**POE THE PUNDIT I**

27 December, 7:00-8:15 p.m.
Picasso, Hyatt Regency
Presiding: Liliane Weissberg, Univ. of Pennsylvania

"Poe and Reynolds, Revisited."
—Susan Beegel, The Hemingway Review

"Poe and the Revaluation of Genius."
—Peter Norberg, Boston College

"Poe and Autography."
—Katherine J. Milligan, Univ. of Pennsylvania

"The First Physiognomist of the Interior."
—Charles A. Baldwin, New York Univ.

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**POE THE PUNDIT II**

28 December, 1:45-3:00 p.m.
Picasso, Hyatt Regency
Presiding: J. Gerald Kennedy, Louisiana State Univ.

Presentation to Daniel Hoffman

"The Poetry of Thy Presence: Lyric and Literary Identity in Poe’s Criticism."
—Eliza Richards, Univ. of Michigan

"In the Shadow of the Raven: Poe, Theory, and The Philosophy of Composition."
—Dennis Pahl, Long Island Univ.

"Poe’s Little War, or, Longfellow’s Prosopopeia."
—Virginia W. Jackson, Boston Univ.

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**Organizations**

The completed voting for PSA officers resulted in the election of J. Gerald Kennedy (Louisiana State Univ.), President; John T. Irwin (Johns Hopkins Univ.), Vice President; Roberta Sharp (California State Polytechnic Univ.), Secretary-Treasurer; Richard Kopley (Pennsylvania State Univ.) and Joel Myerson (Univ. of South Carolina), Members At Large. Terms for the officers, excepting the Secretary-Treasurer, will be January 1996 through December 1997. Term for the Secretary-Treasurer runs from 1996 through 1998. The voting confirmed Daniel Hoffman (Univ. of Pennsylvania) as the latest Honorary Member of the PSA.

The PSA will sponsor a program on "Poe and Periodicals" at the conference of the American Literature Association, 30 May-2 June 1996, San Diego. Further details will appear in the spring issue of the newsletter.

David H. Hirsch (Brown Univ.) delivered the 73rd Commemorative Lecture of the Edgar Allan Poe Society of Baltimore on 1 October 1995. His topic was "The End of the Concept of ‘Western Man’: Poe and Nietzsche." Professor Hirsch provides the following summary:

Aside from the declaration in "The Philosophy of Composition" that "the death of a beautiful woman is, unquestionably, the most poetical topic in the world," Poe’s best known aphorism may be from his preface to Tales of the Grotesque and Arabesque, where he observed that "terror is not of Germany but of the soul." I discuss the idea of terror in some of Poe’s tales as it relates to the soul and to Germany, in the light of the postmodern experience. I also establish some links between Poe and Nietzsche as prophets of postmodernism and the postmodern temper.

Dennis Eddings’ lecture "Poe’s Tell-Tale Clocks" is now available, and Craig Werner’s "Gold-Bugs and the Spirit of Blackness: Re-reading Poe" is being prepared for publication.

In celebrating the anniversary of the publication of Poe’s most famous poem, the Poe Society and the Univ. of Baltimore co-sponsored "Evermore: The 150th Anniversary of Poe’s ‘Raven’" in April 1995. A panel on "The Raven: American Artifact and Icon in Changing Perspective" included John T. Irwin (Johns Hopkins Univ.); Christopher Butler (Oxford Univ.); and John M. Rose (Goucher College).

The Indian Chapter of the Poe Society held its third seminar at the American Studies Research Centre, Hyderabad, in August 1995. D. Ramakrishna is Secretary of the chapter.

In October 1995, the Richmond Poe Museum sponsored its third annual Poe Festival. Burton R. Pollin (CUNY, Emeritus) spoke on Poe as a pioneer in the genre of science fiction.

