Addition to Poe Canon Challenged

Widely reported in national newspapers and other media in January 1995 was the inscription of eight lines of verse in a first edition of *Tales of the Grotesque and Arabesque* (1839). Poe had apparently inscribed the poem to his cousin Virginia O'Leary. Don Stine, a New Jersey rare book dealer, was reportedly stunned by his discovery of "a new poem" by Poe in a volume purchased at a Christie's auction. This is the poem:

```
We only part to meet again
Tho mighty boundless waves may sever
Remembrance oft shall bring thee near
And I will with thee go forever
And oft at midnight's silent hour
When brilliant planets shall guide the ocean
Thy name shall rise to heaven's highest star
And mingle with my soul's devotion.
```

Although a handwriting expert was said to confirm the poem's authenticity, David Kresh, a poet, detected two metrical solecisms that made it unlikely that Poe was the author.

Burton R. Pollin (CUNY, Emeritus) offered further challenge to the attribution in a letter to the New York Times. We quote several paragraphs from Pollin's letter:

```
Certainly there is no reason for Poe, tender about his obviously moribund wife Virginia back home, to address these mawkish lines about a lover's devotion, to his own married cousin whom he could not have seen since he left Baltimore for Richmond in 1835. But the sole task now is to deny them to Poe's composition, for a quick reading (or hearing) of the original article, appearing in varied forms in New York, Asbury Park, Miami, and on CNN, may cause a wish to increase the very small canon of Poe's poems.

In the trite line 1 is a poorly placed "only" that Poe would reprehend. In 2 is a redundancy in the 2nd and 3rd words, but a forger could easily be adapting "boundless floods" from "Dream-Land." Also, after 1836, Poe never used the Romantic cliche "tho" and even in his letters wrote "altho" once only in a letter of 1826 (at the age of 17) to John Allan. The rhyme with "sever" may spring from "Annabel Lee" ("dis-cover"), but Poe would never leave this verb "float-ing" thus, without an object. In 3 and 4 the chiasmus is childishly obvious, especially with the dull repetition of "thee," while the tossing of elements in 4 would shock Poe, who always condemned mild inversions and broken-up phrases. Line 5 gives us a repeated poeticism of "oft," very rarely used by Poe and only once after 1840, in the "puzzle poem," "A Valentine." Line 5 also has the "silent-ness" of an hour that Poe marked with striking bells in prose and poetry. In 6, the astronomically keen Poe would never confuse the effect of the moon and a "planet" on the tides, but the spurious author is probably borrowing from Poe's "Ulalume" (101) the "scintillant planet." Likewise, for the end of line 7, which has a full extra metric foot (a shocking exception to Poe's practice), he takes "highest stars" from "Al Aaraaf" (1, 51). In the last, with the Poeian word "mingle," he combines two differing elements in a scrambled metaphor reflecting the "devotion[al]" and "soul-life" themes of "Sonnet--To My Mother."

No one has bluntly declared this to be composed rather than merely written down by Poe, but surely any such possible ascription to Poe of this mysterious marking on a blank book-page should be resisted.

```

Poe in Other Media

As part of its American Masters series, PBS broadcast "Edgar Allan Poe: Terror of the Soul" in March 1995. Interviewees included Richard Wilbur, Alfred Kazin, Kenneth Silverman, Patrick Quinn, and Robert Regan. The program included music by Philip Glass and a dramatic rendering of "The Cask of Amontillado."

"An Evening of Edgar Allan Poe," produced and directed by William Goldhurst (Univ. of Florida, Gainesville), was performed at the university on 10 October 1994. The program included readings from tales ("Cask," "The Island of the Fay," "Shadow," "The Assignation") and poems ("Annabel Lee") as well as musical embellishment.
Report of the 1994 Meeting

The annual meeting of the Poe Studies Association at the 1994 convention of the Modern Language Association in San Diego, California, consisted of two sessions on the topic, “Strategies of Power in Poe’s Fiction.”


