

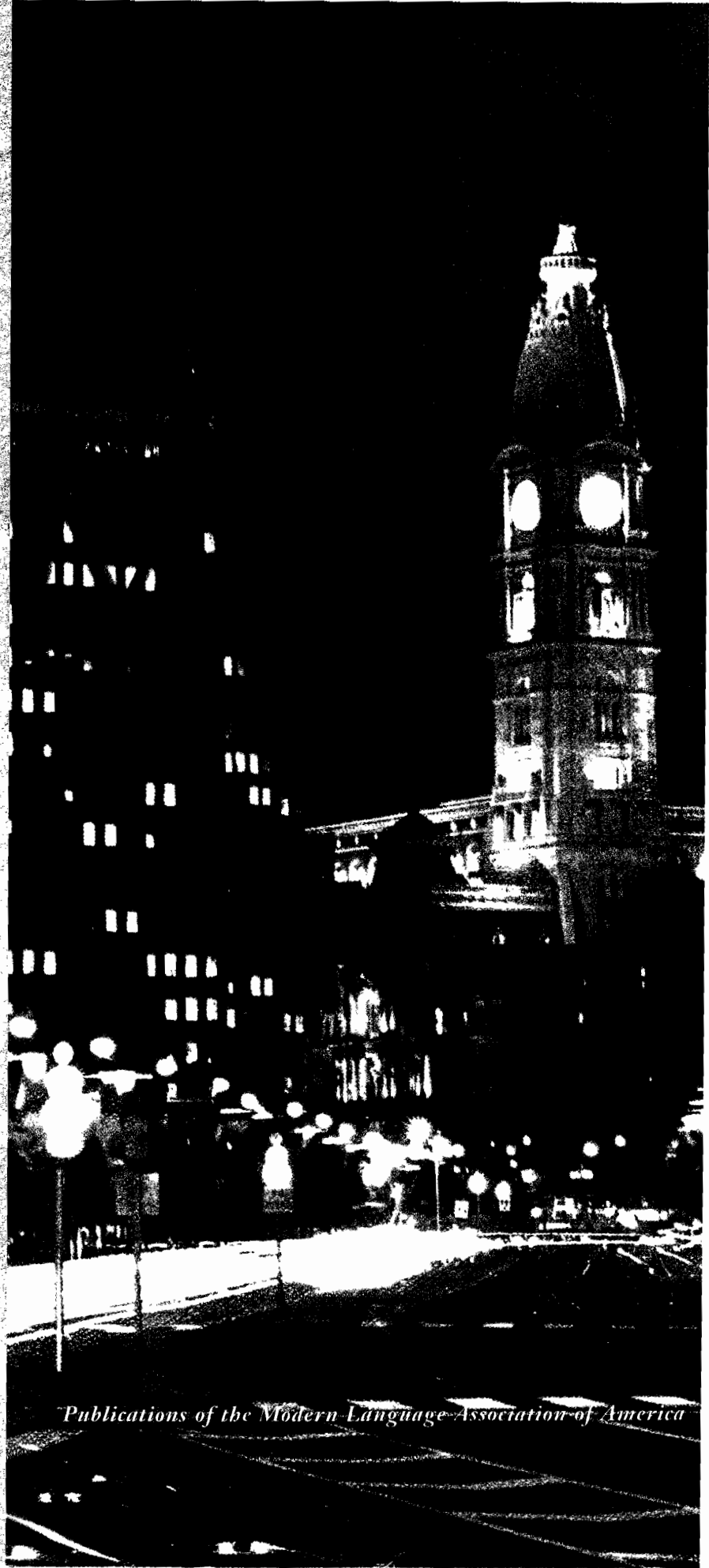
November 2006
Volume 121 Number 6

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PROGRAM

The 122nd MLA
Annual Convention

Philadelphia



Publications of the Modern Language Association of America

565. Reperiodizing the Spanish Nineteenth Century

7:15–8:30 p.m., *Tubman, Loews*

Program arranged by the Division on Eighteenth- and Nineteenth-Century Spanish Literature. *Presiding:* Wadda C. Ríos-Font, Barnard Coll.