Also in October several Poe and Poe-related papers were part of the conference of the Northeast Popular Culture Association (Worcester, MA). Kent Ljungquist (Worcester Polytechnic Inst.) spoke on "Poe and the Popular Press in Boston, 1845." Carolyn J. Lawes (Old Dominion Univ.) spoke on...
Poe in Other Media

"Blossoms (Two)," a distillation of the themes of love and death according to the 17 April 1995 New York Times, included "…Nevermore," music by Loreena McKennitt. This premiere was part of a program of dance and theater pieces performed by Beverly and Roberts Blossom at the Curriican Theater.

The Studio Theatre presented "The Black Cat" as a production on the London Fringe in the summer of 1995.

Composer Deborah Drattell and soprano Lauren Flanigan presented an evening of Poe-inspired music at Columbia University in September 1995. The program included Andre Caplet’s "Conte fantastique," a tone poem based on "Masque;" Drattell’s "Sorrow is Not Melancholy" and "Alone;" Russell Currie’s "Dreams;" and arias from Augusta Read Thomas’ opera "Ligeia."

On October 28 at St. Ann’s Church, Brooklyn, Allen Ginsberg recited "The Bells;" Diamanda Galas read "The Black Cat;" and Lou Reed (former of "Velvet Underground") read "The Tell-Tale Heart."

An exhibition on the French painter and illustrator Odillon Redon, identified as the "Edgar Poe of drawing," was held at London’s Royal Academy of Arts in the spring of 1995. Several of Redon’s Poe-inspired drawings, including "The Tell-Tale Heart," were part of the exhibition, and Poe’s influence on the Symbolist and Decadent Movements was discussed in the Royal Academy Magazine 46 (Spring 1995): 36-42.

Norman George presented "Poe Alone" at West Virginia State College and Mohonk Mountain House (New Paltz, NY) in July. He also presented "Poe Alone" at the College of the Holy Cross on Halloween.
Current Research and Publications


Everyman Paperback Classics has issued Poe’s Complete Poems and Selected Essays, introduction by Richard Gray, and Tales of Mystery and Imagination, introduction by Graham Clarke.

Thomas Hansen (Wellesley College), with Burton R. Pollin (CUNY, Emeritus), has published The German Face of Edgar Allan Poe: A Study of Literary References in His Works (Camden House, 152 pp., $44.95 cloth).

The American Face of Edgar Allan Poe (361 pp., $19.95 paper), edited by Shawn Rosenheim (Williams College) and Stephen Rachman (Michigan State Univ.), has been published by Johns Hopkins University Press.

Heidi M. Schultz (Univ. of North Carolina, Chapel Hill) has discovered an uncollected letter by Poe to the editors of Sartain’s Union Magazine. The letter sheds new light on the publication of “The Bells.”

“Poe’s Earliest Reading” by Kevin J. Hayes (Univ. of Central Oklahoma) appeared in English Language Notes 32 (1995): 39-43.


Passager: A Journal of Remembrance and Discovery, published at the Univ. of Baltimore, devoted a special issue (Winter 1994) to Poe and “The Raven.”


Women’s Writing: the Elizabethan to Victorian Period devoted its June 1994 issue to female Gothic writing, and featured articles on Radcliffe, LeFanu, de Sade, and Poe.

Catalog 41 of the 19th Century Shop advertised for sale a signed autograph note by Poe, dated 30 April 1845. In this note Poe acknowledged receipt of money from John Bisco on account of the Southern Literary Messenger.

D. Ramakrishna (Kakatiya Univ., India) is working on “Images of Poe in Modern/Postmodern American Fiction.” He is also preparing Perspectives on Poe, a collection of essays by international scholars, for publication.


