Conferences

International Edgar Allan Poe Symposium

The Catholic University of Eichstätt will host an "International Edgar Allan Poe Symposium" on September 13-15, 1999. The conference director, Hermann J. Schnackertz, has invited the following scholars from Germany, Russia, Hungary and the United States to present papers:

Jochen Achilles, University of Wuerzburg, Germany: "Poe and the Beast: Animal Presences in Transatlantic Perspective."
Christian Drost, University of Osnabrueck, Germany: "Illustrating Helen: The Illustrations for Poe's Early Poem 'To Helen' as Interpretations of the Text."
Alexander Hammond, Washington State University, USA: "The Discourses of Gastronomy and Literary Commerce in Poe."
Ulla Haselstein, University of Munich, Germany: "Poe's Literary Portraits in 'The Literati of New York.'"
Josef Jarab, Central European University, Budapest, Hungary: "E.A. Poe's Literary Strivings (How to Sell Beauty When Truth is a Bore)."
Paul Lewis, Boston College, USA: "More Cat Than Black, More Wife Than Witch: Domestic Deviations and Horror in Two Poe Tales."
Richard Nate, University of Essen, Germany: "Feigned Histories: Edgar Allan Poe's 'The Unparalleled Adventure of One Hans Pfaall' and the Tradition of the Experimental Essay."
Louis A. Renza, Dartmouth College, USA: "Poe's Pitfalls in Reading Poe's 'The Pit and the Pendulum.'"
Joseph C. Schoepp, University of Hamburg, Germany: "Cliquesisat War: Poe, the Bostonians and the Battle of Poetic Discourses in Antebellum America."
Vera Shamina, Kazan State University, Russia: "Edgar Allan Poe and Russian Writers of the 'Silver Age.'"

International Edgar Allan Poe Festival

"Illustrations of a Tormented Mind," a three-month festival devoted to the works and life of Edgar Allan Poe, opened in Prague on August 2, 1999. Along with lectures by Poe scholars and an exhibit of first editions and artifacts, the festival will present four plays: Poecest by Cliver Peckett, a play especially commissioned for the festival by the Edgar Allan Poe Society of Prague, The Bells adapted by Scott G. Burnham, Edgar Allan Poe portrayed by David Keltz, and A Touch of the Poe adapted and performed by Kevin Mitchell Martin. For more information on these plays, see http://www.poe-festival.com/main.htm.

In addition, screenings of the films The Black Cat, directed by Rob Green, and The Cask of Amontillado, directed by Mario Cavalli, will be shown. Music will be an integral part of the festival with performances of Dreams (1996), an orchestral work for soprano, tenor and piano by Russell Currie, Orchestral Poe Music by Dominick Argento, Le Tombeau d'Edgar Poe (1986) by Lowell Liebermann, and The Domain of Arnheim (1992). For more information, visit the festival Web site at http://www.poe-festival.com.

Poe at the MLA

At this year's MLA in Chicago, the Poe Studies Association will sponsor two sessions. The first is on Wednesday, 29 December 1999 from 10:15 to 11:30 a.m., in the DuSable room of the Hyatt Regency. Chaired by J. Gerald Kennedy, Louisiana State University, the panel, "Poe and Popular Culture," includes the following papers: "'An Anomaly on the Face of the Earth': Poe's Reviews," R. C. DeProspo, Washington College; "Poe and the Comics Connection," M. Thomas Inge, Randolph-Macon College; and "Escaping Popular Readings in 'The Pit and the Pendulum,'" Louis A. Renza, Dartmouth.

The second panel, "Poe and Nature," will be chaired by Richard Kopley, Penn State DuBois, on Thursday, 30 December 1999 from 8:30 to 9:45 a.m. in the Picasso Room, Hyatt Regency and will include the following papers: "'An Unexplored Region': Mapping Western Authenticity in Poe's Rodman," Nathaniel Lewis, Saint Michael's College; "The Parrot and the Raven: Defoe and Poe," John Raymond Barberet, Case Western Reserve; and "Cosmic Physiognomy: Poe's Reading of Nature's Face," James V. Werner, Queens College, CUNY.

International Edgar Allan Poe Conference

The following program, organized by Richard Kopley, the conference director, and selected by the executive committee of the PSA can be found on-line at http://www.outreach.psu.edu/C&LEdgarAllanPoe and is printed below for the record. This international conference will be held October 7-10, 1999, at the Jefferson Hotel in Richmond, VA. Reservations can also be made at The Linden Row (two blocks from the Jefferson)—804-783-7000—and The Omni Hotel (with shuttle service to the Jefferson)—804-344-7000.
THURSDAY, OCTOBER 7, 1999

8:00–8:30 p.m. Welcome Empire
Kennedy, Kopley, Taylor, Moon
9:00–11:00 p.m. Dessert Buffet at the Poe Museum

FRIDAY, OCTOBER 8, 1999

Session I 8:30–9:50 a.m.
Session IA: Sources Grand Ballroom
Grace Farrell, Butler University, Chair
David Ketterer, Concordia University, “Julian the Apostate and ‘The Assigonnation: Thou Hast Conquered’”
Ruth M. Harrison, Arkansas Tech University, “Poe and John Dowland’s Lachrimae”
Burton R. Pollin, CUNY, Emeritus, “Bulwer-Lytton’s Continuing Influence upon Poe’s Work and Ideas, Especially for an Artist’s ‘Preconceived Design’”

Session IB: Antebellum Society Flemish
William H. Shurr, University of North Carolina, Chapel Hill, Chair
Reiner Smolinski, Universitaet Potsdam, “‘The Old Time Entombed’: Poe’s Party Politics and Jacksonian Mobocracy”
Duncan Flaherty, CUNY Graduate Center, “A Consideration of Intense Interest: Poe’s Investigation of Social Terror”
Rayburn Moore, University of Georgia, “Poe and the Antebellum South”

Session ID: Tales 1 Coolidge
Dennis Eckings, Western Oregon University, Chair
Joseph Nazare, NYU, “Diddle Me This: Poe’s Conning/Cunning in ‘The Philosophy of Composition’”
Silvia Campanini, University of Trieste, “Is Poe’s ‘The Raven’ Translatable? The Possibilities and the Limits of Poetic Translation”
Samuel B. Garren, North Carolina A & T State University, Greensboro, “The ‘too long unjoin’d chain’: Gilbert Adair’s Use of Poe in His Translation of Georges Perec’s La Disparition”

Session IIB: The Narrative of Arthur Gordon Pym Flemish
Judith Jackson Fossett, University of Southern California, Chair
J. F. Buckley, Ohio State University, Mansfield Campus, “The Two A. Gordon Pysms and the Frontier of Self That Creates and Separates Them”
William A. McClung, Mississippi State University, “Designing the House of Usher”
Sanford Marovitz, Kent State University, Chair
Susan J. Navarette, The University of North Carolina at Chapel Hill, “Harry Clarke, Poe, and the Materialist/Vitalist Debate”
Ichigoro Uchida, Independent Scholar, “Edgar Allan Poe and Bookplates”

Session IIC: Poe, Twain, and James Dominion
Alan Gribben, Auburn University, Chair
John C. Gruesser, Kean University, “The Purloined Critter: Twain’s Parodic Homage to the Originator of Detective Fiction in ‘The Stolen White Elephant’”
Lawrence I. Berkove, University of Michigan, Dearborn, “The Carnival of Crime in Connecticut: A Poe-Twain Continuum”
Dennis Pahl, Long Island University—C. W. Post Campus, “Henry James, Aestheticism, and the Anxiety of Poe’s Influence: The Example of Roderick Hudson”

Session IID: The Detective Story 1 Coolidge
Sanford Marovitz, Kent State University, Chair
John Ned, University of Utah, “Genealogy of the Detective Story: Poe, Foucault, Condillac”
Chris Kearns, Indiana University, “Rehearsing Dupin: Poe’s Duplicitous Confrontation with Coleridge”

Session III 1:30–2:50 Grand Ballroom
Michael Deas, Independent Scholar and Illustrator, Chair
William A. McClung, Mississippi State University, “Designing the House of Usher”
Sanford Marovitz, Kent State University, Chair
Susan J. Navarette, The University of North Carolina at Chapel Hill, “Harry Clarke, Poe, and the Materialist/Vitalist Debate”
Iichiro Uchida, Independent Scholar, “Edgar Allan Poe and Bookplates”

Session III A: Visual Arts 1 Grand Ballroom
Michael Deas, Independent Scholar and Illustrator, Chair
William A. McClung, Mississippi State University, “Designing the House of Usher”
Sanford Marovitz, Kent State University, Chair
Susan J. Navarette, The University of North Carolina at Chapel Hill, “Harry Clarke, Poe, and the Materialist/Vitalist Debate”
Ichigoro Uchida, Independent Scholar, “Edgar Allan Poe and Bookplates”

Session III B: Book Reviewing Dominion
J. Lasley Damaron, Memphis State University, Chair
Kevin Collins, University of Arkansas, “Puffless Praise: The Mutual Criticisms of Poe and Simms”
Alex Hammond, Washington State University, “Poe as a Reviewer of Women Writers: The Slance of Patron”
Leon Jackson, St. Lawrence University, “Behold Our Literary Mohawk, Poe: Literary Nationalism and the ‘Indianation’ of Antebellum American Culture”

Session III D: Poe, Gilman, and Cather Coolidge
Eleanor Kaufman, Cornell University, Chair
Dennis H. Barbour, Purdue University, Calumet, “Genre, Gender, and Style: Poe’s ‘Ligeia’ and Gilman’s ‘The Yellow Wall-Paper’”
Debora J. Seivert, University of Nebraska, Lincoln, “The Immortal Stars Awake Again: Edgar Allan Poe’s Mark on Willa Cather”
Elsa Nettels, The College of William & Mary, “Poe’s Example, Cather’s ‘Consequences’”

