

Edgar A. Poe and the 'LyA' Collection Milestones of the Collection of Edgar A. Poe's Illustrated Editions



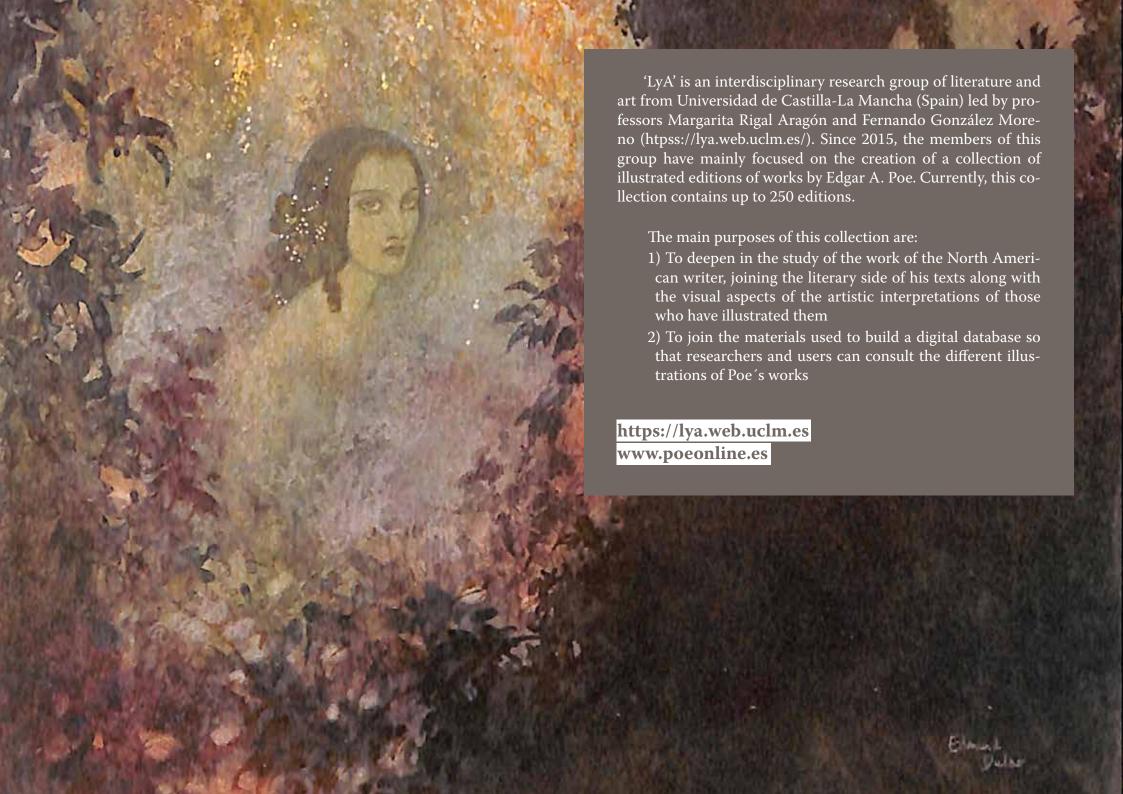






Short history of the collection

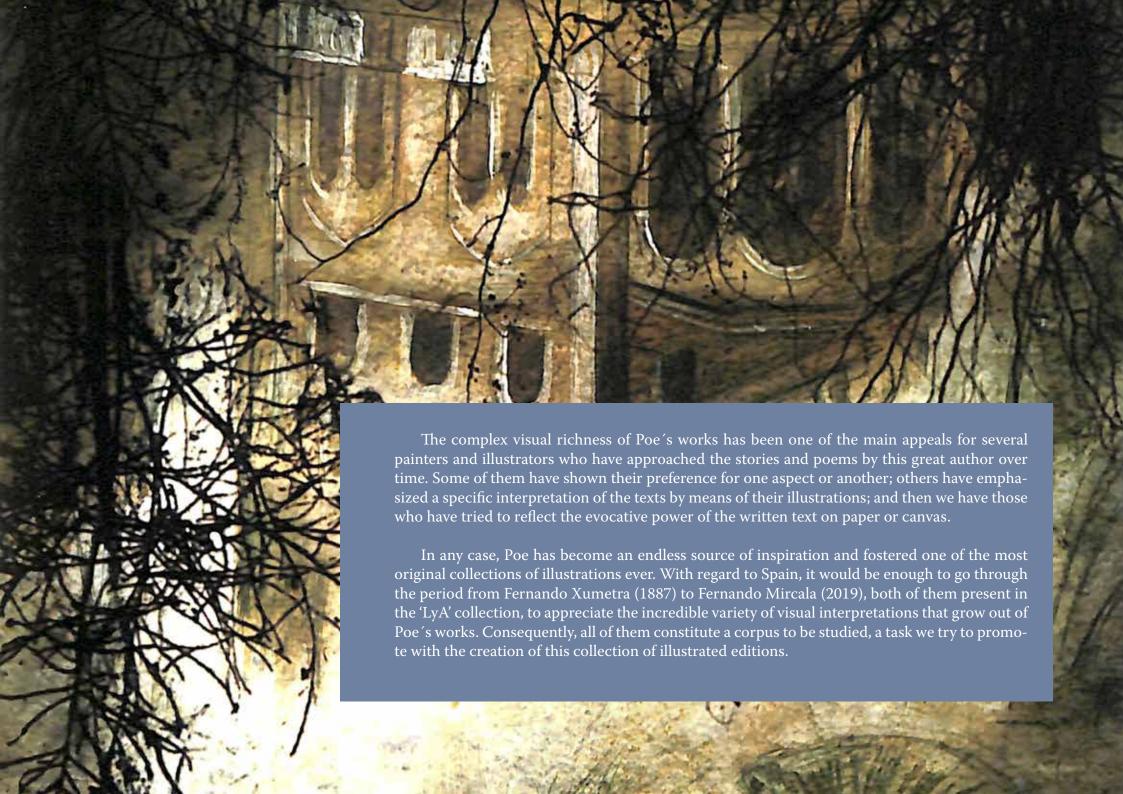






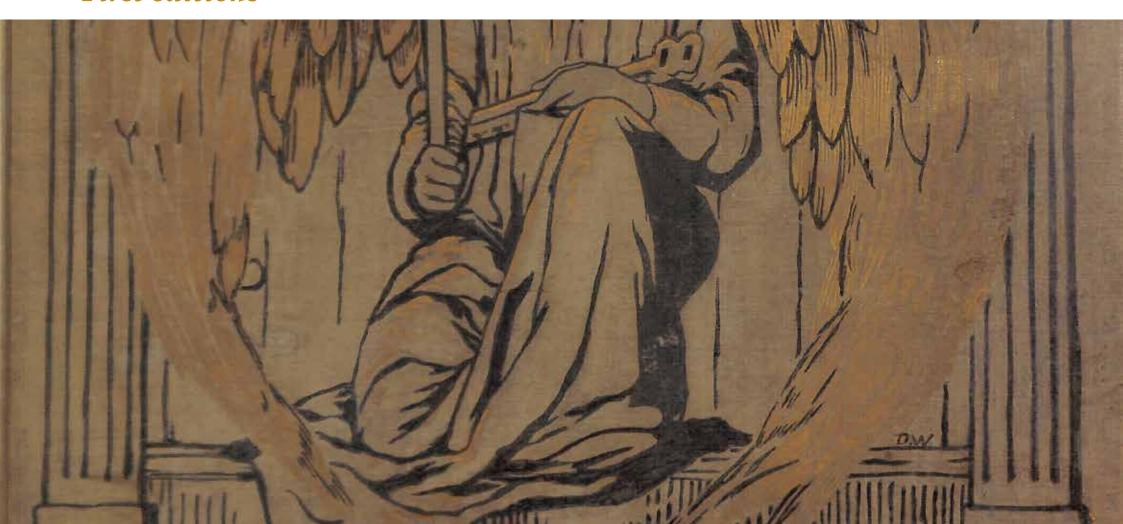
Why a collection of Poe's illustrated editions in Spain?







First editions



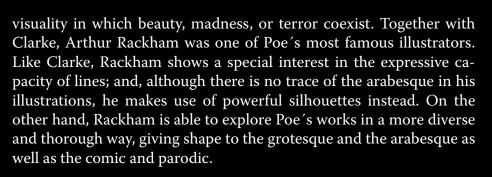




Main illustrators







We must also bear in mind more recent artists such as Joan-Pere Viladecans (2004), Benjamin Lacombe (2011 and 2018), Agustín Comotto (2015), David Plunkert (2015), John Coulhart (2017), or Fernando Mircala (2019), whose powerful and personal contributions evidence the endless capacity of Poe's works to continue inspiring new illustrated editions.