Poe and Cosmology

The latest and most authoritative reference work in the field of cosmology is Allan Sandage and John Bedke, The Carnegie Atlas of the Galaxies, 2 vols. (Washington, D. C.: Carnegie Institution and Flintridge Foundation, 1994). In their opening section on “Classification in Science,” they discuss how Sir Francis Bacon enshrined classification as the first step toward objective truth. The authors also pose the alternatives of empirical (inductive) and rational (deductive) modes of scientific inquiry. In asking how scientific investigation commences, they further note:

Edgar Allan Poe (1849) addressed the matter of genius and how to start. In his “Mellonta Tauta” and in the beginning of Eureka, Poe dismissed the methods of both Bacon and Aristotle as the paths to certain knowledge. He argues for a third method to knowledge which he called imagination; we now call it intuition. Although imagination alone cannot build the road to objective knowledge, we claim that it can point the traveler in the right direction. Indeed we believe that imagination provides the elusive opening with which to break the hermeneutical circle. Imagination, or genius, or intuition, lets the classification start so that the successive iterations, back and forth between the empirical and the rational, hone the product until it eventually conforms to nature. Only then is the dross of the classifier skimmed away and a true order of nature, if it exists, revealed... Simply start, and like Poe, trust in the imagination.


ACKNOWLEDGMENTS

A Poe-um

Editor's Note: We reprint the following parody from the Philadelphia Sunday Dispatch, 20 May 1849:

A Poe-Um
by One of the B'Hoys

Lying on my pillow dreaming, meditating,
idly scheming,
The moonbeams through my lattice streaming,
like some radiant spirit seeming,
Building shadows on the wall, quaint devices
on the wall;
As I lay thus meditating, on my future plans
debating, hopes and fears alternating,
I felt something o'er me crawl—something that
did me appall—o'er me crawl.

Down my air built castles tumbled, as beneath
the clothes I fumbled—
Fumbled, rumbled, grumbled, jumbled—for the
cause of my affright,
Startling me at lone midnight, with its dire
attempt to bite;
Then I reached out for the match-box, with intent
to strike a light,
For my heart beat loud and rapid, loud and rapid
from affright.

"Surely," quoth I, "this is foolish—foolish this in
the extreme—
Thus to kick up such a shindy at the bed-bug
of a dream;"
"Surely," quoth I, "'twas nothing, nothing that o'er
me did creep;"
Smiling, then, a smile of courage, sought the bed
once more to sleep.

Gently dropped my senses from me, from me to
the land of dreams:
Dozing thus, 'twixt sleep and waking; gazed on
the placid beams,
That the pictured walls reflected—ghostly forms
with care selected,
That my wavering sight inspected, ere to sleep I
was subjected;
But my judgment, uncorrected, danced the
spectres on the wall—
Danced the spectres, short and tall, "cutting
extras" on the wall!

There! again that awful crawling—crawling as
it crawled before—
"No mistake, this time, by thunder!" shrieked
I, as I reached the floor—
Lit the lamp, turned down the kiver, to my
horror to disriver
A great bed-bug! red as liver, red with blood
from me he bore!
Running he, like all creation, in apparent
consternation

A Poe-Um

At his dangerous situation, from the direful
visitation
That my startling eye-balls wore.
"Bed-bug!" shrieked I, "thing of evil, sneaking,
crawling thing of evil,
Why should you be so uncivil, cowardly,
back-biting devil?
By the sleep my lids departed, I feel hardened,
callous hearted."

Speaking thus, toward him I darted, darted
toward him in my ire!
High up went my fist and Hyer, down the
blows came nigh and nigher;
Nigher to the foe I sought; blows that were
with vengeance fraught!
Direful blows with vengeance fraught!

But the bed-bug still kept running, running
for the home he sought,
Dodging, with Satanic cunning, blows that
only came to nought;
Till within some creviced haven of the
bedstead he was hid,
And I dressed and watched 'till morning,
watched 'till morning, yes, I did!

In the shadow of a vision I can see him
crawling here;
O'er the bed that I deserted, I deserted in
such fear;
And the look has all the seeming of a bed-bug
that is dreaming,
Of some dark infernal scheming, scheming
that is mischief fraught.