The second session, chaired by J. Gerald Kennedy (Louisiana State Univ.), met at noon, December 29th. (We thank the august powers of MLA for not scheduling the author societies during the last session of the conference.) Speakers were Jared Gardner (Grinnell Coll.), “Under the Garb of Fiction: The Literary Hoax and the Truth of Race in Poe’s Pym”; Elise V. Lemire (Rutgers Univ., New Brunswick), “The Murders in the Rue Morgue: Detective Fiction and Amalgamation Discourse in Jacksonian Philadelphia”; Paula Kot (Saint Andrews Presbyterian Coll.), “Excising the Wild Eye from ‘The Oval Portrait’”; and Cristian Moraru (Indiana Univ., Bloomington), “Inappropriate Splendor: Compositional Power, the Textual ‘Other,’ and the Logic of the Uncontrollable in Poe.”

News of PSA Members

Among its other recognitions, John T. Irwin’s The Mystery to a Solution: Poe, Borges, and the Analytic Detective Story (Johns Hopkins Univ. Press, 1994) won the Christian Gauss Award, one of three Phi Beta Kappa awards for outstanding contributions to humanistic learning. Irwin is Decker Professor of Humanities at Johns Hopkins.

Former PSA Newsletter editor Richard Kopley was the subject of a feature article in central Pennsylvania’s Centre Daily Times on 1 November 1994. Kopley, associate editor of Resources for American Literary Study, has launched a feature called “Prospects” in which senior professors suggest research that needs to be done on major authors. An essay on “Prospects for the Study of Poe” will appear in a forthcoming issue of Resources.

J. Lasley Dameron, co-founder and Honorary Member of the PSA and managing editor of the PSA Newsletter (1978-1985), was the subject of an article in the 30 January 1995 Memphis Commercial Appeal. The article recounted Dameron’s researches on Poe, including articles in the Dictionary of Literary Biography and the Encyclopedia of Southern Culture.

POE STUDIES ASSOCIATION NEWSLETTER

The newsletter of the Poe Studies Association, Inc. Published at Worcester Polytechnic Institute

Editor: Kent Ljungquist
Worcester Polytechnic Institute

Associate Editor: Dennis Eddings
Western Oregon State College

Editorial Assistance: Anthony D. Conti

Founding Editors: Eric W. Carlson, Professor Emeritus
University of Connecticut
John E. Reilly, Professor Emeritus
College of the Holy Cross

Design/Production: WPI Publications Office

Cover Photograph: Courtesy American Antiquarian Society

The Poe Studies Newsletter provides a forum for the scholarly and informal exchange of information on Edgar Allan Poe, his life, works, and influence. Please send information on publications and completed research. Queries about research in progress are also welcome. We will consider scholarly or newsworthy notes which bear relevance to the PSA membership. Send materials to Kent Ljungquist, Department of Humanities, Worcester Polytechnic Institute, Worcester, MA 01609-2280. We welcome suggestions designed to make the newsletter a more stimulating and useful publication.

PSA CURRENT OFFICERS

President: Liliane Weissberg
University of Pennsylvania

Vice President: J. Gerald Kennedy
Louisiana State University

Secretary-Treasurer: Dennis Eddings
Western Oregon State University

Members-At-Large: Susan Beegel
University of W. Florida
Richard Kopley
Pennsylvania State University

Immed. Past President: Glen A. Omans
Temple University

The Poe Studies Newsletter is published twice a year. Subscriptions, which come with membership in the Poe Studies Association, are $8 per year. Send checks, payable to Poe Studies Association, to Dennis Eddings, English Department, Western Oregon State College, Monmouth, OR 97361. The PSA Newsletter is published independently of Poe Studies, published at Washington State University, Pullman, WA 99164, subscription $8 per year (two issues).
Organizations

The PSA will sponsor a panel discussion on "Poe in the Classroom: Contexts, Challenges, Opportunities" at the 1995 conference of the American Literature Association (Baltimore, Stouffer Harborside Hotel, 26-28 May). Panelists will include William Crisman (Pennsylvania State Univ., Altoona); Jacqueline Doyle (California State Univ., Hayward); Dennis Euddings (Western Oregon State College); Kevin Hayes (Univ. of Central Oklahoma); and Bruce Weiner (St. Lawrence Univ.). Kent Ljungquist (Worcester Polytechnic Inst.) will be moderator.

