (3) To One Departed).
 - c *Lady’s Book* version skirts the direct reference to her death.
 - d .

Poe's poetry was known for its' romantic, sonorous and mystical qualities. [All wreathed with fairy fruits and flowers]

The changes in **line five** offer the reader an opportunity to examine his concern with the **musicality** of the lines. Poe's exclusion of "**fairy fruits**" in the *Lady's Book* could have been motivated by his concern to **eliminate any content that may have been overly pagan** for the readership of the *Lady's Book*. However, the primary quality of these **editorial alterations** is their **effects on the metrical movement and sonorous quality** of the lines. In the *Lady's Book* version, line five is in **iambic tetrameter**, lines four and six remain the same in all three versions, iambic trimeter. Line five in the *J. Lorimer Graham* version is also in iambic tetrameter, but two syllables are elided for *wreathed* and *flowers*. The *Burton's Gentleman's Magazine* also presents the line in iambic tetrameter with the final syllables of *wreath'd* and *flowers* elided. While the elided syllables add a rhythmic richness, the word choice, *around about*, seems awkwardly redundant. The meaning of this line does not change in any significant way from version to version. This suggests that Poe in his editorial process was concerned, not only with the conveyed meaning, but also with the cantabile nature of the verse. The *Lady's Book* version sounds overly simple. The *Lorimer Graham* version seems to strike a balance, avoiding the simple sing song quality of the *Lady's Book* version and the redundancy of the *B.G. M.* version. The sonorous qualities of Poe's poetry were a concern that Poe deemed worthy of multiple revisions.

The *Lady's Book* version includes an additional stanza following line 20 of the poem that was not present in any version of the poem as it was presented outside of the context of the story. The story as a whole included some thirty odd lines or more in the *Lady's Book* edition. One wonders if the *Lady's Book* paid by the line. In this stanza, the object of the speaker's love is born "o'er the billow." The billow is a swell of a wave. His

love was born across the sea. She was born across the billow away from the speaker to “titled age and crime, and unholy pillow.” This indicates that his love did betroth another, a man that could give her the status of a “title.” To the speaker this was a “crime” and a pillow that cradles loveless heads could hold no claim to sanctity. Is it possible that Poe was making an effort to change the emphasis of the plot to make it more palatable for the ladies? The *Lady’s Book* version avoids direct and forceful language concerning her death. *Lady’s Book* readers could have conveniently avoided focusing on the death of the female protagonist, preferring instead to interpret her absence from his life as a pragmatic decision on the part of the woman to honor the appropriate social protocol. The poem’s location within the story necessarily provides information about the love affair that is central to the story plot. However, the poem, when presented outside of the context of the story, does not require this additional stanza, the purpose of which is to illuminate the problematic elements of the relationship before the death of the female protagonist.

Poe altered line fifteen. The *Lady’s Book* version states “Ambition – all – is o’er!” while the Lorimer Graham version says “The light of life is o’er!” Ambition is a fundamental character trait of the prototypical romantic character. The “light of life” implies all that is worth living for, while “ambition” in comparison seems less bleak. The changes in line seventeen have a similar effect. The sea is “breaking” in the *Lady’s Book* version, while it is “solemn” in the *Lorimer Graham* version. The sea is always breaking on the shore. To embody the sea with a human sentiment of dark and mournful intent adds a heightened sense of unconquerable depression.

17? April 05

Spinning my wheels. Just made a hypertext reading observation: I scanned in to my computer two official documents that I want to publish on the Web. Included were instructions to make out a check to the city

comptroller and to include it in a return envelope with the ticket. I was about to write out the check, so I began to read the document on the screen. I strained my neck toward my monitor, and then asked myself why I preferred to read an electronic version of a document, the original of which was arm's length away. Sheepishly, I lifted the cover of my hp scanjet scanner, retrieved the documents, and read them to find out to whom I should make out the check.

Perhaps by force of habit, I used the screen because it was there, in my face, at my fingertips, no exertion required, and the document looked like the "real" thing. However, I very much preferred holding the actual documents in my hands, feeling them, flexing them, and reading them to find the information I needed.

Going back to the Photoshop document, however, reveals to me advantages of an electronic version. The print on the screen is superior to the original because at 100% size on the Photoshop screen, the fine print is large and easy to read. Photoshop's representation of 100%, however, doubles the size. If I compare my original documents to the electronic version on a computer screen by placing the primary document against the screen, Photoshop's rendition is twice the size of the original documents. Because it is easier to read as a result of being easier to see, the electronic version is my preference. However, the electronic version requires tools that are, despite their conformance to "ergonomic" principles, not comfortable to use. Sitting upright, stretching out my arms to reach a board that my fingers strike continually, until one hand or other reaches to grab the mouse and clicks or whatever. And the strain on the back and neck after sustained reading. I can

manipulate the paper version much better. I can bring it closer to my eyes. I can shift it into better lighting or focus.