Session IV 3:10–4:30 Grand Ballroom
Brent Tarri, Library of Virginia, Chair
David Rawson, Salem State College, “The Publishing World of Poe’s Richmond”
Wade Shaffer, West Texas A & M University, “The Political World of Poe’s Richmond”

Session III B: The Narrative of Arthur Gordon Pym Flemish
Joan Tyler Mead, Ohio State University, Mansfield Campus, “The Two A. Gordon Pysms and the Frontier of Self That Creates and Separates Them”
Judith Jackson Fossett, University of Southern California, “Flesh and Figureheads on the Atlantic”
Ronald Foust, Loyola University, New Orleans, “Poe, Pym, and Postmodernism”

Session III C: The Public and Private 1 Grand Ballroom
Louis A. Renza, Dartmouth College, Chair
Steven Rachman, Michigan State University, “Poe’s Drinking, Poe’s Delirium: The Privacy of Imps”
Shawn Rosenheim, Williams College, “Dupin’s Theories of ‘Reading’ Behavior”
Kenneth Dauber, SUNY at Buffalo, “Poe, Wittgenstein, and the Problem of Private Language”

Session III D: Poe, Gilman, and Cather Coolidge
Eleanor Kaufman, Cornell University, Chair
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Wade Shaffer, West Texas A & M University, “The Political World of Poe’s Richmond”
Session IVB: Issues of Race 2 Flemish
Sandra Petruelionis, Penn State Altoona College, Chair
Leland Person, University of Alabama at Birmingham, “Poe’s Philosophy of Amalgamation: Reading Racism in the Tales”
Paul Christian Jones, The University of Tennessee, Knoxville, “‘Hop- Frog’: Poe’s Critique of the Abolitionist Rhetoric of Patros”

Session IVC: Poe’s Literary Impact Abroad 1 Dominion
Donald Stauffer, SUNY at Albany, Chair
Sara Crosby, Independent Scholar, “Surpassing the Master: Conrad’s Appropriation and Completion of Poe in Heart of Darkness”
Sumanyu Satpathy, University of Delhi, “Poe, Stevenson, and the Tradition of the Double”
Gilles Menegaldo, University of Poitiers, “Aspects of Poe’s Fiction in European Cinema, from Jean Epstein to Fedrico Fellini”

Session IVD: Literary Aesthetics Coolidge
David H. Hirsch, Brown University, Chair
Stephan A. Raynie, Louisiana State University, “Beauty, Incest, and the Unreliable Narrator’s Failed Analysis of Burkean Aesthetics in Poe’s ‘The Fall of the House of Usher’”
Dean Casale, Kean University, “Poe’s Aesthetic of Consumption and the Utopian Ideal: The Case of ‘The Domain of Arnheim’”
Henri Justin, Independent Scholar, “An Impossible Aesthetics or an Aesthetics of the Impossible?”

Session V: 8:30–9:50 a.m.
Session V/A: Visual Arts 2 Grand Ballroom
Denise Bethel, Sotheby’s, Chair
M. Thomas Inge, Randolph-Macon College, “Poe and the Comics Connection”
Dennis R. Perry, University of Missouri, Rolla, “From out that shadow . . . nevermore”: Poe, Hitchcock, and Beyond”
J. Emmett Winn, Auburn University, and Timothy R. White, National University of Singapore, “Jan Svankmajer’s PiXillated Poe”

Session VI: 10:40 a.m.–Noon
Session VI/A: Detective Story 2 Coolidge
J. A. Leo Lemay, University of Delaware, Chair
Michael Cohen, Murray State University, “Poe and the Appeal of Detective Fiction”
Francoise Sammarcelli, Independent Scholar, “Re-Searched Premises or Intellectual Games with the Other—Notes on Poe’s ‘Tales of Ratiocination’”
Graciela Tissera, University of South Carolina, “The Detective Fiction: Puzzles and Labyrinths in Poe and Borges”

Session VII: 1:30–2:50 p.m.
Session VII/A: Literary Women Grand Ballroom
Jana Argersinger, Washington State University, Chair
Mary De Jong, Penn State Altoona, “‘Read here thy name concealed’: Frances Osgood’s Poem on Parting with Poe”
Noelle Annette Baker, Georgia State University, “Biographical Mythologies: The Case of Sarah Helen Whitman”
Catherine Kunce, University of Denver, “Tina’s ‘Poe’ Substitute”

Session VIIIA: Contemporaries 1 Flemish
Kent P. Ljunquist, Worcester Polytechnic Institute, Chair
Benjamin Franklin Fisher IV, The University of Mississippi, “Poe and F. W. Thomas”
Richard Fusco, St. Joseph’s University, “Poe and Hawthorne”
Robin Grey, University of Illinois at Chicago, “Poe and J. B. Jones”

John Astin Dramatic Reading, Theatre Four 9:00–10:00 p.m.

Saturday, October 9, 1999
Session VlllB: Transposing Poe
Flemish
Karen Weyler, University of North Carolina, Greensboro, Chair
Scott Romine, University of North Carolina, Greensboro, "Framing Poe in Chatham: Peter Taylor's 'Venus, Cupid, Folly, and Time'"
Kathryn B. McKee, The University of Mississippi, "Realizing the Abstract: Poe, Faulkner, and Female Bodies"
Aimee Berger, University of North Texas, "Entombing the Other: Echoes of Poe in Absalom, Absalom!"
Chad Driscoll, University of North Carolina at Greensboro, "Exhuming Poe in Dixie"

Session VlllD: Biographical Matters
Coolidge
Kenneth Silverman, New York University, Chair
Kevin J. Hayes, University of Central Oklahoma, "Booksellers' Banquet"
Carol Shaffer-Koros, Kean University, "On the Lecture Circuit: Poe as a 'Popular' Speaker"
Albert Donnay, MCS Referral & Resources, Inc., "Poisoned Poe: Evidence That Poe May Have Suffered from Neurasthenia (aka Multiple Chemical Sensitivity and Chronic Fatigue Syndrome) as a Result of Exposure to Illuminating Gas"

Session VIII: Poe and Modern Fiction
Grand Ballroom
Ron Smith, Poe Museum, Chair
Daniel Walden, Penn State, University Park, "Poe and I. B. Singer: The Mystery, the Gostepire and the Inscription"
Edward A. Shannon, Ramapo College of New Jersey, "The Words Come Out for a Moment and then Die": Edgar Allan Poe, Raymond Chandler, and Paul Auster's City of Glass"
Daniel Hoffman, University of Pennsylvania, "Poe in Contemporary Fiction"

Session VIII: Poetic and Critical Treatment
Dominion
Joel Myerson, University of South Carolina, Chair
John E. Reilly, College of the Holy Cross, "Israel's and Old Scratch: The Figure of Poe in Poems Prompted by His Death"
Buford Jones, Duke University, "James Howard Whitty of Richmond: Critic and Guardian of Poe's Reputation"
Scott Peeples, College of Charleston, "Poe, Marie Bonaparte, and the Limits of Biographical Criticism"

Session VIII: Allegory
Coolidge
Chair, TBA
Frederick Garber, Binghamton University, "Mill, Poe, and the Poetics of Overhearing"
Jeffrey Andrew Weinstock, The George Washington University, "The Unreason of Movement: Poe's 'The Man of the Crowd' and the Obsessional Reader"
Erica Obey, City College of New York, "I Love You as Ever! I Love You No More: Poe's Allegory of Hesitation"

Poets' Reading at the Virginia Museum 4:45–6:30 p.m.

Guest-of-Honor Presentation, John Dunning 8:45–9:45 p.m.

Sunday, October 10, 1999

Session IX: Poe and Modern Southern Fiction
Dominion
Karen Weyler, University of North Carolina, Greensboro, Chair
Scott Romine, University of North Carolina, Greensboro, "Framing Poe in Chatham: Peter Taylor's 'Venus, Cupid, Folly, and Time'"
Kathryn B. McKee, The University of Mississippi, "Realizing the Abstract: Poe, Faulkner, and Female Bodies"
Aimee Berger, University of North Texas, "Entombing the Other: Echoes of Poe in Absalom, Absalom!"
Chad Driscoll, University of North Carolina at Greensboro, "Exhuming Poe in Dixie"

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Poets' Reading at the Virginia Museum 4:45–6:30 p.m.