The topic for the PSA program at the 1995 Modern Language Association convention (Chicago) will be "Poe the Pundit: The Literary and Cultural Criticism." J. Gerald Kennedy (Louisiana State Univ.) has invited papers that explore "new perspectives on Poe's nonfictional prose: his theorizing about literary forms; judgments of literary contemporaries; critical tendencies and strategies; critique of 19th-century American culture; marginal writings and suggestions."

A Poe studies panel at the convention of the Northeast Modern Language Association (Boston, 31 March-1 April) included Meredith McGill (Harvard Univ.), "Poe, Bibliography and the Canon"; David Long (Harvard Univ.), "Thou Art the Man: and American Whig Ideology"; Kent P. Ljungquist (Worcester Polytechnic Inst.), "Raising More Wind: Another Source for Poe's 'Diddling' and Its Possible Folio Club Context." Stephen Rachman (Michigan State Univ.) chaired the session. In a NEMLA session on American Naturalism, Bennett Graf (Yale Univ.) explored Poe's influence on Frank Norris, Jack London, and other authors.


On 5 February 1995 actor David Keltz offered a dramatic reading of "The Raven" at Virginia Commonwealth University. This event was sponsored by the Richmond Poe Museum as part of its celebration of the 150th anniversary of Poe's poem.

On 8 April 1995 the University of Baltimore sponsored a conference to celebrate the 150th birthday of "The Raven." The conference of panels, readings, and workshops explored Poe's poem for its poetic, intellectual, symbolic, and mythic values.

A session entitled "Poe-Ho-Ho" was included in the American Literature Association conference on American Humor (8-11 December 1994). Panelists were John Bryant (Hofstra Univ.), "Poe's Ape of Unreason: Humor, Ritual, and Culture"; David Tomlinson (U. S. Naval Academy), "Eddie Didn't Do Standup: Some Keys to Poe's Humor"; and Tom Quirk (Univ. of Missouri), "What If Poe's Humorous Tales Were Funny—'X-ing a Paragraph' and 'Journalism in Tennessee.'"


Professor Fisher spoke on "Poe and the John Donkey: A Nasty Piece of Work" at the MLA convention (December 1994) in a session sponsored by the American Humor Studies Association.

Current Research and Publications

Split Horizon (Houghton Mifflin), the latest collection of poems from Thomas Lux, contains an imaginary meeting between Edgar Allan Poe and Miss Sarah Hale (best known as the author of "Mary Had a Little Lamb"). He asks Hale a series of questions.


Thomas H. Hansen's The German Face of Edgar Allan Poe will be published by Camden House.

Lois Vines's edited collection, Poe Abroad: Influences and Affinities, will be published by the Univ. of Iowa Press.

Faye Ringel's New England's Gothic Literature (Edwin Mellen Press, $89.95) includes a brief discussion of Poe's Providence connections.


An Index to the Fiction and Poetry of H. P. Lovecraft (Neconomicon, 1994, 42 pp.) includes 15 references to Poe.


The Boston Globe Magazine of October 16, 1994 featured an article by Dwight Garner on the role of Stephen King in modern literature, with several references to Poe.

The June 1994 issue of the Romanian Messenger of Bucharest contained an article on connections between Poe and Mihai Eminescu, a Romanian-born writer whose career in many ways parallels Poe's.
Notes and Queries

Poe and Hjortsberg

William Hjortsberg’s *Nevermore* (New York: Atlantic Monthly Press, 1994), a novel of detection, should appeal to Poe aficionados. *Nevermore* brings to life the 1920s jazz age New York City, in which works or themes popular with Poe function compellingly. The epigraph prefacing the novel comes from “Tamerlane.” An omniscient narrator takes us through many lively pages through which Arthur Conan Doyle, Harry Houdini, Damon Runyon, and the apparition of Poe move in mutual adventures linked with a series of killings that are quickly dubbed the “Poe murders” by newspaper reporters. The first murder takes off from that several-times-great-grandparent of detective stories, “The Murders in the Rue Morgue.” A woman reports to the police that a gorilla with a blond draped over his shoulder has just passed her window (which news is likened to the stir occasioned by performances of O’Neill’s *The Hairy Ape* not long before). We speedily move to a vignetted of atrocity perpetrated on Mme. Esp and her daughter. Next we’re shifted to a hotel scene: discovery of a walled-up, wonderfully decayed corpse with a black cat howling atop her head. These sensational events prompt Sergeant Heegan, a policeman connected with the murder cases, to read Poe’s tales, which, he thinks, mock him by means of their “snoopy ornate prose,” in the nearest branch of the New York Public Library (how Poe and, no doubt, the late T. O. Mabbott would relish this part of Hjortsberg’s book).