The wide thematic and aesthetic variety of Poe's works is reflected on the vast and different ways in which artists have responded to his texts; some of them have even been truly fascinated by this writer and have found in him the archetype of their artistic careers; this is the case, for example, of Gustave Doré, Albero Martini, or Ramón Calsina.

Poe awoke a sudden fascination among those artists who were linked to symbolist and pre-Raphaelite aesthetics. The contributions of Albert Edward Sterner (1894-95), Frederick Simpson (1902), John Byam Shaw (1909), Edmond Dulac (1912), or even Anne Bachelier (2012) belong to this tradition.

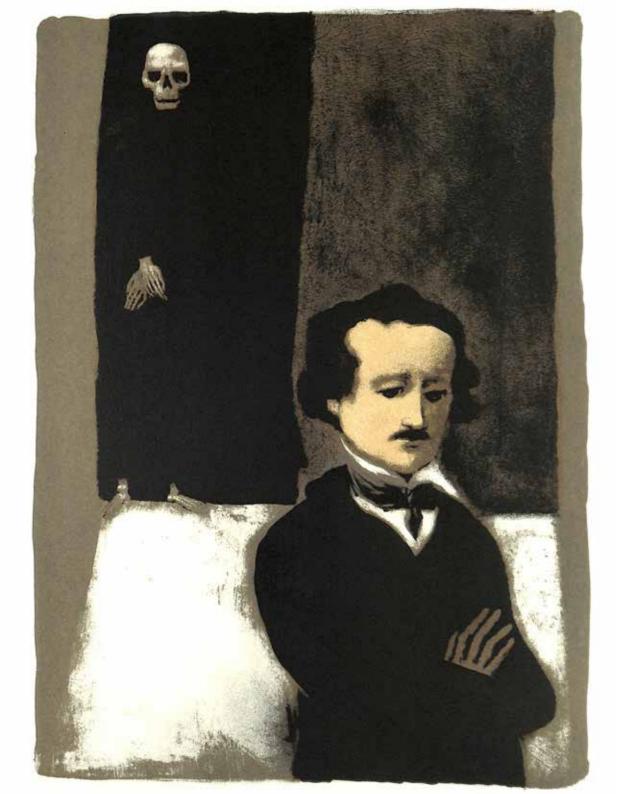
Harry Clarke (1919 and 1923), whose meticulous filigrees mirror the virtuosity of Poe's language, is undoubtedly one of his most renowned illustrators. Clarke's arabesque style connects with the descriptions offered by the writer, creating a dreamlike space of sheer





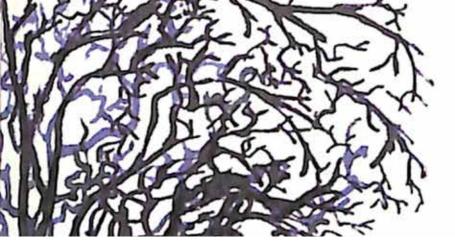
Limited and deluxe editions



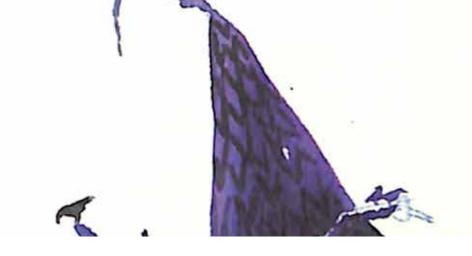


Poe has survived among readers through cheap paperback pocket editions and, in most cases, books without illustrations. Nevertheless, his works have also been released for an audience that demanded luxury or collector's editions. This is the reason why there are editions such as the one exquisitely illustrated with aquatints by William Sharp (1941), the dreamlike etchings of Édouard-Joseph Goerg (1947) or the disturbing lithographs of Federico Castellón (1969).