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Sunday, October 10, 1999

Session IXA: Reference Works
Grand Ballroom
Don G. Smith, Eastern Illinois University, Chair
Joseph Csicsila, Eastern Michigan University, "Edgar Allan Poe Anthologized"

Session IXB: The Theory of Effect
Flemish
Beverly Voloshin, San Francisco State University, Chair
Glen Al Omans, Temple University, "Poe and Passion"
Kurt Bullock, Ball State University, "In Search of the Author: Poe and Purposeful Effect in Today's Rhetorical Narrative Theory"
John A. Dem, Penn State Abington, "Poe and Postmodernism: The Relevance of Totality in the Late Twentieth Century"

Session IXC: Contemporaries 2
Dominion
Susan Elizabeth Sweeney, College of the Holy Cross, Chair
J. Gerald Kennedy, Louisiana State University, "Poe and Young America"
Richard D. Rust, University of North Carolina at Chapel Hill, "Punish with Impunity": Poe's Artistic Revenge with 'The Cask of Amontillado"
Frank M. Pisano, Central Methodist College, "Dimmlesdale's Pious Imperfect Perverseness: Poe's 'The Imp of the Perverse' and 'The Scarlet Letter'"

Session IXD: Poe's Literary Impact Abroad 2
Coolidge
Lois Vines, Ohio University, Chair
Klay Dyer, Brock University, "North of Poe: Edgar Allan Poe and the Canadian Imagination"
Antonio C. Méárquez, The University of New Mexico, "El Angel Negro: Poe and Latin American Literature"
Takayuki Tatsumi, Keio University, "Poe's Impact upon the High-Growth Period of Japan: 'The Man That Was Used Up' as a Subtext for Shuji Terayama's Musical 'The Miraculous Mandarin"

Session X: 10:40 a.m.–Noon

Session XA: Eureka
Grand Ballroom
Roland Nelson, Viterbo College, Chair
Roberta Sharp, California State University, Pomona, "From Eureka to Mellonta Tauta"
James V. Werner, Independent Scholar, "Poe and Humboldt, Cosmic Flameurs"

Session XB: Technology
Flemish
Paul Orlov, Penn State Delaware County, Chair
Ken Egan Jr., Rocky Mountain College, "The Work of Poe in the Age of Mechanical Reproduction"
Colleen Terrell, University of Pennsylvania, "Mechanical Subjects: Technology, Authority, and Free Will in Poe's Short Fiction"
Samuel Coale, Wheaton College, "The Technology of Terror: Poe's Mechanics as Metaphysics"

Session XC: Poe's Literary Impact Abroad 3
Dominion
Sabina Kamaluddin, Chair
Nicita Nankov, Indiana University, "Liudmil Stoianov on Edgar Allan Poe"
Frank Kujawinski, Loyola University Chicago, "Boleslaw Lesnian's Translation of Poe's Tales into Polish: A Unique Selection, A Different Focus"
Ronnie D. Carter, Indiana University East, "Poe in the Polish Academy, 1951–1998"

Session XD: Theatre, Readers, Appropriation
Coolidge
Chair, Rama Krishna
Jeffrey H. Richards, Old Dominion University, "Poe, Politian, and Stage"
Christopher Peterson, University of Southern California, "Possessed by Poe, or Reading Poe in an Age of Intellectual Guilt"

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Poe in Cyberspace

Anyone whose e-mail address is posted on a web page is fair game for odd requests from time to time. Here is one query I received recently:

Hello

My name is [...] I am a student in [...].

I am currently studying the life and works of Edgar Allan Poe, but am having trouble finding the information I need.

It would be very helpful if you could answer any of the following questions:

1. How was he regarded by the public in his time?
2. What was the span of his writing career?
3. What subjects did he usually write about?
4. How is he regarded as a writer today?

Your help would be much appreciated.

The frequent errors suggest that this is a student hoping to submit a report on Poe without actually doing any reading or writing. The strangely generic questions suggest, furthermore, that the questions are a blanket class exercise which, distressingly, has nothing to do with any particular author. Responses to such questions on e-mail are, in effect, answers which can be plugged directly into a word processor, eliminating reading, research, writing—even typing. Whether done on one's own initiative or under the guidance of a teacher, this is a malevolent form of Internet plagiarism which seems to be on the increase.

Of course, not everyone abuses the Internet. There are abundant ways of using the Internet seriously for research and instruction. Edgar Allan Poe remains a major figure in courses in nineteenth century literature, short fiction, poetry, literary criticism, and special topics. Some Internet resources are appropriate for research-based graduate and advanced undergraduate courses, some for discussion-based introductory college and advanced high school offerings, and others for the general public.

A few cautions are in order. You won't find much material still in copyright on the Internet (though it's easy to duplicate Internet materials, which would be a copyright violation), so standard scholarly editions and critical works published since about 1920 are simply not available in this form. But you will find recent work by Poe teachers and students who have donated their research and pedagogic materials for public use. The new culture of the Web—unlike the traditional culture of print—is unexpectedly open and generous. Expect to find Poe syllabi, course plans, bibliographies for author, period, and genre courses, and the product of class projects. If you use Internet materials, be sure to use appropriate citations for electronic materials. (See www.mla.org/main.stl.htm.)

Whether you are a teacher, a student, or both, you might want to start by comparing your own Poe syllabus and course description to those posted on the Web. Consider the usefulness of class discussions and hypertext clusters to be found there. No one can pretend any longer that the usual questions—Poe and alcohol, drugs, rabies, and Griswold— or Poe and the gothic, beautiful, grotesque, and race—have never been asked before. And, for heaven's sake, students shouldn't limit their research to using a search engine such as Yahoo. (Or have we forgotten the original meaning of the word?) It would be best to take advantage of the best of both worlds by amalgamating printed and electronic resources.

A. COURSES AND SYLLABI


This page includes Donna Campbell's lecture notes on such topics as the Silverman biography, phases of Poe's career, the grotesque, themes in Poe, and "The Raven." See also her online Poe bibliography at http://www.gonzaga.edu/faculty/campbell/en311/poe.htm, a list of periodicals for American literature (with some on-line sources) at http://www.gonzaga.edu/faculty/campbell/en311/jourbib.htm, and her course home page at http://www.gonzaga.edu/faculty/campbell/en311/index.html. This well-indexed site also contains a review of resources for research in American Literature, a Guide to American Literary Movements, and a Timeline for American Literature.


The syllabus and course description for a course originally offered at the U. S. Naval Academy in 1996 can be found here, with student research papers on Poe's works, life, interests, career, and friends.
10. Adam Michaels, "The Fall of the House of Usher:
http://www.english.upenn.edu/~poe/usher.html

The text of "The Fall of the House of Usher" is here with annotations for key phrases in hypertext format.

C. POE BIBLIOGRAPHY

11. Internet Public Library: Literary Criticism: Poe:
http://www.ipl.org/cgi-bin/ref/litcrit/litcrit.out.pl?au=poe->10

This site lists selected links for critical, biographical, and other material on Poe. A second IPL list contains criticisms of Poe tales: http://www.ipl.org/cgi-bin/ref/litcrit/litcrit.out.pl?ti=col->221

12. Research Guide to Edgar Allan Poe: Scholarly Sources:
http://www.wcsu.ctstateu.edu/library/gd_poe.html

A detailed guide to library resources, including general reference books, card catalog listings, and periodical indexes, for basic Poe research can be found here, plus a selected list of on-line resources from the Western Connecticut State University library.

13. Author Sheet: http://www.clpgh.org/clp/Humanities/poe.html

A useful list of hard-to-find treatmen1sof Poe in books on general literary topics can be found here, plus links to direct discussions of Poe in books in the Carnegie Library of Pittsburgh.

14. Cybertour by Dauphin County Library System:
http://dcis.org/reference/poe.htm

Selected electronic resources to introduce Poe research to adult readers can be found here.

D. GENERAL LITERARY BIBLIOGRAPHY


This most important and extensive general Web site for literary and humanistic research includes links to sites for e-texts, theory, criticism, and syllabi, classified by nationality, period, author, genre, and special topics. Scroll down to Poe.


This is a major starting point for literary research, including a fine compendium of scholarly sites in American literature. Scroll down to Poe.

17. Internet Index at Berkeley Sunsite: http://sunsite.berkeley.edu/InternetIndex/

"A Librarian's Index to the Internet." Click on Authors and then General Resources.
An extensive on-line guide to English and American literary resources in the library with selected Web sites by period—from the University of Connecticut Libraries.
19. Literature and Readings Resources:  http://www.waterboro.lib.me.us/books.htm
The Maine Lit Ring: guide to more than 600 links to General Literature and Reading Resources, Authors and Texts, Bestsellers and Award Winners, Book Reviews for Kids and Adults, Bibliographies, Book Lists and Recommended Reading with Reading Groups, Reading and Literature, Curriculum and Literacy, Banned Books, Censorship and Book Stores.
Search for mentions of Poe in its database of 20,000 items.
Search Arts & Humanities general databases or move in closer with Humanities, Literature, On-line texts, or Poetry pages.
E. COMMERCIAL DATABASES
22. Northernlight:  http://www.northernlight.com
High powered searches of its Special Collections can produce abstracts of over 1,000 Poe items in journals and magazines (fee-based).
23. Electric Library:  http://www.elibrary.com
Each Electric Library search, which can be modified in considerable detail, produces a list of up to 30 items in newspaper and magazines (fee-based).
F. ASSISTED RESEARCH
Try the frames version if your browser supports it.
This contains a guided Webquest for young readers.

Annotated Checklist of Edgar Allan Poe Connections to Alfred Hitchcock

In this age when Poe's critical stock continues to rise astronomically, evidence of his influence in unlikely places will undoubtedly continue to emerge. The recent publication of Jack Sullivan's New World Symphonies: How American Culture Changed European Music (Yale UP, 1999) is a striking example. It points out how Debussy and Ravel were extremely fond of Poe's writing and claims that Debussy, who consciously identified with Usher and other Poe characters, tried to create the otherworldly atmosphere of Poe's work in his music. As further testimony that two artists in different art forms can have much in common, the following checklist of articles and books that makes connections between Edgar Allan Poe and Alfred Hitchcock speaks for itself.