Ravin’ on the Internet

In the last issue of the *PSA Newsletter* we printed “Nevermore,” an anonymous parody of “The Raven” that had made the rounds of the Internet. Another parody entitled “The Ravin’” by “Vincent Veritas” exploits the predicament of the New York Public Library (how Poe and, no doubt, the prompt Sergeant Heegan, a policeman connected with the murder cases, to read Poe’s tales, which, he thinks, mock him by means of their “snoopy ornate prose,” in the nearest branch of the New York Public Library (how Poe and, no doubt, the late T. O. Mabbott would relish this part of Hjortsberg’s book).

Heegan also confers with Runyon about the situation. Visiting America, Doyle is presented as an enthusiast of spiritualism (which he actually was in later life), sexual athlete, and confessed disciple of Poe, commenting to a news reporter that Poe’s “detective is the best in literature” (79), an admission perhaps calculated to spur ardent Sherlockians to book-banning, or -burning, campaigns! Doyle, we earlier read, had stepped from his shower to see the apparition of Poe, “dressed in the manner of a dandy from the first years of Victoria’s reign” (70). Another relevant evocation (Chs. 9-10) is that of Mary Rogers, a “modern flapper,” who is mysteriously followed home by someone with evil intents. For relief, and to stall the demystification of the disturbing crimes, Doyle and Poe’s apparition discuss moon voyages, à la “Lunar Hoax” and “Hans Pfaall,” plus allusions to “Von Kempelen”—all cast in the manner of Poe’s own style in “Valdemar” or “Mesmeric Revelation,” those dialogues between the living and the dwellers on death’s borders. Ch. 12 closes with a warning against accepting “a tall drink of amontillado” (112). Themes of live burial, madness, plus a diminutive “Red Death” among masked Halloween party-goers, with whom Doyle exchanges quotations from “The Raven” (who reveals to Doyle the precise circumstances of Hilda’s death, and who lures him to her apartment to take part in another premature burial—of him), subsequently enliven the novel. Houdini meanwhile is captured as part of a murder devolving from “The Pit and the Pendulum.” Fittingly, as the novel draws toward its close, the murderer goes to “Hop-Frog,” one of Poe’s last tales, for an intended climactic scene of melodramatic elimination of opponents and a false clue to place blame on another. Doyle and Houdini engage one last adventure, which draws on “The Tell-Tale Heart” and like tales of dismemberment, along with “The Oblong Box” to enact a fitting conclusion to Hjortsberg’s book.

Here indeed is Poe’s plenty, wonderfully hashed with twentieth-century figures and fixin’s. Hjortsberg’s thorough homework is attested in the “Author’s Note” to *Nevermore* (ix-x). Books about New York, Doyle, Houdini, and Poe (Kenneth Silverman’s recent biography) have been thoughtfully consulted, and a considerable familiarity with Poe’s own writings is evident. Hjortsberg responds to Poe as popular culturist, but one whose endeavors climb above the merely sensational or melodramatic. Poe’s subtly rendered probings of warped psychology are closely approximated. Clearly derivative, *Nevermore* far surpasses unimaginative fumbling with what could become deadly parallels. Poe himself wrote: “To originate is carefully, patiently, and understandingly to combine” (“Magazine Writing—Peter Snook”). Hjortsberg has entertainingly done just that. The Poesque is felicitously conveyed in terms of newspaper milieu, false clues, violence and brutality, the manner of sleuthing, “impossible” escapes, the characters’ names, devices of masking (and masquing), passionate love and hatred, and otherwise unstable psychology.