1. "Modernidad y secularización en la erudición hispánica ochocentista: La interpretación de la literatura dieciochesca en el último tercio del siglo XIX," Íñigo Sánchez-Llama, Purdue Univ., West Lafayette
2. "Historiographic Dissonance in Nineteenth-Century Studies," Michael Iarocci, Univ. of California, Berkeley
3. "Periodizing across the Pyrenees," Elizabeth Amann, Columbia Univ.

566. After the Northwest Ordinance (1787)

7:15–8:30 p.m., 410, *Philadelphia Marriott*

Program arranged by the Society for the Study of Midwestern Literature. *Presiding:* Marilyn Judith Atlas, Ohio Univ., Athens

1. "Connecticut's Western Reserve and the Beginning of a Midwestern Culture," David D. Anderson, Michigan State Univ.
2. "Hamlin Garland's Fictional Politics in 'A Spoil of Office,'" Melody M. Zajdel, Montana State Univ., Bozeman
3. "Theodore Dreiser and the Scott Peterson Case," James Alfred Lewin, Shepherd Univ.

567. London 1880–1920

7:15–8:30 p.m., 402–403, *Philadelphia Marriott*

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century English Literature. *Presiding:* Stephen D. Arata, Univ. of Virginia

1. "Insolent Modernity; or, The 'World Town' circa 1900," Andrew Lachlan McCann, Dartmouth Coll.
2. "City Familiar," Andrea P. Zemgulys, Univ. of Michigan, Ann Arbor
3. "'The Sordid Shame of the Great City': Wilde, London, and Late Victorian Prostitution," Oliver Samuel Buckton, Florida Atlantic Univ.
4. "A 'Wrapped Life' Meets 'Street Love': The *Flâneuse* of Liminal London," Elizabeth Evans, Univ. of Wisconsin, Madison

568. Music and Poe's "Poesy"

7:15–8:30 p.m., *Independence Ballroom Salon III, Philadelphia Marriott*

Program arranged by the Poe Studies Association. *Presiding:* Barbara Anne Cantalupo, Penn State Univ., Fogelsville

1. "Waltzing with the Red Death," Richard Fusco, Saint Joseph's Univ.
2. "Poe's 'Israfel': A Song of Thomas Campion," Ruth M. Harrison, Arkansas Tech Univ.
3. "Beauty and the Beats," Elizabeth Duquette, Gettysburg Coll.

For copies of abstracts, visit www.lv.psu.edu/PSA/.

569. Tenure and Promotion in the Small College Department

7:15–8:30 p.m., *Liberty Ballroom Salon A, Philadelphia Marriott*

Program arranged by the MLA Office of English Programs. *Presiding:* Mark C. Long, Keene State Coll.

Speakers: E. Jane Hedley, Bryn Mawr Coll.; Robert Inkster, Saint Cloud State Univ.; David E. Laurence, MLA

570. Media Theory and Cultural Transformation

7:15–8:30 p.m., *Commonwealth Hall D, Loews*

Program arranged by the Division on Literary Criticism. *Presiding:* N. Katherine Hayles, Univ. of California, Los Angeles

1. "Print and Textual Instability: Resolving the Crisis of Representation in the Age of Johnson," Mark Edwin Wildermuth, Univ. of Texas of the Permian Basin
2. "Gramophone, Film, Trauma Writer: Trauma's Discursive Dependence on Media," Brian L. Croxall, Emory Univ.
3. "Revision and the Error," J. Stephen Murphy, Univ. of California, Berkeley
4. "The Ideology of Digital Embodiment," Eyal Amiran, Univ. of California, Irvine

571. The First-Year Course in the Higher Education Hierarchy

7:15–8:30 p.m., 304, *Philadelphia Marriott*

Program arranged by the Division on the Teaching of Writing. *Presiding:* Patricia A. Belanoff, Stony Brook Univ., State Univ. of New York

1. "The Bottom Line: Counting Students or Making Students Count?" Mary R. Boland, California State Univ., San Bernardino; Kimberly Costino, California State Univ., San Bernardino
2. "More Intelligent Design for Outcomes Statements?" Judy Holiday, Arizona State Univ., Tempe

Hollow of the Three Hills"—to measure the extent of influence—and with a pre-1842 Poe tale such as "King Pest"—to measure the extent of transformation.