The works vary widely in intent and substance. While a few represent article-length discussions of Poe and Hitchcock similarities (Perry, Leonard, Simper), others are brief mentions of biographical facts (Spoto, Taylor) or comparative insights made in the midst of discussions on Poe (Raitton, Goldhurst, Hoffman, Zayed) or Hitchcock (the majority of the others) or, in one case, on something else altogether (Skal). By far, the "The Purloined Letter" provided the most numerous links (Zizek, Price, Sarris, Sterritt, Pelko, Hoffman). Another significant point of convergence is Lacan (Zizek, Leonard, Price). In fact, one of the more fascinating connections between Poe and Hitchcock is that each has a book-length Lacanian study devoted to him (The Purloined Poe: Lacan Demida, and Psychoanalytic Reading, Muller/Richardson Eds., Johns Hopkins UP, 1988 and Zizek's Everything You Always Wanted to Know About Lacan [But Were Afraid to Ask Hitchcock] listed below. Some of the works cited below represent specific comparisons of film and story or technique; others are more indirect. A few are even negative, using Poe or Hitchcock to reinforce criticism of the other (Brown and Samuels, particularly).

For Poe scholars, this checklist should be of interest in extending the "Raven's" shadow and in revealing interesting ideas and attitudes about Poe from outside the inner circle of Poe scholars. Assembled together, the insights—and, sometimes, intuitions—of the scholars on this checklist linking Poe and Hitchcock, like the letters of country names in Poe's map game, make us see what has always been before our eyes, but was too spread out to take in.

Brown, Royal S. "Back from Among the Dead: The Restoration of Alfred Hitchcock's Vertigo." Cineaste23 (1997): 8. [In discussing Vertigo as an Orpheus tale, Brown notes that Scottie is an Orpheus "in the most morbid and misogynistic tradition of the Edgar Allan Poe esthetic" in which the dead woman is "momentarily brought back to life" to act "out her own demise before it really happens."]

Goldhurst, William. "Self-Reflective Fiction by Poe: Three Tales." Modern Language Studies 16 (1986): 5. [Notes in passing that Poe's "practice of introducing intricate self-reflective elements" into his work "represent whimsical intrusions of the creator into his creation (in the manner of the late Alfred Hitchcock's customary walk-on part in each of his films)."

Hardy, Phil (Ed.). The Overlook Film Encyclopedia: Horror. Woodstock, NY: Overlook P., 1995. [In assessing The Tomb of Ligia (Corman, 1965), this reference compares it to Vertigo, featuring "different kinds of obsession and possession."]

discussion of Poe's influence, Gottlieb suggests that "Hitchcock and Poe are both profound realists and surrealists, adventurers in the linked realms of imagination and terror, and, as Hitchcock ruefully admits, prisoners of as well as experts in their genre."]


Miller, Gabriel. "Beyond the Frame: Hitchcock, Art, and the Ideal." Post Script 5,2 (Winter 1986): 36. [In passing Miller notes that Hitchcock's houses, like those in Poe's work, are reflections of their inhabitants.]

Paglia, Camille. The Birds. London: BFI Film Classics, 1998, 10. [Comparing the film to DuMaurier's original story, she notes that hers, " unlike Hitchcock's, ends in intimations of catastrophe as sweeping as the camage wrought by Poe's 'Red Death'."]

Pelko, Stojan. "Punctum Caecum, or, Of Insight and Blindness." Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock). Ed. Slavoj Zizek. London: Verson, 1992: 114. [In this, and a later chapter by Zizek, reference is made to Hitchcock's use of ideas from Poe's "The Purloined Letter" in the charity ball scene from Sabateur, in which "the simultaneous omnipotence and radical impotence of gaze as developed by Poe" is played out.]

Perry, Dennis R. "Imps of the Perverse: Discovering the Poe/Hitchcock Connection." Literature/Film Quarterly 24 (1996): 399-99. [Introduces the idea of Poe as a major influence on Hitchcock, citing their common themes, personal obsessions, and strong emphases on technical craftsmanship. Discusses how Hitchcock changed Narcejac and Boileau's The Living and the Dead (1957) into the more Poe-esque Vertigo with its "Usher" and "Ligeia" themes and situations. "For Hitchcock, Poe's craftsmanship became the impetus for developing his own theories and style."]

Price, Theodore. Hitchcock and Homosexuality. Metuchen, NJ: Scarecrow P., 1992, 239, 264. [In developing a psychoanalytic reading of Hitchcock, Price refers to how Freud's family romance themes in the films are hidden in the open like Poe's "Purloined Letter." He also refers to Bonaparte's study of Poe in discussing the psychoanalytic view of crime and its relation to Hitchcock.]

Raiton, Stephen. Authorship and Audience: Literary Performance in the American Renaissance. Princeton: Princeton UP, 1991, 138. [Notes that Hitchcock's films are "nearly descended" from Poe, for whom "elevating" the soul was a purely secular, rhetorical display of his own manipulative skills.]
Sered, Jean. "The Dark Side." The Armchair Detective 22, (1989): 118, 246-48. [In this long article demonstrating similarities between Hitchcock and Cornell Woolrich, author of Rear Window, Sered notes that both were "strongly influenced by the writings of Edgar Allan Poe." Sered notes, as an example, that, like Poe, both used themes or images of claustrophobia in their work.]

Simper, DeLoy. "Poe, Hitchcock, and the Well-Wrought Effect." Literature/Film Quarterly III, 3 (1975): 226-31. [An apologia which defends Hitchcock as a careful craftsman by comparing his project with Poe’s in terms of similar “theories of composition.” The bulk of the paper is then devoted to an analysis of The Birds to demonstrate its artistic integrity and validity.]

Skal, David J. The Monster Show: A Cultural History of Horror. NY: Norton, 1993, 57. [Skal links the styles of Poe and Hitchcock through their similarity to a third writer, stating that Grand Guignol playwright, Andre de Lorde, "was a conscious technician of terror, who enjoyed extravagant comparisons to Poe in the popular press, and who, in many respects, prefigured the methods of Alfred Hitchcock."]

Smith, Don G. The Poe Cinema: A Critical Filmography Based on the Works of Edgar Allan Poe. Jefferson: McFarland, 1999, 167, 205, 219, 241, 244, 272, 277. [Smith makes passing mention of Hitchcock throughout the book, and in the "Afterword" suggests that Hitchcock is the most visible director of films who was influenced by Poe.]

Spoto, Donald. The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures. NY: Hopkinson and Blake, 1976, 122, 134. [Spoto notes in discussing Suspicion that Hitchcock shares his interest in the theme of the power of the dead to affect the living with Poe and James. Later, in discussing Shadow of a Doubt, he suggests that Hitchcock is in tune with his adopted American literary roots, paralleling his criticism of puritanism in Santa Rosa with that found in Melville, Hawthorne, and Poe.]

—. The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures. 2nd ed. NY: Anchor, 1992. [In his revised edition Spoto adds a reference to "William Wilson" in explaining the theme of the double in Strangers on a Train.]

—. The Dark Side of Genius: The Life of Alfred Hitchcock. NY: Ballantine, 1984: 8, 40-42, 46, 140, 201n, 351, 252, 402, 404. [In what has become the major, if not yet the definitive biography of Hitchcock, Spoto notes several Poe connections to individual films and quotes Hitchcock’s 1960 statements about Poe’s influence at length (see Gottlieb above). Makes reference to the youthful Hitchcock’s Poe-inspired short tale, “Gas,” which “shows the young Hitchcock’s instinctive grasp of the mechanics of reader manipulation and the evocation of fear.”]


Taylor, John Russell. Hitch: The Life and Times of Alfred Hitchcock. NY: Berkley, 1985, 142. [Describes interview with Hitchcock when he first arrived in America in which he “held forth about the possibilities of enterprising B-features as a field for experiment, using offbeat stories by writers such as O. Henry or Edgar Allan Poe—a curious anticipation of what he was going to do with his television series years later.”]

Toles, George. "If Thine Eye Offend Thee...: Psycho and the Art of Infection." New Literary History 15, 3 (Spring 1984): 631-51. [In this study of disturbing visions in Psycho, Toles notes that “Hitchcock resembles Poe in his relentless preoccupation with repressed material." He also states that "Psycho properly belongs in the company of. . . Edgar Allan Poe’s ‘Berenice’ . . . achieving their respective forms of pornographic intensity by impersonally rendered shocks, also [attaching] the same obsessive significance to the EYE as metaphor.”]

Truffaut, Francois. Hitchcock. NY: Touchstone, 1967, 15. [In the introduction to his lengthy series of interviews with Hitchcock, Truffaut states that "Hitchcock belongs—and why classify him at all?—among such artists of anxiety as Kafka, Dostoyevsky, and Poe."]

Zayed, Georges. The Genius of Edgar Allan Poe. Cambridge: Schenkman, 1985, 15. [Defends Poe from old problem of being identified with his mad narrators by suggesting that “it is as though we identified, for instance, Alfred Hitchcock. . . . with (his) characters and attributed to (him) the misdeeds (he) describes in (his) stories.”]


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"Poe’s Cottage at Fordham, with vignettes suggested by his works."

Fordham Cottage

“Two Nights in Poe’s Room,” first published in the 13 September 1884 issue of The San Franciscan, Volume 2, number 8, page 10 (facsimile opposite), offers a seemingly first-hand account of Fordham cottage and its environs as if the author/narrator had actually visited the site and experienced the events related in the narrative. This ephemeral slice of Americana presents images that accurately describe the cottage, its interior and the grounds surrounding it during the time frame of the tale’s narrative. Of course, it is highly possible that the author of this story did indeed visit the cottage at some point, but as will be shown, McCann must have consulted several well-known Poe biographies, newspaper articles, and other Poe-related reminiscences in order to maintain the realistic atmosphere prevalent in the past tense, first person narrative.