Benjamin F. Fisher
University of Mississippi
Thomas Powell Reviews Poe's Literati

Early in 1850, the literary dabbler Thomas Powell (1809-1887) published his gossipy Living Authors of America, which awkwardly included a chapter on one non-living author, E. A. Poe. Powell heavily relied on the "Ludwig article" for his biographical information. Later in 1850, Powell began the short-lived, literary/theatrical weekly, Figaro! The September 21, 1850 issue contains a review of The Literati, the third volume of The Works of the Late Edgar A. Poe, which included Rufus Griswold's "Memoir of Poe," an even more scathing reminiscence than the "Ludwig Article." Though the review appeared anonymously, the style is unmistakably Powell's. [Burton R. Pollin cites this review but does not attribute it to Powell in "A Posthumous Assessment: The 1849-1850 Periodical Press Response to Edgar Allan Poe," American Periodicals 2 (1992): 27.] The review provides an interesting glimpse into the attitudes toward Poe, Griswold, and their reviewers in the year after Poe's death. Since only scattered issues of Figaro! survive, and it is not conveniently available on microfilm, it seems worth reprinting in full:

The small critics have wasted much "seemingly virtuous" indignation (to use Hamlet's compound adjective qualifying his mother's character) upon this completing volume of Poe's works. As the author is a little beyond the reach of their venom they have been obliged to punish him vicariously through his editor and publisher. One of the "indignant" has declared that Dr. Griswold is "always editing spiteful books." This reminds us of a gambler who having lost all he had in a gaming house rushed out in an awfully bad temper; and unfortunately encountered a boy who was tying up his shoe; kicking him over, he cried out, "Confound you, boy, you are always in the way tying up that shoe."

Now if Dr. Griswold has a vice, it is his somewhat indiscriminating good temper, which has had the effect of over-running this great republic with poets; he is a complete eccalobean, and has hatched more "bardlings" than the poetical swan ever laid eggs for. It is not impossible but that, like Frankenstein, he is persecuted by some of the very creatures he has thus called into an unnatural existence; let the doctor take our advice and in future have nothing to do with addled eggs.

We have read this volume with some attention, and can see no reason why the characteristic sketches it contains should not have been gathered up. We confess that we do not attach much value to Poe's dictum, for although a most capable and searching critic, when he chose, he was always too much at the mercy of personal motives to render his criticisms trustworthy. An imagined slight, or a favor refused, would make him unsay all he ever said. Where, however, these disturbing influences did not exist he was without doubt the most thoroughly analytical critic this country has had—but even here the mechanical turn of his mind too frequently made his elaboration rather ingenious than esthetic; he is in literature what a materialist is in religion; he has no faith in the spiritual part of intellect, he acknowledges beauty of form and all its external developments, worships enthusiastically the brightness of a maiden's glance, but the spirit of which that lustre is only the reflection, is either unrecognized, or disregarded. This peculiarity is apparent throughout all his writings, poetical, critical, philosophical or fictional. In his "Raven" he carries his system to its height and crowns it! Yet with this serious drawback he was undoubtedly the man of greatest genius America has produced—there is not a prose line in his whole composition: he never had a prose thought, his life was either a phrensy or a dream; his lucid intervals were mere transition states from one to the other. In such a man it is useless to apply the Procrustean rule, which contemplates only the fixed standard of morality.

The most really valuable part of this volume is the memoir prefixed by the editor. This will doubtless be the life of America's great dreamer of romantic mechanism, for, with the present strong personal animus against Poe it is not probable that anyone else will be at the trouble of examining the incidents of his life to write another—when the clouds have cleared from his name the opportunity will be gone. We think the Doctor has completely answered the charges brought against him of behaving ill to Poe—whose own letters effectually prove the reverse.

The book itself is curious, being a collection of spleen, critical acumen, excellent writing, brilliant metaphor, and poetical association seldom found together in the same pages. It is, however, very badly got up, being disgracefully bound; it being scarcely possible to open the book without breaking its back, and setting a quire of the straggling leaves free from the binder's handcuffs.