Recent Dissertations
(July 1993-December 1994)


Dissertations that touch upon Poe:

Reviews


Produced by Film Odyssey in 1995, Edgar Allan Poe: Terror of the Soul contains several errors, including verbal inaccuracies and historical distortions. The PBS videotape features an actor in the role of Poe; while reciting the opening stanzas of “The Raven,” he make three mistakes, twice offering the wrong word and once reciting words in incorrect order. With long hair resembling that of Olivier’s Richard III, the player sports a moustache throughout the production, and viewers might not realize that Poe wore a moustache only for the last two years of his life. At one point, actors stage the death of Eliza Poe—an event that occurred when Poe was two years of age—but the child portraying Poe is obviously older, a substitution that may cause viewers to misconstrue Poe’s degree of cognitive development at the time.

Billed as a “comprehensive film biography,” the tape virtually ignores Poe’s plans for remarriage before his death in Baltimore. Filmmakers invite the audience to believe an elegant hearse may have borne Poe’s body through a sunny, green countryside; however, when he was buried at approximately 4:00 on the afternoon of October 8, 1849, in a suburban setting, the day was cold and raw. Contemporary accounts in A. H. Quinn’s Poe: A Critical Biography and Thomas’ and Jackson’s The Poe Log differ in describing the conveyance that transported the coffin, but none depicts the hack as fancy.

The videotape may be worth showing to classes for its dramatization of “The Cask of Amontillado,” which would allow students to gauge the tale’s transformation into another medium, and for its interviews with a range of Poe scholars and critics. However, discriminating instructors will recognize the need to explain the videotape’s inaccuracies and misrepresentations. Perhaps indicative of the production’s level of sophistication, the commentary that accompanies the tape includes two grammatical errors (“forbidden” instead of “forbidding” and “features” instead of “feature”), and the rendering of Poe on the front of the package is an apocryphal portrait of the writer. (See Michael J. Deas, The Portraits and Daguerrotypes of Edgar Allan Poe.)

In keeping with its image of Poe as a darkly Romantic figure, the production gives undue weight to the disorders and demons, including alcohol, that tormented Poe as a man and artist.

Robert T. Rhode
Northern Kentucky University

Editor’s Note: Edgar Allan Poe, Terror of the Soul was rerun on many PBS stations in the fall of 1995.


Thirty years after meeting Borges, I am asked to review John Irwin’s book on Borges and Poe. I know of Irwin’s work but haven’t read his much admired books on Faulkner and the American Renaissance. The commitment to review will enable me to make good on my intentions to read some Irwin. I read Irwin. I don’t much take to The Mystery to a Solution. At the end of eighty-four pages, it occurs to me that I don’t yet know what the mystery is. Nor can I see that it will lead to anything I would call a solution. By contrast in the first eighty-seven pages of Labyrinths, James Irby and Donald Yates managed to include ten great stories by Borges—“Tión, Uqbar, Orbis Tertius,” “The Garden of the Forking Paths,” “The Lottery in Babylon,” “Pierre Menard, Author of the Quixote,” “The Circular Ruins,” “The Library of Babel,” “Funes the Memorious,” “The Shape of the Sword,” “Theme of the Traitor and the Hero,” and “Death and the Compass.” Overall I find Mystery to a Solution to be a very unborgesian performance, one in which concoction and distillation give way to diffusion and expansion, and mystery forks out endlessly into the reaches of the critic’s mind, a mind the critic himself finds infinitely interesting. Forgotten is the truth about Borges spelled out concisely by André Maurois:

Borges’s form often recalls Swift’s: the same gravity amid the absurd, the same precision of detail. To demonstrate an impossible discovery, he will adopt the tone of the most scrupulous scholar, mix imaginary writings in with real and erudite sources. Rather than write a whole book, which would bore him, he analyzes a book which never existed. “Why take five hundred pages?” he asks, “to develop an idea whose oral demonstration fits into a few minutes?”