The biographical information on John Ernest McCann (died 1943) is extremely sketchy. His single, superficial contribution to the realms of American literature appears to be “Odds and Ends,” published by New York-based Alliance in 1891, seven years prior to the appearance of his “Poe ghost story.” “Odds and Ends” was co-authored with two other men, Bill Nye (a.k.a. Edgar Wilson Nye, 1850-1896) and Ernest Jarrold (b.1850), a journalist from New York City, though of English birth, who penned “Mickey Finn Idylls” and “Tales of the Bowery.” According to the Dictionary of American Authors (1904), Nye was “a humorous journalist whose writing, though very popular, is ephemeral in nature and of little or no literary value” (275).
How came he there? He certainly did not come through the
doorway, for the door I shut when I came in,
and it had not swung back its hinges since I closed it.
I swear he did not enter through the
window.

"Ah!" said I. "Out of doors! You will find my
case on the table. Here, my boy. But why enter a fel-
lo's room in that mysterious fashion? Hang it, you
have no idea how you startled me! I was thinking of Poe—
having been doing nothing else for the past three hours—
and the sight of you standing there made me forget for
the moment that the poor fellow had been dust—nothing
but a mere handful of dust—for over thirty years. Thirty
years! What changes have taken place in the world
of literature and art in that time? If Poe could only come
back—if he could only come here to-night—I wonder if
I would be glad to see that he wasn't forgotten; that—ha!—but—my
God! Why am I dreaming? Turn round! I reach out
my hand and try to touch you; you stand there with your
back toward me. I try to touch you, and my hand cleaves
empty air.

"Do not try to touch me; it will be labor lost," said
he, without turning.

"That isn't Yellott's voice—nor are you—" Here he
turned—and there stood Edgar Allan Poe.

There was no mistaking that beautiful, pale, classical
face, those wide, open, dark eyes, and slight figure clad in
black, with the old-fashioned, ruffling, Byronic collar;
and in that room of all other
places in the world.

"This is the right time," he said in the sweetest voice I
ever heard outside of the Academy of Music. "I never stood
in this room since I left it, nearly forty years ago, and I
shall never see this room, nor will I ever visit this world
again. You see those clouds," he went on, "riding past
the mistress of the night. Well, just beyond those clouds I
lived for thirty-five years with my Virginia. You think that
just beyond those aerial waves of cerulean blue is para-
dise, do you? Wrong, very wrong. Beyond those
clouds is a world infinitely superior to this one, though;
and in that world, can you realize it? is an ocean as large
as would be your five great oceans were they rolling on,
majestically, and unbroken by land, and in that ocean is
the island of islands. Oh, that island my Virginia and I
have lived for years. I discovered it, bore her to it, and
on it we have lived in peace. The world up there is not
so perfect as the world above it—for above it is the world
of worlds! The inhabitants there are more lighted upon
those feelings and fancies of men and women than those
people who dwell in this world. Look upon the imperfections
of the fellow-men and women. Up there Charity reigneth;
and, beyond, all is peace, universal love—paradise! If a
man lives up there as Christ lived upon earth, he will
paradise for the infinite love of the Master. I believe
he tried to live as a man should live. Virginia is one of
the Master's elect. In yonder room she died, in my arms,
to live again in a better and better world, where all is peace
and tenderness and love. Farewell." And he melted away
in the golden path of the anther-colored moon.

Dazed and faint, I reached my bed, wondering if, after
all, it were not a trick of Yellott's. But not a sound had
disturbed the stillness of the night, save the breezes sigh-
ing through the trees, and our voices. Wondering,
"dreaming dreams no mortal ever dared to dream before,"
I fell into a troubled sleep. In the morning I
awoke and found the manuscript of the appended poem,
rolled and grasped tightly to my breast. It is written in
a beautifully clear hand. You may see it, if you wish:

\[\text{[Poem text]}\]

To the loneliest sea in the loneliest sea in the loneliest world I
bore her;
To the darkest night in the darkest night in the darkest
night I bore her;
There was nothing around or above or below,
Save the surging clouds, and the moon that shone
Cassiopea on, above yonder moon's glow—
The island that lay before her,
The Arcadian sea before her.
There's a great, wide sea above yonder moon, and a world with
Charity in it.
You must hurry up there, when you leave down here,
As long as you live in this heart's sphere,
And up there as long as a year,
And as long as a week a minute—
A wonderful, dreamy minute.

And we've lived our years on that beautiful
isle, and to-morrow
We journey to heaven.
There is no return through the golden gate That we both pass through to-morrow in state;
For my bride and I the angels will wait
Until heaven's sweet chiming rings seven—
Ring resplendently, softly, seven.
Farewell! Farewell! I must hurry away for the cock's in the
barn are crowing,
And the love of my life is waiting for me On our beautiful isle in the beautiful sea;
And the queen of my soul my love will be While the moon's silver orb is glowing—While the waters around it are flowing.

\[\text{[Signature: John E. McCann, in Stauton's Paper.]}\]

NOTES

Par. 1, 1. 3: The character of Yellott seems to be fictitious, due
to the absence of such a name in all of the documentation pertaining
to the history of the Poe cottage; however, in his 1941 dissertation
"A History of Literary Periodicals in Baltimore," William Bird
Terwilliger writes of one George Yellott, a contributor to the
Saturday Visitor which awarded a $50 prize to Poe for his "MS
Found in a Bottle" (77), the same tale mentioned by the narrator
as one of "Poe's wonderful stories."

Par. 2, 1. 4: This passage strongly suggests that McCann consulted
Mary Neal Gove Nichols' "Reminiscences of Edgar Allan Poe,"
published in the Six Penny Magazine for February 1863.

Par. 2, 1. 5: According to The Poe Log, the cottage at Fordham
in May of 1846 when the Poes moved in, was in "a village some
teen miles north of New York" (639).

Par. 3, 1. 3: In the article "The Home of Poe's 'The Raven'" from
the New York World for 28 July 1884, some of the rooms in
the cottage are said to be "six feet square, with a single mite of
a window at the side," and the very room in which Poe wrote
'The Raven' is but "a low chamber, with a [ . . . ] slanting roof
and three windows, two of which look down into the village
and the third across the fields."

Par. 3, 1. 5: "Quite forty years ago" is close to the actual date on
which Edgar, Maria Clemm and Virginia moved into the cottage,
i.e., early May of 1846. An article in the Scranton Republican
for 21 June 1883 states that "in the spring of 1846, Edgar Allan
Poe, with his invalid wife and his mother-in-law, moved from
the noise and bustle of New York life to a small cottage in the
quiet village of Fordham."

Par. 3, 1. 7: The narrator's visit "one warm Saturday afternoon in
July of 1883" correlates with certain events in the history of the
cottage. The 21 June 1883 Scranton Republican article mentions
that the cottage was sold to a Mr. Nelson Strang "under foreclosure
for $7,500" on a Saturday. Another article from the New York World
for 28 July 1884 states that "the little thatched cottage in which for
three years lived Edgar Allan Poe... was sold a few years ago."

Par. 5, 1. 3-4: With the exception of "The Bells," initially conceived
in May of 1846 when the Poes moved in, was in "a village some
teen miles north of New York" (639).
Par. 7, l. 3: St. John's College was formally opened on June 24, 1841, in the historic Rose Hill estate for use as a seminary and school originally staffed with New York diocesan clergy. During Poe's stay at the Fordham cottage, St. John's came under the leadership of Augustus J. Thebaud, who assigned the administrative powers to a group of French Jesuits in June of 1846. The college, now Fordham University, was a frequent place of recreation for Poe, due to its rolling hills and open, airy surroundings, "a beautiful place...[with] grand old trees, cool walks and avenues." In 1875, John H. Hopkins recalled that Poe often spoke cordially about "his near neighbors, the Jesuit Fathers" who "smoked, drank, and played cards like gentlemen, and never said a word about religion" (The Poe Log, 644).

Par. 8, l. 1: McCann's depiction bears some resemblance to Miss Nichols' observation that "there was a piazza in front of the house that was a lovely place to sit in summer" (7). Augustine O'Neil, a notary public from Kings County, New York, also recollects that, circa 1847, "I once saw him (Poe) and his wife on the piazza of their little cottage" (Birss, Notes and Queries, December 18, 1893).

Par. 8, l. 4: The description of Yellott's mother as "a sympathetic, motherly little lady of about fifty" brings to mind Maria Clemm, whom Miss Nichols states was "then more than sixty years of age...[a] dignified old lady, with a most ladylike manner...a sort of universal Providence for her strange children" (8). In 1847, when Mary Nichols first visited the Poe cottage, Maria Clemm was fifty-seven years old.

Par. 8, l. 8: cf. Miss Nichols: "I saw her (Virginia) in her bedchamber...There was no clothing on the bed...She lay on the straw bed, wrapped in her husband's great-coat" (12). Miss Nichols makes note that Mrs. Clemm was greatly distressed "on account of (Virginia's) illness and poverty and misery" (12). In the Scranton Republican article for June 21, 1883 a certain Miss Cromwell, seemingly a next-door neighbor, recalls: "The Poes were very poor—poorer than I ever was or ever expect to be. They lived hard over there, and didn't have much that was nice."

Par. 9, l. 2: Yellott's statement suggests McCann was fully cognizant of Poe's stature as one of the great literary innovators in American literature, especially during the latter years of the nineteenth century when Poe's fame attained an almost cult status. Once again, Mary Gove Nichols provides some insight on this topic: "I have said nothing of Poe's genius. His works are before the world. Those who are able to judge of them will do so. There is no need to manufacture fame for the poet now" (14).

Par. 11, l. 1-2: The statement is a "tell-tale" indication that McCann was quite familiar with Edgar's narrative technique, for it resembles the opening lines of "The Black Cat," where the tormented protagonist declares, "For the most wild, yet homely narrative which I am about to pen, I neither expect nor solicit belief." The inclusion of "with the editor's permission" represents an attempt to convince the reader that what follows is wholly true "with no waste of words or space."