Kevin J. Hayes
University of Central Oklahoma

[Signature: Edgar Poe]
Reviews


This new edition supersedes the calendar and index edited by John Carl Miller. Published in 1960, that “little book” (4 1/2” x 6”) is now replaced by a meticulously revised edition in a new, larger, attractive format (7” x 10”). Four illustrations and the editor’s introduction have been added to this edition, but most of the new material is in the chronological checklist (especially Parts One and Four) and in the Index. Part One: Letters, Manuscripts, and Other Documents (474 entries) from 1817 to 1915 has been much revised—dates added or corrected, entries expanded, relocated (16) or corrected, especially misreadings and names and titles in manuscript letters—resulting, all told, in about 15% more fact and annotation than in the 1960 version. Part Four: Printed Matter from Newspapers and Magazines consists of 558 entries. The Index, now c. 2300 entries, runs to about twice as many references as in 1960, including as it does not only the calendar but the Collection itself (available on microfilm since 1967). For example, a random check of one double-column page (212) turns up 25 more entries between Roundtable and Season than in the first edition. Similarly, the entries under Poe, Edgar Allan are almost twice the number in the 1960 Index. Another new feature of the Index is the listing of the most detailed entry for published material under title, not author, because of the large number of items without a named author. Whereas the earlier index often used surnames only, now the full name is given. For example, in entry #900 under the full name of Washington Irving Stringham (California State University) one finds a reference to a reply in the Methodist Review XIII, 5th series, 9-18 to Stringham’s critique of Poe’s scientific theories in Eureka that was published in the Woodberry-Stedman edition of Poe’s Works IX 301-12. Boldface numbers are used to indicate the presence of the actual text of printed items in the Collection.

Editor Reilly points out that the enlarged Index gives access to the Collection as “a rich resource for any historian, literary or otherwise, who is interested in the last three-quarters of the nineteenth century...our culture itself,” not only the life works of Poe. John Carl Miller’s long essay on Ingram as editor, biographer, and collector is reprinted entire, as are Parts Two and Three on photographs. All Poe scholars are much indebted to Professor Reilly’s years of painstaking, time-consuming research, and the checking and double-checking necessary to complete a task that John Carl Miller had only begun at the time of his death in 1979.

Eric W. Carlson
Emeritus, University of Connecticut


It is remarkable that this is apparently the only reprint of the 26 engravings for “The Raven,” the last work by Paul Gustave Doré, who died at 51 in January 1883. His handsome large folio volume was published in December, first in England and without the American edition’s handsome title page by the celebrated Elihu Vedder and the striking, pictorial, embossed and gilded cover by “D. W.,” reproduced here. Mr. Malan indeed has assumed the task of identifying “D. W.,” in a forthcoming article, as Dora Wheeler, a now obscure daughter of the active feminist Candace Wheeler. In 1992 he still professed ignorance of the identity of the cover artist whom E. C. Stedman’s Introduction merely called “an American woman.” Stedman’s excellent early appreciation of the poem and of the Doré engravings, unfortunately, had to be omitted from Malan’s publication, with its two-signature limitation of 32 pages. He included a one-page, two-column, substitute Preface on Doré’s life plus a useful back page list of the 29 “major books”; there were 200 in all, with his illustrations comprising over 8,000 engravings, including 3,000 in magazines. Despite the popularity of the coffee-table Raven in England and America, we have had to rely solely on occasional and random reproductions of specific prints before the advent of this very low-cost (“xeroxified”) but “literal” suggestion of the artist’s imaginative and melodramatic rendering of 24 passages plus two words (“Nevermore” and Doré’s added Greek word for Fate or Necessity). With our willingness to exercise a kindly and rewarding effort, the prints permit us to appreciate what Daniel Piper aptly calls Doré’s “romantic style characterized by love of the grotesque, abundance of detail and powerful chiaroscuro” (Illustrated History of Art and Artists, 1984). We must regret the need to cut corners. The original book bears separate guard papers for the passages for the several illustrations, and they are here omitted. It would be useful if Malan had at least keyed in the page for each one next to the line itself in the poem, printed on p. 5. For example, the splendid (I think, the best) plate showing Death with a flail atop the world, the raven floating below in a cloudy, star-studded universe (14), belongs with stanza 5, line 25: “Doubting, dreaming dreams no mortal ever dared to dream before.” His proper desire to devote most of the 8 1/2 by 11 inch page to the engraving eliminates a “head line” quotation on each page. However, no viewer of the booklet could infer this connection.

