The annual meeting of the Poe Studies Association, held at the 1992 convention of the Modern Language Association in New York (27-30 December), comprised two sessions on the topic, “New Facts in the Case of M. Poe.” The first session, held at 1:45 on 28 December, was chaired by J. Gerald Kennedy (Louisiana State Univ.). Speakers were Jennifer DiLalla Toner (Johns Hopkins Univ.), “‘William Wilson’ and Poe’s Ambivalence Toward Life Narrative”; Charles Nicol, (Indiana State Univ.), “‘William Wilson’: The Poe Poe Invented”; and Terence Whalen (College of William and Mary), “Edgar Allan Poe and Cryptography.” Daniel Hoffman (Univ. of Pennsylvania) provided a sprightly response.

The second session, chaired by Liliane Weissberg (Univ. of Pennsylvania), was held at 1:45 on 30 December. Speakers were Timothy H. Scherman (Duke Univ.), “Poe’s ‘Slope’ and the Author”; Sybil Wuletich-Brinberg (Hunter College), “Melancholia, Not Mourning: Voyaging to Poe’s Heart of Darkness”; and Scott Peeples (Louisiana State Univ.), “Life Writing, Death Writing: Biographical Versions of Poe’s Final Hours.” Kenneth Silverman (New York Univ.) was the respondent.

Attendance at both sessions was high, with over 50 at the first session and 44 at the second. (The second session was scheduled late on the final day of the convention in competition with sessions of other author societies, a circumstance of scheduling that reflects MLA’s attitude toward these societies.) Particularly gratifying was the number of Honorary Members present at one or both sessions—Richard Wilbur, I. Lasley Dameron, Burton Pollin, and James Gargano.

The topic for the 1993 PSA program, to be held at the MLA convention in Toronto, will be: “The ‘Mausoleum Where Love Is’ : Rethinking Poe’s Poetry.” The title comes from a line in Dave Smith’s Homage to Edgar Allan Poe. Send inquiries to J. Gerald Kennedy, Program Chairman.

According to the Paul Griffiths in the 14 December 1992 New Yorker, Francesca Zambello’s Metropolitan Opera production of “Lucia di Lammermoor” was inspired by the “melancholy vistas” of Caspar David Friedrich, the “brooding mindscapes” of Edgar Allan Poe, and the “foreboding, hallucinatory water colors” of Victor Hugo—all contemporaries of the composer Donizetti. Zambello’s own note on the production stresses Lucia’s madness amid a disintegrating landscape comparable to that in “Usher.”

Wils Wilson, director of Wicked Theatre, announces plans for a September 1993 production of “The Cabinet of Edgar Allan Poe,” to be performed in Manchester, England. Introduced in May 1992 on the London Fringe, this new piece of dramatic writing on Poe draws on material in Kenneth Silverman’s biography. According to author Wilson, the play pays particular attention to Poe’s earliest years, to his relationship to his mother Eliza, and to the effect of those experiences on his later preoccupations and imaginative writings. The play combines traditional narrative and impressionistic dream sequences.
Organizations

The PSA will sponsor two 50-minute sessions, chaired by Kent Ljungquist (Worcester Polytechnic Inst.), at the annual meeting of the American Literature Association, 28-30 May 1993. The conference will take place at the Stouffer Harborplace Hotel in Baltimore. Speakers will include: Buford Jones (Duke Univ.), "Building Poe Bibliography: American Criticism, 1850-1870"; Burton R. Pollin (CUNY, Emeritus), "Poe and the Philadelphia Saturday Museum: New Materials for the Canon"; Barbara Cantalupo, "The Lynx in Poe’s ‘Silence’" (Pennsylvania State Univ., Allen-town); and Richard Fusco (Philadelphia, PA), "Poe’s Quarrel With Human Perfectibility Theory: Examples in His Fiction." At other ALA sessions, Benjamin Fisher (Univ. of Mississippi) will give a paper on Poe’s literary relations with Baltimore, and Kent Ljungquist (Worcester Polytechnic Institute) will speak on "‘Mastodons of the Press’: Poe and the Mammoth Newspapers."