Par. 11, l. 15: Mallock may possibly refer to the Scottish poet David Mallet (original surname Malloch), who gained his reputation with the 1723 ballad "William and Margaret" and, along with Thomas Arne, penned the famous patriotic song "Rule Britannia" in 1740.

Par. 16: McCann's physical description of Poe obviously borrowed from two specific sources—Timothy Cole's wood engraving of Poe, first printed in Scribner's Monthly magazine on May 20, 1880, and from Richard Henry Stoddard's description in his "Edgar Allan Poe," published in Harper's Monthly in September of 1872 ("He was slight and pale...with large, luminous eyes, and was dressed in black."). Cole's wood engraving of Poe can be seen in Michael J. Deas' The Portraits and Daguerreotypes of Edgar Allan Poe.

Par. 17: The monologue of Poe's ghost imitates several of Edgar's best-known poems, namely "Annabel Lee," "To Helen," "The City in the Sea," and "To One in Paradise." Poe, in spirit form, declares that he and Virginia now live on "the island of islands" to which he "bore her," much like the "high-born kinsmen" who "bore her away" and "shut her up in a sepulcher" by the sea (lines 17-19) from "Annabel Lee," the lines "o'er a perfumed sea/The weary, way-worn wanderer bore/To his own native shore" from "To Helen" (3-5); the lines "Resignedly beneath the sky/The melancholy waters lie" from "The City in the Sea" (12-13); and especially from "To One in Paradise," with the lines "A green isle in the sea" (3)...Like the murmur of the breaking sea/To sands on the seashore" (14-15).

Par. 18, l. 8: This indicates McCann was aware of the fact that Edgar often wrote his poems and prose on long rolls of paper, sheets attached end to end, then rolled up into a neat little scroll. The narrator also points out that the poem "was written in a small, beautifully clear hand," exactly like Poe's handwriting, executed with the skill of a calligrapher.

Par. 19: McCann's limited poetical talents are fully exposed in the poem "Arcadian Isle," a rather strange conglomerate of Poe verses, much like the spiritual monologue discussed above. Yet in actuality, it bears more resemblance to "The Island of the Fay." In his scholarly work, "Poe's "Island of the Fay": The Passing of Fairyland" (Studies in Short Fiction, 14, 3 (Summer 1997): 265-71), Kent Ljungquist observes that Poe's short story is "a parody of certain attitudes and literary conventions found in romantic nature poetry," an apt description of "Arcadian Isle."

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In *Edgar Allan Poe Revisited*, Scott Peeples, assistant professor of English at the College of Charleston, revisits Poe and his critics in a refreshingly clear, thorough, and persuasive manner. *Edgar Allan Poe Revisited* is a pleasure to read, both for its sensible analyses of Poe’s works in the context of his life and for its widely encompassing references to much of the most trenchant criticism on Poe. Peeples is respectful of Poe’s achievements while at the same time being fully aware of the many sides of Poe (or *Poe Poe Poe Poe Poe Poe* as Daniel Hoffman has it). In an unpretentious way, Peeples goes to the heart of Poe’s poetry, short fiction, novel (*Pym*), criticism, and non-fictional prose. Widely read, Peeples is responsive to, and makes good use of, the varieties of approaches to Poe. Similar in purpose to Vincent Buranelli’s *Edgar Allan Poe* (1961, 1977) for Twayne’s United States Authors Series, *Edgar Allan Poe Revisited* has four chapters which emphasize productions during periods in Poe’s life: 1809-1831, 1832-1838, 1839-1844, and 1845-1849. The other three chapters treat *The Narrative of Arthur Gordon Pym*, stories about games and rivalry, Poe’s obsession with getting ahead in the literary marketplace, hoaxes, and tales of ratiocination or detection, *Eureka*, Poe’s late theories of art and last poems. An annotated Selected Bibliography completes this useful overview of Poe’s career.

Acknowledging the different faces Poe wore (or the faces that critics put on Poe), Peeples clarifies a number of the Poe paradoxes. He discusses, for example, how in the late 1830s Poe wrote in “a way to prove his credentials to the literary ‘few’ while appealing to the ‘many.’” In stories like “The Pit and the Pendulum” and “A Descent into the Maelström,” inaccuracies suggest a hoax while more traditional readings emphasize spiritual regeneration, yet, Peeples says, “Poe certainly provides evidence for both providential and hoax readings.” Again, with other pieces, “Poe had successfully positioned himself as both an exposé of mystification and hackwork and—let the reader beware—an accomplished trickster and self-promoter, mystifier and hack.” Poe both admired and mocked the type of story he associated with Blackwood’s; he found that “within the almost laughable popular conventions of ghost ships, reincarnation, and premature burial lay profound paradoxes surrounding love and death.” And *Pym* should probably be read, Peeples says, “both literally as a sensational adventure narrative and as a parody of sensational adventure fiction.”

Open to what may seem irreconcilable differences between critics, Peeples allows for the difficulties inherent in reading Poe. He considers that explanations are always incomplete, and avoids rigid views. He also is alert to the interplay between the concerns of Poe’s historical moment and “the eternal questions that his best work unflinchingly confronts.” In his openness to both the dichotomies and unities in Poe and to the wealth of Poe criticism, Peeples successfully gives us a fine introduction to our paradoxical author and his work.

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At long last we have an inexpensive edition of *Pym* that will, no doubt, serve many purposes in classrooms and on scholarly bookshelves alike. Kopley’s devotion to this book, well-known to Poe scholars and attested by a budget of interesting studies of his own, as well as an edited collection of essays on the novel, is evident from first to last in this volume. The text selected is that of the 1994 Pollin version in *The Imaginary Voyages* volume of *Collected Writings*. One might wish, for purposes of easier reading by undergraduates, that the chapters following 23 had been editorially emended to proceed from 24 to the end instead of using “23 bis.” This is no mighty obstacle, however, and, as no manuscript has come down to us, what appears in the 1838 American edition of *Pym* and is followed here is sensible.

Kopley’s annotations are likewise sensible, albeit some readers may not agree completely with the autobiographical readings of the novel located in these notes and in the introduction. With Poe, of course, distinguishing autobiographical from other influences is difficult, mainly because Poe so often seems, to many, to resemble one or another of his characters. Kopley’s presentation of such parallels is presented with verve and persuasiveness. He also knows well the (vast numbers of) secondary materials that concern *Pym*, however, and he draws on many other suggestions for what went into the creation and composition of *Pym*. His own bibliography in the present edition bears witness to his command over that territory. James M. Cox, however, might offer one of his wry grins at seeing the substitution of “Prose” for “Pose” in the citations. Since Poe’s own reliability in command over his material in *Pym* has been questioned intermittently, such notes as Kopley’s to Chapter 5 will be especially beneficial to readers coming to this book for a first time and who may understandably
wonder just what Poe might have been about. Like benefits appear in Kopley's assessment (in the Introduction) of Poe's biblical sources. Here we receive far better than the grocery-list handling of such influences in William M. Forrest's old book. Reading this critique makes one wish for an updated treatment of Poe and the Bible, which might shed greater light on other works, e.g., "Silence—A Fable"—with its resonances of low church evangelistic pulpit oratory—"Shadow—A Parable," and "The Masque of the Red Death," in particular, although the repetitions in other pieces such as "The City in the Sea" and "The Coliseum," among the poems, or "Lionizing" and "Tarr and Fether" among the tales. Such a study might also indicate how Poe teamed biblical rhetoric with that of the bibulous pretenders in the Folio Club to achieve some of his art in Pym and elsewhere.

Too often in recent evaluations of Pym, the element of comedy is ignored along the pathways of making the book or its author appear as all too (deadly and deadeningly) serious. Kopley does not ignore Poe's comic sense in the novel.

Overall, Richard Kopley has performed a valuable service for Poe studies in putting together this book. He is, of course, the one scholar best equipped to prepare such a project. His book makes us aware anew of the multiplicity in Pym, and we should thank him for his results.

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In light of this spate of recent scholarly activity, some of which is repetitious and much of which is bibliographical, one might ask whether we need another survey of Pym criticism. Undaunted by the volume of commentary on Pym, Ronald C. Harvey, in this contribution to Garland's studies in nineteenth-century American literature, offers a critical history rather than a summary or overview of differing viewpoints. Unlike Ketterer, who essentially repeated Robinson's topical framework, Harvey established a fresh system of organization for analyzing the novel. After an introductory chapter on aims and methods, the author produces a series of densely packed and well-organized chapters on the following topics: nineteenth-century reception, psychological approaches, formal readings, and contextual or historical approaches. The last chapter deals with Poe's anticipations of modernism or postmodernism.

Throughout his critical history Harvey offers wide-ranging coverage of Poe scholarship, he maintains an openness to
multiple viewpoints, and he shows a firm command of larger issues in American literary history. He includes a substantial number of studies, specifically book chapters, that have been overlooked by previous bibliographers. The chapter on psychological criticism is particularly strong and might well serve as an introduction to a topic sometimes dismissed by traditional Poe critics. Informed by Hans Robert Jauss's theories of literary reception, the author's own critical premises never seem dogmatic or doctrinaire in their applications to Poe's novel. One could quibble with his assessment of individual studies of *Pym*, but his tone is consistently judicious and fair-minded.