These would be the tradeoffs of a hypertextual reading environment using the traditional means of putting information into and getting it out of computers.

20 April 2005

i am really perplexed about the reading of the first line of that poem. i think MY version is wrong, but reading Mabbott's "code" to how the text changed over time, i can understand why the person interpreted that code to mean the line should read "thou wast all to me, love,"

rather than "thou wast that all to me, love," so i have to check the facsimile version of the story, which i have somewhere in my pile of easter eggs that i've been collecting about eap.

strangely enough, the more i am exposed to him, the more i like his stuff and the more of a person he seems. not sure what i really think of the person. they have said some really bad stuff about him. i had a reading of "the raven" by christopher walken, which i listened to, tried hard to like, and then concluded it was trash. i dug it out again yesterday, listened to it, and must say i like it better the more i listen. i will play it as background "music" as i work on poe's texts....

22 April

22 Apri;

Image of the Lady's Book 647 x 965

This should be treated as an image map, and will be the central graphic of the archive.

.23 April

The opening page. Text of Poe's title page has these colors:

F7F0AC = cream

0D3ECA = the blue

507bf5 = lite blue

F1EBDF = bgcolor

Categories:

Periodicals
Byron
Connections

23 Apr 2005 09:12:59 -0400

From: kd614@bard.edu

To: md419@bard.edu

Re: Poe's paper

wunderbar!! thank you! i already have melissa paper, and there is a BIG controversy about the reading of the first line. melissa reads the variant one way, and the poe society reads it another way. i have to look at the facsimile version!

have fun in boston....

Kathy

Quoting md419@bard.edu:

> *Kathy,*
>
> *I've just found the first draft of Poe's paper! I wrote only the first 3*
> *pages,*
> *the rest of it was written by Kathrin. If Melissa gives you her part, you'll*
>
> *have the whole paper. Check with her.*
> *Have Fun!*
> *Marcia*
>

24 April

I have forgotten so much html, that putting together the archive I feel like an amateur. I have completely forgotten the syntax of javascript, and don't have the time to mess around with re-learning it. I need to open windows side by side so people can compare in two windows. On the other hand, I can also place text side by side on a page for comparison.... I think this is no project for literature, because it seems like I am a geek and not a literary scholar. I have to write some kind of literary analysis or interpretation for the story or something new to contribute....

24 April

Testing a mockup site reveals that different browsers produce different results, and I assume the same is true on operating systems as well. A text version would also be in order for scholars.

The text encoding initiative would frown on what I am doing. I am using proprietary software to create hypertext connections to "The Visionary" by using the comments feature of MS Word. But this is the least time consuming and most productive way I can think of. Encoding by hand

using javascript and perhaps perl and xml or sgml is the way to go, but I don't have the skills anymore, and start spinning my wheels way off track, chasing down documentation on how to write a command to turn images on and off and other xxxxxxxxxxxx

25 April

A very close reading of the text has revealed a few differences between the variant of "The Visionary" that I downloaded from the EA Poe Society of Baltimore's Web site and the facsimile of the original story, and facsimile of the variant re-printed in the Southern Literary Messenger.

TYRIAN FIRE:

The typewritten, html, version of the tale has a typographical error in the last sentence of the first paragraph. Rather than "Tyrian fire," as in the ____ versions, on the site of the Poe Society of B'more at the URL <http://www.eapoe.org/works/tales/assiga.htm> "Tyrian fir" is written, causing me to misinterpret or under-interpret the reference. Tyre is an island nation that was fortified heavily along its coastline. [**Once an island harbour, subsequently linked to the mainland.**]

Phoenician Tyre was an island city of unprecedented splendor, wealthy from far-reaching colonies and industries of purple-dyed textiles. Tyre attracted the attention of jealous conquerors such as the Babylonian King Nebuchadnezzar and Alexander the Great < kinds of merchandise, including carpets and gold and silver jewelry.

Tyre's strong fortifications resisted the onslaught of the Crusaders until 1124. After 180 years of Crusader rule, the Mamlukes retook the city in 129. The passed Tyre to the Ottomans at the start of the 16th century. At the end of the World War I Tyre was integrated into the new nation of Lebanon.

< <http://www.newadvent.org/cathen/15109a.htm> >The city was very proud of its wealth and ships, which plied along the whole of the Mediterranean coast, in Africa as well as in Europe, and the pride of Tyre became almost as proverbial among the prophets of [Israel](#) as that of Moab. King Hiram was one of its greatest sovereigns. He sent to David the stone- cutters and carpenters to build his palace (II Kings, v, 11), and to Solomon Lebanon cedar and cypress wood for the construction of the Temple (III Kings, ix, 11; II Par., ii, 3 sq.). The architect and his master workmen were Tyrians.