Yet there is good reason to be grateful for this complete collection, though crudely reproduced, of this important work in the annals of Doré and of Poe illustra-

Continued on page 8
Poe and . . .
Editor’s Note: In this column, we feature relevant books and publications whose primary focus is other than Poe and his works. PSA members who wish to recommend or write brief reviews of Poe-related books should contact the editors.


Tallack’s book argues against what he terms a “modernistic” view of the American short story, one that sees the form originating in a “private moment of revelation” and reaching its full potential in the “anti-generic thinking” of the 20th century. He devotes three chapters to Poe as practitioner and theorist of the short story, including commentary on Pym, “Usher,” the Dupin stories, and “The Gold-Bug.” Other chapters treat Hawthorne, James, Melville, and Gilman. Tallack’s study helps affirm Poe’s centrality to the 19th-century American short story, but his theoretical emphasis (and jargon) do not always make that affirmation too clear. His research is also a bit suspect. Theoretical references are right up to date, but not so his survey of important secondary material on his subjects. The latest Poe entry in the Bibliography is John Irwin’s 1980 American Hieroglyphics. Despite such reservations, Tallack’s study is worthy of perusal. It succeeds in staking a claim for the 19th-century American short story as its own creature, and in the process shows how indispensable Poe was in that creation.

While the last half of Bryant’s book focuses on Melville, the first half, as the subtitle suggests, examines the rhetoric of humor as a means of attaining and maintaining authorial repose, defined as a form of mental and artistic equilibrium (obviously interrelated). Bryant traces the term to its British roots, then shows how the experience of America transformed it. In the process he treats Irving, devotes a chapter to “the rhetoric of deceit,” and in a most intriguing pairing, links Poe and Thomas Bangs Thorpe as “Two Models of Deceit.” Bryant’s rather brief readings of “The Murders in the Rue Morgue” and “Ligeia” are consistent with the hoaxie Poe brought forth by Clark Griffith, G. R. Thompson, and Daniel Hoffman, among others. Following their lead, Bryant sees Poe as an artistic confidence man whose works are directed as much against as toward his audience. Repose, then, seems a strange term to apply to Poe, which is Bryant’s point when he states, “comedy may have soothed Poe’s inner conflicts, but the comic tales do not extend such reposeful reconciliations to readers . . .” Consequently, Poe’s use of the material of repose (humor) does not result in amiability or conciliation, the purpose of repose. Thus Bryant’s linking him with Thorpe, whose “Big Bear” succeeds where Poe’s tales do not.

Students of Poe will find Bryant’s book worthy of consideration, despite the brevity of its Poe chapter. If nothing else, it establishes once again that the house of Poe contains, indeed, many rooms, despite the protests of mono-Poeites who would scrunched him into the narrow bed of their own Procrustean short-sightedness. My one major quibble with the book is that its rather stodgy efforts (imposed by Oxford, one hopes) at political correctness lead to some most infelicitous expressions, e.g., “The greatness, then, of any humorist is best measured by her lyricism or more specifically the means by which he unites both integrative and subversive humors within a single voice.” To which, undoubtedly, Poe would have raised his eyes heavenward while murmuring, “Oh, Tempora! Oh, Mores.”

G. R. Thompson’s study of Hawthorne has affinities with (but by no stretch of the imagination mechanically doubles) his seminal study of Poe. As such, it should not fail to interest those who desire to explore the full range of Poe’s complex art. Indeed, Thompson brings Poe center stage several times, in the process highlighting significant similarities and differences between Poe’s and Hawthorne’s attitudes toward and practice of their art. Thompson’s Hawthorne, as is true of his Poe, is a complex writer who “dialogically dramatizes doubleness, multiplicity, and contradictoriness.” While the narrow focus of Thompson’s book, the Provincial Tales, make it of more interest to a Hawthorne specialist than a Poe generalist, its elaboration of an important element of Dark Romanticism marks it as a significant effort. To which I add but one caveat—Thompson’s immersion in literary theory since the publication of Poe’s Fiction results, at times, in jargon-ridden prose that does not always lend itself to clarity. Still, Thompson’s study of Hawthorne promises to be as controversial and influential as his earlier work on Poe. For this, he is to be thanked.