Perhaps the result of imperfect proofreading, there are some recurrent problems with proper names: biographer Julian Symons, for example, is repeatedly referred to as "Symonds" (12, 50, 153, 200), and John Cleves Symmes is called "Cleve" (107, 100). A more serious problem is Harvey's claim of comprehensive treatment. According to the author, *Pym* bibliography is in its "pioneer stage" (5), and he promises more extensive coverage than previous listings. In this study that aims to provide a "comprehensive history of response to the work to the present" (4), which should "bring to bear every published discussion of *Pym*" that could be located (4), a few items have escaped Harvey's notice. Although he includes items published as recently as 1995, Harvey has missed Kennedy's reader's companion to *Pym*, an entry in Twayne's Masterwork Studies. Harvey is aware that The *Narrative of Four Voyages*, attributed to Captain Benjamin Morrell, was probably ghostwritten by Samuel Woodworth, but Pollin's "The Narrative of Benjamin Morrell: Out of the Bucket and into Poe's *Pym*" (*Studies in American Fiction, 1976*) is not listed. I also looked in vain for Kopley's monograph on The *Philadelphia Saturday News* (1991) and my own "Poe in the Boston Newspapers: Three More Reviews" (*English Language Notes, 1993*), both of which contain contemporaneous commentary on *Pym*. A few items mentioned in the text, moreover, are not listed in the bibliographies at the end of the volume. The coverage, though incomplete, is informative, and Harvey exhibits enthusiasm for Poe and a capacity to summarize and synthesize the critical controversies his narrative has engendered. Reinforcing the significance of Poe's novel, the volume should serve as a welcome guide to the somewhat scattered commentaries available elsewhere.


In *Poe the Detective: The Curious Circumstances Behind The Mystery of Marie Rogêt* (NJ: Rutgers UP, 1968), John Walsh won acclaim from T. O. Mabbott in his three-page Introduction, which indicates that possible "libel suits" required Poe "to prove his story was fiction, although buttressed by newspaper accounts;" and says "[Walsh's] detective story has no element of fiction at all, but is no less absorbing." Both Mabbott here and Walsh (p. 91, n. 5) graciously admit some exchange of details, of course much earlier than 1968, when the scholar died. Well illustrated, organized, and written, Walsh's book is clever and popularly presents materials from good reference sources, such as Irving Wallace, Charles E. Pearce, and especially William K. Wimsatt and Samuel Worthen. However, the actual text itself is skimpy, with pages 97-143 merely reprinting the tale. The next Poe-related work, *Plumes in the Dust: The Love Affair of E. A. Poe and Fanny Osgood* (1980) is a decided "falling off" from his prior care in using the known facts and avoiding fantasy. In Michael Deas's deliberate words: ["The book"] advances the ludicrous notion that Poe was the illegitimate father of Mrs. Osgood's second child" and offers in support "an equally baseless" assertion that the [Samuel] Osgood portrait was copied from the 'Whitman' daguerreotype" (177). Patrick Quinn dismisses the book with "can't be considered as serious;" Silverman "discounts" the "scandalous stories;" and Mabbott wrote earlier of "gossip having little basis in fact." But the pendulum has now reached the probable bottom of its descent with Walsh's newest mixture of distorted biography and fiction, proffered as "fact," which can be seen even in the title and the authorial blurb. The subtle prelims "mystery" where none has ever existed, and only a fantasist could concoct a seriously proposed theory about pursuit by Elmira's three hostile brothers all the way from Richmond to Philadelphia and back southward to Baltimore for a week, needlessly waiting to assail and perhaps kill the hapless suitor of their sister.

While admitting the universal conviction of Poe's death from "congestion or inflammation of the brain" (euphemisms then for death from chronic alcoholism or binge-drinking), based on Moran's initial diagnostic statements, Walsh postulates a gradual 19th century spread of exonerating theories, such as epilepsy, heart failure, diabetic coma, and electioneering thugs. He does a good job of surveying the growth of the "cooping" notion, after Harrison's, H. Allen's and Mary Phillips's promotion of it. Woodberry soundly rejects it, Mabbott calls it "twaddle" using Dr. Unger's term, and Silverman completely ignores it, while indicating that Poe's drinking habits and notoriety made everyone, nationwide, expect his

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early death. (A 1992 descriptive bibliography of over 400 posthumous periodical responses shows this.) Walsh, in a sesquicentennial gesture, will “put to rest” the “greatest Poe mystery”—but only by first creating or inventing it.

Walsh latches on to our ignorance about Poe’s whereabouts from September 28, when his boat from Richmond landed him (with Dr. Carter’s accidentally exchanged malacca cane) in Baltimore, until the October 3 debacle outside Ryan’s tavern. There are a few explanatory accounts, providing some confused alternatives to any reader, rather than mystery (see Mabbott’s “Annals,” 568-569). In view of Poe’s prolonged binges, now uncontrolled by the far distant Maria Clemm in Fordham, why not blame days of drinking or loss of cash and exchange of clothing (save for the costly cane) for his shoddy garments and room-rent money? At the end of his Preface, Walsh states: “In these pages nothing has been merely imagined, no smallest item. Everything stated or suggested rests on authentic documents, and the narrative in that sense is a strictly factual one.”

Almost every page contradicts this pledge. For one thing, the text is larded with “likely” or “probable” imaginary conversations and thoughts of characters and situations, with no recorded evidence. The central key to the solution, already given above—of the three pursuing brothers of Mrs. Shelton, bent upon persuading Poe, by threats and/or a violent attack, to return at once to New York and cancel the arranged wedding—rests solely on this evidence. The many Richmond relatives of Elmira were opposed to the union, considering “Poe’s questionable reputation . . . [and] No particular evidence is needed to support that assertion” (27), but the Notes offer one “witness”: Susan Talley Weiss quotes a neighbor of “the Sheltons” as saying, “All her relatives are said to be opposed to the match.” The rest of the proof for the brothers’ involvement is given in further notes concerning scandalous gossip about Poe in New York and elsewhere, as well as later in Richmond; this includes “the bastardy charge” (elaborated only in his own Plumes in the Dust) so that informants “would not have hesitated to raise a similar alarm [with] Elmira.” In fact, she never betrayed any sign of such a familial plan or secret.

To account for the brothers’ delay before attacking Poe, after first meeting, separately, in Baltimore at the boat’s arrival place, Walsh manages to deposit Poe a bit later by train in Philadelphia, where he goes to see Sartain, in great distress. It is well known that an authenticated visit to Sartain occurred the first two weeks of July, starting with the arrival of the Richmond-bound Poe with an attack of delirium tremens and hallucinations about being pursued on the train from New York by two men, etc. To make use of Poe’s terror, Walsh now slices off this, the first part of the visit, finds accounts given out much later by Sartain with minor errors, and insists that Poe, in reality, returned to Sartain, this time for the missing period in the fall, but “truly” pursued by men. (See footnote on p. 114 for this labored juggling of the date; also 83, 162-165 for the argued “elimination” of Lippard’s July experience with Poe.) Poe’s defense now was to exchange his clothes but not his cane, and try to “shake off” the brothers by returning to Richmond via Baltimore, where they followed him again. This time he did go on a binge and, helpless, was overtaken by them, and, having been beaten, was left to die. (Dr. Moran et al. specifically deny any sign of upper-body contusions. Walsh grants it, but why quibble?) I omit the long, floridly told, melodramatic scene of the confrontation back in a Philadelphia lodging and Poe’s managing to escape.

The violence done to truth and authenticated facts makes irrelevant the injuries to acceptable style, not to mention language usage and spelling rules, e.g., (elliptically printed): spreer (for spree), 90; Woodbury, 104; indispenisible, 105 and 199; hemhorrage, 116; prostrate for supine, 121; daguerrotype, book jacket, etc. One might wonder why a good academic press, after having published the “Edgar”-awarded, first Poe book by Mr. Walsh, did not think it necessary to hone this one into better final shape or more meaningful use of the many note pages; a few of these reasonably bear witness to the “facts” narrated, but most of them are warped, misinterpreted, or rationalizing circumstances and events.

Having completed my above response through a careful reading and re-reading of the book, I dipped into the reviews in the library and in databanks and found no agreement (with the exception of TLS reviewer Ian Ousby), as I had expected, with my opinion that this is a work of considerable research aiming to bolster up an utterly illusory theory, presented as truth through the use of every device of argumentative casuistry. Not one of the reviewers in magazines and newspapers, unfortunately, shows any perceptible knowledge of Poe’s life and works, which would enable him to discern Walsh’s “sober inference from those [presented] facts” (105) as really a basic appeal for publicity and sales. Two of the reviews, chiefly, evince the great harm that this book might do, in beguiling readers into accepting an equivalent to another “fatally-bitten-by-rabid-animal” theory, which beclouds the true cause of Poe’s untimely end. The widely circulated, powerful Library Journal starts its single paragraph with “a superbly informed speculation on the week preceding the mysterious death . . . [which] then offers an utterly plausible explanation,” and declares Walsh “a systematic and . . . resourceful literary detective . . . [who] should attract a wide audience. Recommended for all libraries.” The other is in the Publisher’s Weekly, a common guide for ordering in many institutions. The article even
exonerates perceived weaknesses: "a flavorful ... 19th-century style" refers more accurately to a florid, cliché-ridden text; "his own solution ... [is] a romanticized but plausible re-creation of events;" and finally it recommends "future biographers to consider the hypotheses" of the author. In the articles in newspapers, several of which are syndicated and widespread, nothing more analytic and reasoned is seen. Clearly a prolific author with an "Edgar" prize can court and reap attention with a "new explanation" of this sort, alas!