Irwin reprints photographs of Borges taken when he visited Baltimore. Obviously acquiescing in the matter, the blind writer was photographed (1) with a raven, (2) with his hand on the plaque on the face of the Poe monument, and (3) at a chess board set up for a match. Also at the chess board is his pensive opponent, one hand on his chin, the other on his right knee. The problem here is that the author of Mystery to a Solution is not actually Borges’ opponent, for there is no chess match going on. The players are not playing at this moment, merely acting at a match that had no beginning, let alone a finish. The photograph would be shamelessly factitious if the author himself did not reveal the circumstances of its taking or imply the limitations of its context. All this is done in the spirit of the book, as I see it. It’s all set up for the critic to investigate his own ingenious mind. The text is a pre-text. Now this sort of thing can be interesting to certain readers. Whatever its original contribution to Melville scholarship when it was published, Charles Olson’s Call Me Ishmael retains its interest mainly to those who are interested in the poet-theorist’s play of mind. Irwin’s book may find its similar audience. For those who are unwilling to work through its 450 pages of text to learn that Irwin has an agile, complicating, labyrinthine mind, well-stocked with far-reaching literary knowledge, proto-typical scientific and mainstream mathematical information, not to mention an abundance of quaint and curious lore, The Mystery to a Solution becomes one of those books that do not permit themselves to be read.

Continued on page 6
Something of the method employed in this erudite investigation of Borges's work and mind can be gleaned from Irwin's discussion of "Death and the Compass":

During Borges's visit to my Poe and Borges seminar in April 1983, I asked him why he had selected the colors yellow, red, and green for repeated mention in the story. He replied that in choosing these colors he had done "his best to avoid the blue" (not "blue" but "the blue," as if the color had been expected in this sequence), because he felt the color blue was "too decorative."

Borges obviously worked at his English, and he certainly was capable of holding up his end of an ordinary exchange in the language he loved to speak, as I recall. But just how nicely distinctive his use of the article in the expression "the blue" actually is, is doubtful. Possibly he is merely translating rather literally from the Spanish, in which references to "blue" and "the blue" are usually rendered as "el azul" (the blue)? It's hard to believe that Borges, with his labored English, would have produced the precise nuance that the critic extorts from his brief explanation. Such questioning might be dismissed as quibbling, if the critic's method in The Mystery of a Solution did not depend on the tracking down of the mundane detail, acting on the slightest hint, tracing the faintest nuance. So, to those who wish to know the solution to the mystery of what has been going on in the critic's mind over a decade and more of teaching seminars in Borges and Poe, here is, in suffusive matrix, all the complexities, convulsive turns, and interpretive half gainers of that mystery, themselves requiring considerable unpacking and watchful sorting. But make no mistake. What can be learned will be learned about the critical auteur's mind, much less, about the ending is "technically unresolvable" (xiv). The intraduc-tion should be invited to question whether Poe "had neither aptitude nor inclination" to write a novel (ix), whether Pym's mysterious conclusion "defies solution" (xii), whether the colors yellow, red, and green for repeated men-tion as "MacGuffins."

The critical approach of the Oxford Pym may warrant some corrective observations, as well. There are occasional welcome acknowledgments of alternative views, but the introduction argues mainly that Pym is a hoax riven between a belief in Providence and a belief only in Fortune. Certainly hoaxical elements are present in Pym, and certainly the hoaxical-deconstructive-ironic readings of Pym are powerful and plentiful, but, as David Ketterer has stated, these readings are balanced by visionary readings ("Tracing Shadows: Pym Criticism, 1980-1990, Poe's Pym: Critical Explorations, ed. Richard Kopley [Durham, NC: Duke Univ. Press, 1992] 263-66). The student should be referred to some of the strong arguments for the aesthetic unity of the novel (for example, Charles O'Donnell, "From Earth to Ether: Poe's Flight into Space," PMLA 77 [1962] 85-91, and Ketterer's The Rationale of Deception in Poe [Baton Rouge: Louisiana State Univ. Press, 1979] 125-41) and for the spiritual thematics of the work (not only Richard Wilbur's fine introduction to The Narrative of Arthur Gordon Pym [Boston: Godine, 1973], but also Kent P. Ljungquist, The Grand and the Fair [Potomac, MD: Scripta Humanistica, 1984] 56-72; Curtis Fukushima, "Poe's Providen-tial Arthur Gordon Pym," ESQ 27 [1981]: 147-56; and my own "The Very Profound Under-current of Arthur Gordon Pym," Studies in the American Renaissance [1987]: 143-75). The student should be invited to question whether Poe "had neither aptitude nor inclination" to write a novel (ix), whether Pym's mysterious conclusion "defies solution" (xii), whether the ending is "technically unresolvable" (xiv). The introduction would have been stronger if had been more fully repre-sentative of the visionary Pym. J. Gerald Kennedy, ed. The Narrative of Arthur Gordon Pym of Nantucket and Related Tales. By Edgar Allan Poe. New York: Oxford Univ. Press, 1994. xxv + 301 pp. $5.95.