Richard Fusco’s Fin de Millenaire continues the Baltimore Poe Society’s fine track record in printing their anniversary lectures. Fusco contends that Poe’s detective stories, especially “The Gold-Bug,” reflect a spirit that has left its mark on the fictional detectives who have followed. That spirit Fusco terms “fin de millenaire” (end of the millennium), which he defines as “the sobering vision of the gradual rather than the immediate apocalyptic collapse of the universe.” Fusco’s analysis of “The Gold-Bug” in these terms is astute and convincing, though it occupies only a third of the text. The rest of the monograph traces how this spirit pervades the work of such practitioners of detection as Wilkie Collins, Arthur Conan Doyle, Dashiell Hammet, and Raymond Chandler, especially in their use of identifiable Poe elements. Fusco’s commentary is consistently on target, and the reader’s interest never flags. For those not familiar with the Baltimore Poe Society, copies of Professor Fusco’s monograph may be ordered from the Edgar Allan Poe Society, 3301 Woodside Avenue, Baltimore, MD 21234-4806. It is well worth the $3.95.

Dennis W. Eddings
Western Oregon State College
tion. The plates show the predilections of the Victorians and the artist's French background for stage tableaux, swathing draperies, Oriental sphinxes and grotesques, graveyard scenery and paraphernalia, melodramatic and stylized gestures (see entries 438 and 1157 in my *Images of Poe's Works*). They transport us back to the period and also explain the wild enthusiasm, thereby reinvigorated, for both Poe and Doré, although other works of the latter deserve more acclaim.

Curiously too, this little publication—of such small price—ties in to the increasing interest in the Gothic and the horrific, demonstrated by our popular Draculanian and Frankensteinian films, on all levels of appeal, and our lavish indulgence in Stephen King and his confreres. Mr. Malan makes it possible for all of us, literally, to glimpse one of the major stages in our recognition of popular art and of Poe. His fascination with Doré, as shown here, argues well for our future knowledge of that important artist, when his "great book" on him is published, as promised.

Burton R. Pollin
Emeritus, CUNY

A Pro Poe

Computer's Library, Sound Room Publishers, P. O. Box 3168, Falls Church, VA 22043, lists the following unabridged readings in their Literary Classics series: *Classic Poe*, 2 cassettes, 190-205 mins., $16.95; *The Man of the Crowd*, 2 cassettes, 195-205 mins., $16.95.

A review of the German author Arno Schmidt's *Collected Early Fiction* in the 8 January 1995 *New York Times* mentions his "Bottom's Dream" (1970), his "sprawling novel about a brief period, from 4 A.M. to early the next morning, outwardly centered on a discussion of that father of European modernism, Edgar Allan Poe."

In *The Western Canon: The Books and School of the Ages* (New York: Harcourt Brace, 1994), Harold Bloom opines: "Poe is too universally accepted around the world to be excluded, though his writing is almost invariably atrocious" (288).

New president of the Richmond Poe Museum, W. Holt Edmunds, purchased the manuscript of Poe's poem "Elizabeth" at the Remember When Auction, Portsmouth, NH, 26 June 1994.

In response to our note, "Poe, Donald Hall, and the Life of Writing," *PSA Newsletter* 22 (Fall 1994): 8, Donald Hall, poet, essayist, and story writer, wrote to the editors: "He [Poe] got me started!"

In *Remembering Elizabeth Bishop: An Oral Biography* (Amherst: Univ. of Massachusetts Press, 1994), edited by Gary Fountain and Robert Brazeau, Richard Wilbur describes his first encounter with Bishop in 1946: "We thought her quiet, attractive, approachable, reserved, and once she got talking, of course, it turned out that she had many more definite opinions than she had seemed initially to have. In particular, she had a strong notion as to which was Poe's best poem, and I have since come pretty well to agree with her; her favorite was 'Fairy-Land.'"

1994 Treasurer's Report

Membership in the PSA at year's end was 177. Income for the year was $1,326.51, expenses $468.20, leaving a cash balance of $5,540.50. Interest in our investment account totaled $91.05, bringing the fund's net value to $2,527.48. The PSA again thanks Worcester Polytechnic Institute for its generosity in funding the Newsletter—DWE.

Acknowledgments