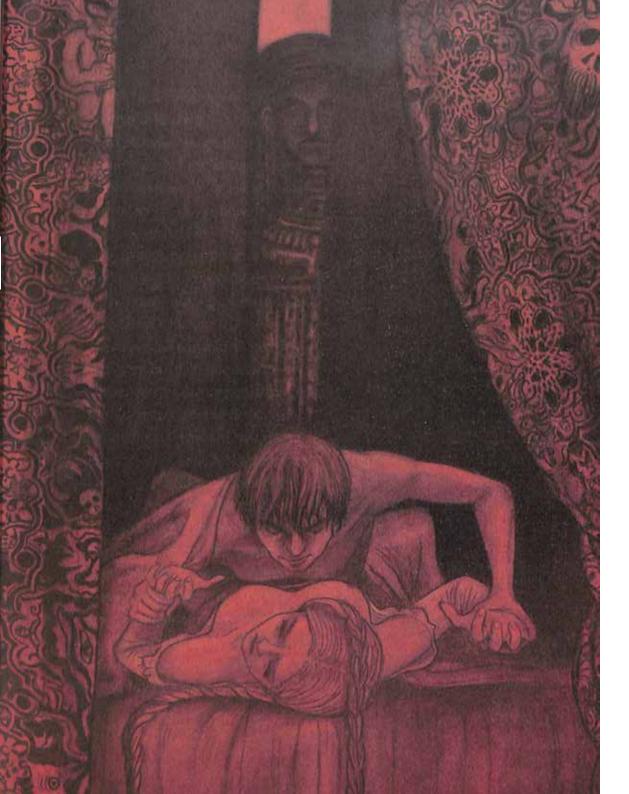
Our collection includes copies of *The Mask of the Red Death*. A Fantasy by Edgar Allan Poe, with sixteen lithographs by Federico Castellon (No. 77 of a limited edition of 500 copies numbered and signed by the artist); La Chute de la Maison Usher suivi d'autres nouvelles extraordinaires, with chromolithographs by Albert Dubout (No. 1446 of a limited and numbered edition of 3000 copies on "Grand Vélin Blanc" paper); *The Complete Works of Edgar Allan Poe;* [...]; *Illustrated by Frederick Simpson Coburn* (copy No. 203, it corresponds to "The Book-Lover's Arnheim Edition" with a circulation of 500 signed and numbered copies); and *Berenice*, with Ángel Bellido Amorós's etchings (copy No. 72 of a print run of 250 copies numbered and signed from 1 to 250); among others.



Edgar A. Poe in Spain



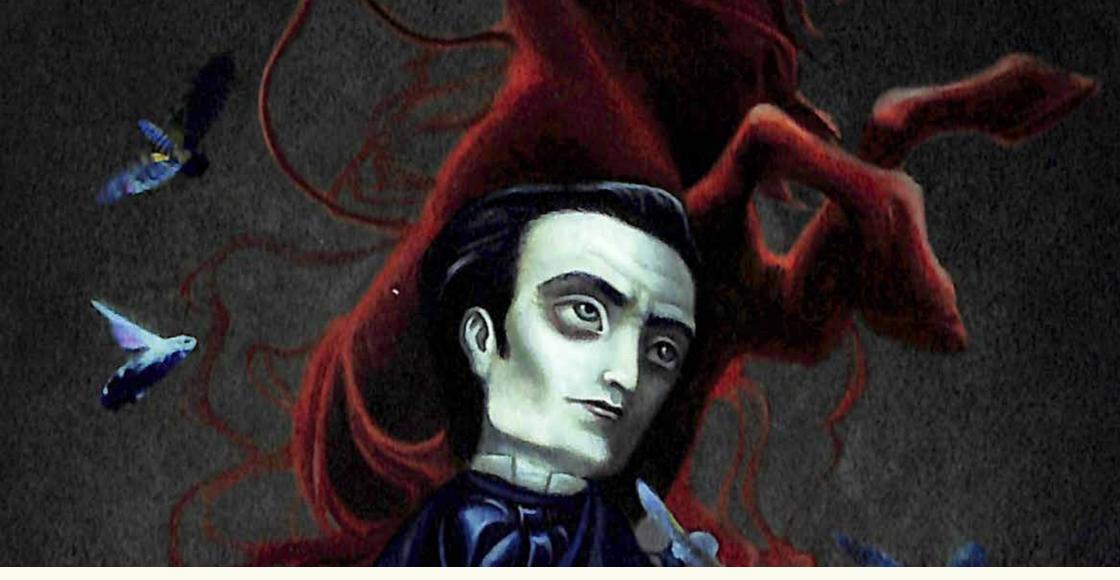




Since the publication in 1887 of the first illustrated edition of a selection of Poe's stories (Barcelona: Daniel Cortezo; with illustrations by Ferrán Xumetra Ragull), this North American writer has become a must among the publishing and illustration scene in Spain.