It is good to have a new paperback version of Poe's novel The Narrative of Arthur Gordon Pym—the 1960 Hill and Wang edition and the 1975 Penguin edition had become dated and in need of replacement. However, the handy and attractive Oxford version presents some problems regarding the reliability of the text, the balance of the critical approach, and the usefulness of the annotations.

The choice of text is the Stedman-Woodberry Pym (the 1903 Colonial Company reprinting of the 1894-95 edition) rather than the Pollin Pym (The Imaginary Voyages [Boston: Twayne, 1981; rpt., rev. and corr., New York: Gordian, 1994]; volume 1 of Collected Writings of Edgar Allan Poe), which is closer to the first American edition of the novel (1838). Bur-
To some degree, the selection of related tales for this volume reflects the critical emphasis of the introduction: “Mystification” and “How to Write a Blackwood Article” are included since they reveal Poe’s “parchment for mockery and self-reflexive irony” (xiv), and “The Balloon Hoax” is included because it shows “Poe’s desire to hoodwink readers” (xviii). Of the remaining five tales, “MS. Found in a Bottle” and “A Descent into the Maelström” are offered for their image of the vortex (xvi), and “Loss of Breath,” “The Pit and the Pendulum,” and “The Premature Burial” are reprinted for their concern with the theme of “living inhumation” (xvii-xviii). The text used for all eight tales is that of the Stedman-Woodberry edition (xii). While the eight selected tales do have significant connections to Pym and can enrich one’s experience of Poe’s novel, the student should be encouraged to examine Poe’s tales not included in the Oxford volume, especially those closely related to the visionary reading of Pym: “A Dream,” “A Tale of Jerusalem,” and “The Domain of Arnheim,” among others. (The Mabbott edition of the tales, mentioned by Kennedy [xxi], should be recommended.)

Finally, the brief annotations are not as useful as they might be. They are not always accurate—Poe’s brother William Henry Leonard died on August 1, 1831, not 1832. (Oddly, Pym’s friend Augustus Barnard, who dies on August 1 [at the center of the novel] is said to do so “ironically” [288]). Furthermore, the annotations don’t always employ the discoveries of Poe scholarship. The key phrase “Lama-Lama!” is identified as a Poe invention relating to whiteness (289), but its Biblical significance (Wilbur xv) is not offered. The key phrase “Tekeli-li! Tekeli-li!” is noted as suggesting “fear and outrage in association with a taboo object” (290), but its origin in the play Tekeli, in which Poe’s mother played the part of Christine (David K. Jackson and Burton R. Pollin, “Poe’s Tekeli-li,” Poe Studies 12 [1979]: 19), is not mentioned. The name of the native “Nu-Nu,” “connotes newness,” we are told (290), but its link to the Indian heroine “Nunu” (the beloved of a character named St. John) in N. P. Willis’s short story “The Cherokee’s Threat” (Kenneth Silverman, Edgar A. Poe: Mournful and Never-Ending Remembrance [New York: Harper Collins, 1991] 474) is not noted.