Poe's competitive nature would not allow him to settle for mere imitation, however. Just as Prospero tried to "out-Herod Herod," Poe tried to "out-Hawthorne Hawthorne," which he accomplished by introducing a complexity not present in Hawthorne's sensibility. Several critics (such as Helen Ensley) have commented upon the musicality in Poe's poetry. I believe that Poe injected musical qualities into the poetic aspects of "The Masque." One significant metaphor in the tale is the waltzing of Prospero's revelers. As a musical form, the waltz approximates the cadences in the tale's prose as well as hints at the symbolic progression of its plot. As a dance form (the first in which partners held each other closely), it functions at several levels. As a thematic device, it parallels the psychological and physical relationship each reveler has with the red death, thus allegorizing how all humans are locked in death's embrace. At the same time, the waltz suggests the way a text embraces its reader. In sum, Poe's synthesis of poetic and musical designs increases the seductiveness of the prose, uniting the reader's appreciation of the sublime with his despair regarding the human condition. Not only do these affinities among poetics, music, and dance contribute to Poe's approach to language in *Eureka*, they also foreground his composition of subsequent poems such as "The Bells" and "Annabel Lee."

(2) "Poe's 'Israfel': A Song of Thomas Campion"
Ruth M. Harrison, Arkansas Tech University.

Edgar Allan Poe's short, dark lyrics about love and death find their true home in an anthology of Renaissance songwriters like *The Book of Gems* which Poe reviewed twice. The many similarities between suggestions that Poe makes in "The Philosophy of Composition" and characteristics actually found in the Renaissance short poem suggest that Poe studied the poems of Thomas Campion, Shakespeare, Dowland, Sidney, Jonson and others. The Renaissance song writers' lessons about the refrain, and about metrics, length, and imagery were with him when he wrote his poetry. Studying "Israfel" opens a path to Poe's Renaissance influences. Poe's poem "Israfel" may be based on *Ad. Io. Dolandum*, Thomas Campion's poetic tribute to lutenist John Dowland (1563-1626). The first stanza of Campion's poem and the first lines of Poe's have so many similarities that "Israfel" at first may seem to be a translation of Campion's

Latin tribute. Lines and images in Poe's poem indicate that "Israfel," if not a paraphrase of Campion's poem, is modeled on the tribute to Dowland.

(3) "Beauty and the Beats"
Elizabeth Duquette, Gettysburg College

Chief amongst Edgar Allan Poe's complaints about Henry W. Longfellow's poetry was his rival's too frequent insistence upon the "inculcation of a moral." By putting poetry in service of "the true," Poe held that Longfellow squandered his own gift and simultaneously degraded both truth and poetry. "The demands of truth are severe," Poe explained. "She has no sympathy with the myrtles. All that is indispensable in song is all with which she has nothing to do."

Yet Poe's confident assertion about the irreconcilable differences between truth and "song" or poetry belies a premise to which he returned throughout his career, namely the intimate connection between poetry and mathematical precision. This is the principle upon which he based his revisions to the established means of scanning "the exact relative value of every syllable employed in Verse" in "The Rationale of Verse." Extolling the "simplicity" of his system for measuring poetic meter, as well as the "time, labor, and ink saved," Poe provides a sample of the notations necessary to two poetic lines:

3/2

Many are the | thoughts that | come to | me
 6 6 6 2
 In my | lonely | musing, |
 2 2

A numerical charting of relations of stress and value is preferable because it comes closer to conveying specific and accurate information. "Does the common accentuation," he asked, "express the truth, in particular, in general, or in any regard? Is it consistent with itself? Does it convey either to the ignorant or to the scholar a just conception of the rhythm of the lines?" Poe concluded that each of these questions requires a negative response because a series of graphic marks—crescents or bars—"express *precisely nothing whatever*." Building, and punning, on the intimate historical association between numbers and verse, an association Alexander Pope pointed to when he chimed "As yet a Child, not yet a Fool to Fame, / I lisp'd in Numbers, for the