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26 April

We go too late wise: I need a copy of the manuscript of 1833 (now lost) that was published in the supplement to vol 26 of the London Spectator, January 1, 1853, [20 years after date of the original publication in Lady's Book]

The Poe Society in Baltimore < <http://www.eapoe.org/works/canon/talesacc.htm> >lists the date 1833 after "The Assigination," and indicates that there is no doubt that Poe wrote the story under its original title "The Visionary." I do not know if 1833 refers to an earlier publication date elsewhere, or to the year during which Poe actually wrote "The Visionary." I believe the latter, that the date reflects when Poe wrote the tale, and not to a publication date.

Referred to as the canon of his tales, the Baltimore Society's list includes items accepted as having been authored by Poe as well as variants. Poe kept many unsigned works in his collection, and others were eventually printed with his name given as author. Although the Lady's Book published his first edition of the tale without naming Poe as the author, according to the Poe Society "...A few [tales, poems] were printed initially without an author in the hopes of stirring up public interest." Compare the entries for two variants, variant (A) [I still do not understand how the title The Assigination can have the date 1833. The Society has decided to highlight the most recent version of the two appearing in the "canon."

	<ul style="list-style-type: none"> Title: "Assigination, The" (1833) <p>Status: Accepted, absolutely</p>		<ul style="list-style-type: none"> Title: "Visionary, The" <p>Status: Argument: Original title of "Assigination, The"</p>	

26 april

<http://www.loyno.edu/history/journal/1992-3/peters.htm>:

Godey's Lady's Book was founded by Louis Godey in 1830. [I think it was the Lady's Book, and was renamed to Godey's Lady's Book later].Under Mr. Godey's direction the book was relatively insignificant, and employed the common practice of the times of reprinting articles from English periodicals. <8> Mr. Godey persuaded Sarah Hale to become the editor of *Godey's* in 1836 <9> . Then magazine successful, culminating in an extensive circulation of 150,000. <10> The popularity of *Godey's* was great. Many women who were unable to afford the subscription rate would formed clubs that subscribed to the magazine, reducing the cost to each member. <11> The widespread appeal of the magazine, due to its colored fashion plates and its articles on health, architecture, beauty, gardening and cookery, meant that as editor of the magazine Mrs. Hale's potential influence on women would be considerable.

9 Apr 2005 07:44:23 -0400

From: kd614@bard.edu To: Julia Emig <emig@bard.edu>

Re: seminar tomorrow

i don't get the poe thing! hmmm.... are you psychic? yesterday morning, when i awoke, i said "yippppppeee!!!!!! i am alive! and i am going to resign from the mat program, and not go to teach at kingston. then i am going to drive to baltimore (or wherever he is buried), dig up edgar allan poe and kill him all over again...."

i am so sorry i started to read his letters. it is a sickening kind of voyeurism that punishes me by making me as miserable as poe was.... the more i research him, the more depressing i become.

c u l8r

k

[Quoting Julia Emig <emig@bard.edu>:

- > Hello there, Poe enthusiasts--
- > Tomorrow, Mark is scheduled to present, and we'll check in re: your
- > research progress.
- > Then you will be released early, ostensibly to work on your writing
- > and/or planning. We do not have any scheduled presenters for our
- > general session (it's a busy time of year, apparently!). So expect to
- > be dismissed early to catch up a bit.
- > See you tomorrow at 4:30.
- > Best,
- > Julie]

22 May 2005

Ponte_sospire=480x640 240x320

Converted becca's paper

23 may

Uploaded rj jones (poe & byron connection) in pdf format

Am also encoding the document in html. Have suspended working to upload more variety of information.

24 MAY

I NEED TO add meta tag coding statement that describes some aspect of the contents of the archive on the Internet. The information in a metag tag is used by search engines to index a page so someone will be able to find information the page contains that she is searching for.

25 may

I am unhappy with the site and its structure. It is like a patchwork. I need to rethink the organization of the site. Or does juxtaposition automatically contribute to coherence and unity of theme, even when something opposite of the theme or irrelevant to the theme is incorporated.

\

I want to concentrate on how windows open. Where they open.

This is what the site needs:

A simple clean artistic entry to the site.

