From Plato to Coleridge: the Influence of the Platonic Tradition on Poe's Critical Essays, Tales, and Poems

Abstract
My introduction to classical philosophy, especially the writings of Plato and Aristotle, had its origin during the years I was preparing for the philosophy comprehensive exam of the Baccalaureat Series A, through the guidance of my philosophy professor and friend, Mr. Girardot. Yet my inclination towards philosophy was preceded by an early infatuation with Poe's haunting poems and tales. For a young mind nurtured in a tradition that sanctified Beaudelaire and hailed Symbolism as a model in French poetry, the reading of "Le Corbeau," or "The Raven" was not an exotic exercise; it was instead so much of a commonplace that the name of the author of "Tamerlaine" was a household name. The legend that Mallarme learned English merely for the sake of intimacy with Poe's writings itself added a special note to the already-established fame of the American poet. This study examines Poe's interest in the Platonic tradition and the importance of Platonic elements in his critical and creative writings from a thematic as well as structural point of view. The findings of the study are that the body of thoughts which gives a special cast to Poe's mind can be summed up as "Platonism." Indeed, Poe draws upon ideas characteristic of Plato's Dialogues and of the writings of Plato's followers and admirers to impart his compositions with substance and structure.
The influence of Poe on '60s rock. The Edgar Allan Poe Review 4, 1 (Spring 2003) pp 28-41 [free at jstor, click "Preview" or "Read Online"]. Richards, Eliza. Robinson, E. Arthur. "Thoreau and the Deathwatch in Poe's 'The Tell-Tale Heart.'" Poe Studies 4 (June 1971). Senelick, Laurence. "Charles Dickens and 'The Tell-Tale Heart.'" Poe Studies 6 (June 1973). Teaching Guides & Web Sites. "Poe Lightly," by Rosemary Hamilton. A curriculum guide for teachers of Edgar Allan Poe, from the Yale-New Haven Teachers Institute. "Detective Fiction for Remedial Readers," by Ruth M. Wilson, a curriculum guide for middle school teachers, focuses on the work of Edgar Allan Poe and the Sherlock Holm By Wilbur Dee Case | Edited by Kent Van May. Now I can see why T.S. Eliot disliked Edgar Allan Poe's verse; Eliot was trying to write a different kind of poetry; and it is no surprise that, for Eliot, Poe was no kindred spirit. Yet it was unwise for Eliot to consider "Poe as a man who dabbled in verse and in kinds of prose, without settling down to make a thoroughly good job of any one genre" when Eliot could easily be likewise judged. Are there any astute critics who regard Eliot's poems or dramas as pieces of polished perfection? Yet Eliot's contention that "an irresponsibility towards the m Edgar Allan Poe's 19th century poems and short stories still exert a wide influence on American pop culture and film, education and literature. Ironically, while he achieved some degree of fame and fortune upon the publication of his poem "The Raven" in 1845, Poe struggled desperately with his literary ... "Atlantic" writer Scott Meslow calls Poe "one of the few writers to have fully pervaded America's pop-culture consciousness" and points out that Poe's legacy is evident in comic books, albums, films, television dramas and even computer games. Poe and Writing. Poe is credited with the invention of both the detective story and the horror genre. His detective character Dupin represents a unique literary innovation, and one which Conan Doyle always acknowledged for influence.