Poe became popular in Spain through publications such as those edited by Saturnino Calleja (1908), those presented in *Quaderns Literaris* (1934), or in *Literary Magazine* (1952). During the 20th century, the commitment of the publishers to bring Poenian literature closer to a more youthful public was also consolidated, with notable instances such as the edition of Araluce (1914) with Segrelles's color illustrations, reissued on numerous occasions. Others followed, such as those of Editorial Juventud with illustrations by José Narro (1957) and Jaime Azpelicueta (1968). However, Poe was also promoted for an adult audience who demanded works of quality and luxury. This is shown in *Obras selectas* (1971), with illustrations by Ramón Calsina, whose ironic vision allows him to "read" the most comical Poe; and the already mentioned edition of *Berenice* (1976) with etchings by Ángel Bellido, a true jewel of Spanish bibliophilia.

The graphic activity around Poe's literary legacy has increased since the end of the 20th century, reaching its culmination around the bicentennial of his birth in 2009. Examples of this are the editions illustrated by Alberto Vázquez Rico (2008), Raúl Allén, Pere Ginard, Max Hierro, Beatriz Martín Vidal, Javier Olivares and Gabriel Pacheco (2019), and Alberto Sastre Molero (2009). Likewise, since the beginning of the 21st century, it can be appreciated the commitment to produce very careful editions in all of their elements (illustrations, covers, etc.), such as *The Fall of the Usher House* illustrated by Víctor Escandel (2017) or *The Raven*, with designs by Laura R. Naranjo (2018). All these editions, in any case, show the rise of the Spanish publishing industry today and the Golden Age that our illustrators are experiencing.



And Other Countries...





Our collection has attempted to encompass (as far as possible) the different countries in which the most outstanding editions of Poe have been made: the UK, the USA, France, Italy, Spain, and even Sweden. The contributions of German expressionists are especially relevant, with artists such as Alfred Kubin (1909, 1910, 1911 y 1920), Fritz Eichenberg (1944), Hans Fronius (1959 y 1965), or Rick Schreiter (1967). These artists' particular style and expressive strength (Eichenberg, for example, is a master in the use of xylography) magnificently "translated" Poe's works' madness, desperation, and terror.

It is also worth mentioning the presence in our collection of works signed by the Italian surrealist artist Alberto Martini (1984) and the caricatures with which Gus Bofa (1941) and Albert Dubout (1948) (France) illustrated the comic and parodic confront the Bostonian's *oeuvre*.



Comics and Graphic Novels





Concerning Poe's reception in comics, we must highlight that numerous adaptations have been made since the first half of the 20th century. Our collection holds some really interesting early examples produced in Spain, like those adaptations published by Maisal (1980). This version foresaw what Jay Geldhof would do with *The Fall of the House of Usher* a decade ahead. This trend has continued to the present day, and it is quite well represented within the 'LyA' collection, in which many different adaptations to comics and graphic novels have been gathered, belonging to different timeframes and geographic contexts.

The presence of Gris Grimly (2004 and 2009) is especially relevant. Grimly was able of emphasize the classical notion of the grotesque, showing the most exhilarating caricatures Poe conceived too. Also noticeable are the anthologies edited by Tom Pomplun for Graphic Classics (2004, 2010, and 2011), with the participation of several recognized artists: Pedro López, Rick Geary, Andy Ewen, Richard Sala, David Hontiveros, Carlo Vergara, Jeffrey Bonibert, and Spencer Walts, among many others. The edition published by Capstone (2013) should also be mentioned, for it includes the interpretations produced by Jim Jimenz, Emerson Dimaya, Dennis Calero, and J. C. Fabul. Richard Corben's adaptations (2014) lie within a different level, for he is capable of mixing several stories in order to obtain new narrative and visual realities.

All the aforementioned works provide only a sample of what constitutes the library of the Group 'LyA' in regard to illustrated editions of Edgar Allan Poe's works. This gives the reader a solid idea of the role played by artists and illustrators in the shaping of the collective conception of Poe.



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