A place where they can get to ANY place in the archive

The archive should have these parts:

THE STORY, 1834 and ALL VARIANTS:

BWAY JRNL
TALES OF GROTESQUE AND ARABESQUE
ASSIGNATION

THE POEM, 1834 AND VARIANTS

BWAY JRNL
LORIMER GRAM

TALES OF GROTESQUE AND ARABESQUE
ASSIGNATION

HISTORICISM

THE PUBLISHING INDUSTRY
POE'S BIOGRAPHY
POE'S RELATIONSHIP TO BYRON
THE RELATIONSHIP OF BYRON TO THE VISIONARY

Yikes! Stripes! Fruit stripe gum!!!!!!!!!!!! Ding ding ding ding ding
I am unwillingly and finally becoming aware that I am on a treasure hunt here, some kind of murder mystery party-like trope, my own personal island of adventure. But I DON'T WANT TO BE here. I just want to archive some material to show how much easier it is to study a text if it is made available in a hypertextual environment.

The transcription of "The Visionary" published on the Web by the E.A. Poe Society of Baltimore contains a variant of the untitled poem – not the poem originally published in 1834 by The Lady's Book. Unless the Lady's Book published simultaneous versions, perhaps even due to a printer's error.

**** ?? What is the so-called *Works* (1850) that Mabbott (150) refers to. ?? ****

Did Poe re-print *Tales of the Folio Club* and include variant F of "The Assingation" in that re-print? Does the poem in variant F differ from the poem first published in *Tales of the Folio Club*. Were *Tales of the Folio Club* printed by Poe?

A: According to Poe Society – can they be trusted?—the Tales of the Folio Club never appeared as a complete edition, but its tales were published separately.

What do scholars call documents made questionable in such a way?. According to the facsimile edition of the original 1834 “Visionary” the poem’s first edition (line five) reads “All wreathed round with wild flowers.” The transcribed “original,” published by The Poe Society differs: “All wreathed with fairy fruits and flowers.” Compare the language:

The Visionary, 1834, Lady’s Book [line5]	The Assig nation [line 5]
All wreathed round with wild flowers	All wreathed with fairy fruits and flowers
<p style="text-align: center;"> ∪ / ∪ / ∪ / ∪ </p>	<p style="text-align: center;"> ∪ / ∪ / ∪ / ∪ </p>
All wreathed round with wild flowers	All wreathed with fairy fruits and flowers
All wreathed round with wild flowers	All wreathed with fairy fruits and flowers

The work is described in the Poe Society’s archive as the I have yet to determine which variant is used, but I believe it is from “The Assig nation,”

The poem is embedded in the transcription of the original of “The Visionary” is incorrectly transcribed
 **** ?? What is the so-called *J. Lorimer Graham copy of The Raven ... , lines 1 and 23 revised (1849)*; which book is this? It is not mentioned in the bibliography of Mabbott’s collection. I understand this to mean that a copy of a book titled *The Raven and other poems* is in Graham’s possession, and that he uses this as the definitive version of the poem. But in the biblio of mabbotts book, there is NO 1849 EDITION OF THE RAVEN AND OTHER POEMS.... THE RAVEN AND OTHER POEMS IF FROM 1845 (Mabbott, 592)

30 June 2005

Well, I survived thanks to or in spite of what I've recounted so poorly in this journal. Hmmm. It was fun and harrowing. I aged. Oh well. It was productive, creative, scholarly. Looks good on a resume! And the kids will LOVE doing this.

Okay. I need to change some stuff. Re-write the abstract – it has typos and has been reworded.

- ✓ Write-protected C:\meinedatei\!POE ASSIGNATION\abstract.doc 30/06/0
- ✓ Saved abstract.doc as C:\meinedatei\!POE ASSIGNATION\abstract2.doc 30.06.05

I am adding the archive to a Bard College personal pages site. I have to add a statement to the index page:

"Bard College encourages creativity and free expression by providing space for personal pages on a College web server. While all members of the community are expected to follow the

copyright laws and College web page guidelines, the comments and viewpoints expressed on the personal pages represent those of the page authors and not Bard College. Questions and comments should be addressed to the owners of the individual pages, who assume responsibility and liability for the content of their documents."

I changed it a little bit:

"Bard College encourages creativity and free expression by providing space for personal pages on a Web server at the College. All members of the community are expected to follow the copyright laws and College Web page guidelines, and the comments and viewpoints expressed on the personal pages represent those of the page authors – not of Bard College. Questions and comments should be addressed to the owners of the individual pages, who assume responsibility and liability for the content of their documents.

To contact the author of this hypertext archive, send an email to kat@kathydudley.com"

7 June 2006 – 4 a.m.

A high-school student – Jarett Schwartz -- has advised me that the link to the historicism page is misspelled (hisitory.html). So I have changed the link to history.html.

Looks like this archive needs more work. A jpg is also not on the page containing the Ianthe poem. Wonder where it went. And the navigation on that page is incorrect. Rather than a link to the historicism page, there is a link entitled "byron."

Gotta go to bed. School today. Gotta change the exam.... Then go to bed.

Oh yeah. I graduated on 20 May. Received a Master of Arts in Teaching. I hope I am a master....