Nonetheless, while Kennedy’s volume has shortcomings, it is still the best current paperback of Pym available, and I will use it for my survey course. I could imagine, though, another paperback edition of Pym. It would offer the text of the 1994 Pollin text (with its two corrections of the 1981 text (“manner” (72.3) and “our” (126.21)), which appeared in the 1981 errata sheet), an introduction more attuned to the visionary Pym, and annotations more fully reflecting scholarly discovery. It would offer, too, reprintings of the major sources, selected contemporary reviews, and representative criticism. The attention that Pym receives at the undergraduate and graduate levels suggests that so needed a volume need not be imaginary forever.

Richard Kopley
Pennsylvania State University

Poe and . . .

Editor’s Note: Under this heading, we feature reviews of books that mention but do not deal exclusively with Poe. Members who wish to review Poe-related books should contact the editors.


Two books that merit notice in the Poe world are William E. Lenz’s The Poetics of the Antarctic and Faye Ringel’s New England’s Gothic Literature. Predictably, Lenz focuses on “MS. Found” and Pym as exemplary of Americans’ desires, as manifest in literature, to explore the Antarctic. In this respect Poe appears under the umbrella of literary nationalism, along with Paulding, Cooper, Leggett, Hazzard, Stone, and Bird, as Gothicists who capitalized on Antarctic subject matter. Facing off Cooper with Poe, Lenz observes that the latter does not so much oppose the former in technique of dramatizing Antarctic exploration, but, rather, “extends and exploits its supernatural elements” (39). Lenz convincingly analyzes Poe’s manipulations of literary conventions in his Antarctic writings, and his observation that in James Croxall Palmer’s poem Thulia: A Tale of the Antarctic (1843), we find control and containment of the Antarctic, as contrasted to the “disjointed narrative style” in Pym, which licenses as it stimulates extreme perception (65), should not be overlooked by Poe scholars. Ringel notes that, like Hawthorne and Melville, Poe helped turn Gothicism into mainstream American literature by the mid-nineteenth century. Drawing on earlier work by Barton Levi St. Armand, she notes, too, how Lovecraft derives much from Poe. Third, her comments on premature burial as a widespread reality in nineteenth-century life, and not, more confusingly, as a product of Poe-esque warped imagination, go far toward illuminating connections between actual and literary situations (turn-of-the-century newspapers likewise demonstrate how long-lasting and far-reaching was the real-life preoccupation and fascination with premature burial). Both books provide new insights into Poe’s art, no matter how tersely they are set forth.

Benjamin F. Fisher
University of Mississippi
Alexander G. Rose
The death of Al Rose, 19 July 1995, takes away a long-time friend of Poe and Poe devotees, one who will be greatly missed. Al’s early interests (as far as Higher Education pursuits were involved) centered in eighteenth-century British studies; coming under the tutelage of Tremaine McDowell at the University of Minnesota, Al largely redirected his energies toward American literature. Generations of students enjoyed the fruits of Al’s tireless wide reading and cultural involvements. He came to Baltimore’s Edgar Allan Poe Society in the mid-1960s, soon accepted the Presidency, and thereafter worked to put the organization on the map. On the map it has got, such that the Society has gained international renown. A genial host and fine co-worker, Al always had time for professional and personal visits and assistance. He helped the Poe Studies Association in its incipient stages, and was later awarded Honorary Member status in recognition of his promoting the diverse causes of Poe.

Benjamin F. Fisher
University of Mississippi

Irby B. Cauthen, Jr.
Irby B. Cauthen, Jr., Professor of English Emeritus, the University of Virginia, died in Charlottesville on May 27, 1994. A native South Carolinian, Professor Cauthen, along with his duties as teacher and Dean of the College of Arts and Sciences from 1962 to 1978, published articles on Poe and co-compiled Edgar Allan Poe: A Bibliography of Criticism, 1827-1967, published by the University Press of Virginia, 1973. An effective teacher of Shakespeare and Milton, Professor Cauthen edited Renaissance plays and published scholarly articles on a variety of English authors.

J. Lasley Dameron
University of Memphis, Emeritus