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The first full-length work of fiction to feature Poe as a character was George Cochrane Hazelton's The Raven: The Love Story of Edgar Allan Poe ('Twixt Fact and Fancy). Published in 1909, it began life as a drama produced in Baltimore in 1895 and went on to be reborn as a motion picture in 1915. The appearance of the Hazelton book has been followed over the years by at least two dozen others ranging from faintly fictionized biographies to outright fantasies. The decade of the 1990s, alone, has seen the publication of at least six. Two of these are Marie Kiraly's Madeline: After the Fall of Usher and Harold Schechter's Nevermore.

Described by its publisher as a "brilliant historical novel," Kiraly's book is, in fact, an unexceptional Gothic romance freighted with sex and the supernatural. With Edgar Poe's assistance, Pamela Donaldson, Kiraly's besieged heroine, seeks desperately to evade the clutches of Madeline Usher, Pamela's predatory and witch-like grandmother who alone managed to survive the fall of the house of Usher years before the story opens. Madeline is determined to possess Pamela and especially her infant son "Roddy," the namesake of Roderick Usher, a man who, as a result of an incestuous relationship with his sister Madeline, is both Roddy's great-grandfather and his great-grand uncle. But incest is by no means limited to Roderick's and Madeline's generation; indeed, what moves Kiraly's story is Madeline's determination to keep the Usher bloodline pure, to keep it all in what is, to say the very least, a dysfunctional family.

The Poe elements in Madeline: After the Fall of Usher are thin, more overlaid than integral to the story, so much so that the novel would be essentially unaltered were they removed.

Kiraly's Poe is a nondescript character, reminiscent specifically of Poe by little more than allusions, e.g., to his problem with alcohol, to "Sis" and "Muddy," and to his authorship of "The Raven," "Annabel Lee," "The Bells," and, of course, "The Fall of the House of Usher." Kiraly manages to lace her story with faint touches of "Morella," "Ligeia," "The Premature Burial," "The Balloon Hoax," and "A Descent into the Maelström." "The Fall of the House of Usher" does, of course, loom large, but the logistics of this final catastrophe in Kiraly's hands bears little resemblance to the details in Poe's masterpiece.

Schechter's Nevermore is a mystery story set in 1834 in Baltimore where a serial killer is responsible for at least five ghastly murders, the details of each resembling those in "The Murders in the Rue Morgue," "The Fall of the House of Usher" (Roger and Marilynne Asher perish with their mansion), "The Tell-Tale Heart," "The Masque of the Red Death," and "The Cask of Amontillado." It is Poe himself who sets out, Dupin-like, to identify the killer. But he does not work alone. His partner is none other than Davy Crockett, "king of the wild frontier." Never has there been an odder couple! But somehow they succeed. They discover that "the perpetrator of these grisly deeds is a woman," a young woman named Lenore who happens to be Poe's mad half-sister and, Poe believes, his doppelgänger. Lenore is the daughter of David Poe born after he abandoned Edgar's mother and fled to London with a "Scottish hussy." Because he had been publicly humiliated by the response of a Baltimore theater audience to his performance in Sebastian Barnwell, or the Brazen Lover, he swears "vengeance to those who brought ruin upon him." Though David Poe does not survive to carry out his oath, his deranged daughter embarks on a mission to take vengeance on those who had inflicted such pain and humiliation upon her adored parent.

Because Schechter's Poe and Crockett are foils, the character of Poe is pretty much determined by the character of the blustering and unpolished frontiersman. As a consequence, Schechter's Poe is a sensitive and "tormented literary genius" of "finely wrought constitution," who not only is given to weeping and swooning, but when "the going gets tough" is so "frozen with terror" that he survives only by the timely intervention of his John Wayne-like sidekick. Though the publisher boasts that Nevermore "brilliantly recreates the distinctive voice of Poe that has influenced generations of writers," Poe's language as narrator is florid to the point of parody, in one instance prompting one of his listeners to ask, "What the hell did he say?" to which another replies, "Damn if I know."

It would be tempting to dismiss these two novels as ludicrous or inept in their handling of Poe, his life, and his works. But there is more to them than this. What they demonstrate is that Poe remains a name to conjure with, a surefire way to enhance the publishers' bottom line, in this instance Berkley Books and Pocket Books, divisions respectively of Penguin Putnam and Simon & Schuster.

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The Seventy-seventh Annual Commemorative Lecture will be presented by J. Gerald Kennedy (Louisiana State University, Baton Rouge) at the Enoch Pratt Free Library, 400 Cathedral Street, on October 2, 1999 at 2 p.m., following a commemorative service at the Westminster Burial Ground. Professor Kennedy's topic will be "The American Turn of Edgar Allan Poe." The lecture will be followed by a related panel discussion and audience participation. For details of this event and others sponsored by the Baltimore Poe Society see http://www.eapoe.org/society/psbevnts.htm.


Will 85 West 3rd Street remain a New York City historic site? The 10 May 1999 New York Observer reports on the controversy between NYU's Law School (the owner of the site) and Community Board 2's John Heliker who wants to preserve the building to memorialize the place where Poe may have written "The Raven." According to the Observer, the university wants to raze the building along with an adjoining property to build a new extension for their law school.

A concert of four Poe-related pieces—Rachmaninov's The Bells, Florent Schmitt's orchestral Haunted Palace, André Caplet's Masque for harp and string quartet, and a premiere performance in the U. S. of a long work for chorus and orchestra, On the Last Frontier by the eminent Finnish composer Aino Rautavaara based on his intense and lasting experience of his boyhood reading of Pym—will be performed in October at the Avery Fisher Hall, Lincoln Center. (See http://www.lincolncenter.org/toc.htm.)

The semiannual journal Poe Studies/Dark Romanticism is pleased to offer a 20% discount on subscription rates to members of PSA: $8.00/one year and $14.40/two years. Foreign subscribers should add $5.00/year for postage and handling. Please address all subscription requests and inquiries to Subscriptions Manager, Department of English, Washington State University, Box 645020, Pullman, WA 99164-5020 USA; brownjll@wsu.edu. You may also visit the journal on-line at http://www.wsu.edu:8080/~/english/PoeStudies.html.
Notes

Burton Pollin brings to our attention the following: "The Power of Poe" is the title of a four-page, colorfully-illustrated article in the May 1999 issue of Speak-Up: The Newsmagazine for Your English, produced and distributed for its fifteenth year throughout Europe, to the number of several hundred thousand copies. The orientation of its nine feature articles is chiefly toward modern American culture with a few toward Great Britain. Varied illustrations include portraits of Poe and two interviewees, and of Baltimore scenes and monuments plus inconspicuous glossaries in English for Italian learners, helped by native-tongue article captions and abstracts. The writer and organizer of materials, Mark Worden, had interviewed from Milan by telephone Burton Pollin, presumably Richard Kopley (for Poe facts), Jeff Savoye and Jeff Jerome, the latter two being quoted through spoken excerpts also on a cassette tape attached to the large-size magazine. In addition, the tape furnishes a fine monologue (actor: Daniel Richards, Englishman living in Milan) of the conclusion of "Berenice," which is printed in the text of the article. Finally, it speaks of the conference in Richmond as well as the festival in Prague, under the direction of Peter Fawn of England, whose aims in that ambitious three-month event are given."

A call for papers for a session, "Edgar Allan Poe: Icon and Influence in Contemporary Literature," to be held at the at North East Modern Language Association's, Annual Conference, April 6-9, 2000, Buffalo, New York comes from Professor Carol Hovanec. She writes: "I am interested in a discussion and reassessment of Poe's position in the canon, especially in our current conception of the romantic tradition, Southern literature, postmodernism, science fiction, and other areas."

Complete papers or abstracts can be mailed or e-mailed to Professor Carol Hovanec, School of American/International Studies, Ramapo College, Route 202, Mahwah, NJ 07430 (chovanec@ramapo.edu). Phone 201-864-7406. The deadline is September 15, 1999.

Jeffrey Weinstock puts forth this call for submissions for Spectral America: Phantoms and the National Imagination, a book with publisher interest from Duke UP, U Penn Press, and NYU Press. The book will investigate how ghosts, phantoms, and "the spectral," more generally, have and continue to galvanize the American imagination and participate in the "work" of culture. Possible subjects might include, but are not limited to, America itself as a "ghostly idea," spectrality as metaphor or political allegory, nineteenth century spiritualism and the ghost story, American gothic, cinema and spectrality, popular culture hauntings and the marketing of ghosts, psychic trauma and the "return of the repressed." Essays on individual authors or artists are welcome. However, essays should strive to connect individual works and authors to larger cultural trends and emphases (the "zeitgeist" if you will).

Send abstracts and inquiries by February 15, 2000 to Jeffrey A. Weinstock, 97 Stage Harbor Road, Marlborough, CT 06447-1113; jaw@gwu.edu.

Dan Hoffman notes that National Public Radio's "Selected Shorts" broadcast "The Sphynx" on August 1, 1999 in Maine and "The Cask of Amontillado" on September 3, 1999 in Philadelphia. For more information on this series (and potentially more readings of Poe's works) in your area, see http://www.symphonyspace.org/radio.html.

A Greek newspaper received by Jeffrey Savoye features several articles related to Poe including "Edgar Allan Poe: The World Will Become My Stage" (a short introduction to Poe's life and work) and "E. A. Poe: Real and Virtual Bibliography" (refers to sources in Greek and those on the WWW) by K. Th. Kalfopoulos, "Edgar Allan Poe and 'The Man of the Crowd'" (a commentary from the sociological perspective) by Thanassis Giouras, "Ode to the Moon" by Niki Kotsiou (inspired by Alan Parson's composition based on Tales of Mystery and Imagination of E. A. Poe, and "Edgar Allan Poe as Crime Story Writer" by Philippou Philippou.

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