A nominating committee consisting of J. Gerald Kennedy, Kent Ljungquist, John Irwin, and J. Lasley Dameron has presented the following slate of officers to the PSA membership: Liliane Weissberg (Univ. of Pennsylvania), President; J. Gerald Kennedy (Louisiana State Univ.), Vice President; Richard Kopley (Pennsylvania State Univ., DuBois) and Susan Beegel (Univ. of Western Florida), Members-at-large. Secretary-Treasurer Dennis Eddings has solicited additional nominations, and approval of the final slate will be by mail ballot.

The Richmond Poe Museum has published the first issue of Evermore, a newsletter of organizational activities. Included in the first issue were the following announcements: a cooperative conference with the Philadelphia and Baltimore Poe Museums; renovations of the Museum’s buildings; and a 1992 Halloween program that featured a screening of the 1928 film version of "The Fall of the House of Usher" as well as a recitation of "Alone" by Ron Fuqueron. A "Poe Festival" is planned for 9-10 October 1993.

The second issue of Gothic, published by the International Gothic Association, was devoted to the fiction of Stephen King.

According to the 12 September issue of the Bronx Historian, published by the Bronx County Historical Society, the Poe Cottage at Fordham is undergoing the first rehabilitation of its electrical system since its installation in 1917. Under the second floor, corn cobs, apparently imported by rats and squirrels over one hundred years ago, were found and removed. The Poe Cottage will reopen sometime in 1993.

A Poe Studies session, chaired by Davide Stimilli (Yale Univ.), was held at the 1993 convention of the Northeast MLA (Philadelphia, 26-28 March). Speakers included: Stephen Rachman (Yale Univ.), "Genius and Fudge: Reading Poe Reading Culture"; Shawn J. Rosenheim (Williams College), "Highbrow, Lowbrow, Nobrow: Poe and the Problem of Cultural Authority"; and Laura Saltz (Yale Univ.), "‘Horrible to Relate’: Recovering Marie Roget’s Body." Secretary of the session was Stephen Hahn (William Paterson College).

Craig Werner (Univ. of Wisconsin, Madison) will deliver the annual Poe lecture to the Edgar Allan Poe Society of Baltimore in October 1993.

POE STUDIES ASSOCIATION NEWSLETTER

The newsletter of the Poe Studies Association, Inc.
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The Poe Studies Association 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
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The Poe Studies Association 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).
Current Research and Publications

Grim Phantasms: Fear in Poe's Short Fiction ($25) by Michael L. Burduck (Tennessee Technological Univ.) has been published as part of Garland's Studies in Nineteenth-Century American Literature (Benjamin Fisher, general editor). William Lenz's study of seascapes in American Renaissance literature will appear in the same series.


Family Secrets and the Psychoanalysis of Narrative (Princeton Univ. Press, $19.95) by Esther Raskin (Univ. of Utah) contains a chapter on "Usher."

Narrating Discovery: The Romantic Explorer in American Literature 1790-1855 (Columbia Univ. Press, $36.50) by Bruce Greenfield devotes a chapter to Poe and Thoreau.

American Literature and Science (Univ. Press of Kentucky, $28), edited by Robert Scholnick (College of William and Mary), contains chapters on Poe and Emerson.

Akhter Ahsen's New Surrealism: The Liberation of Images in Consciousness (Brandon House, $25) contains a chapter on "The Raven."

A collection of the writings of Poe's contemporary Mordecai Noah, edited by Michael Schuldiner and Daniel J. Kleinfeld (Univ. of Alaska, Fairbanks), has been published by NCUP, Inc. ($15.95).

D. Ramakrishna (Kakatiya Univ., India) has assembled a dozen of his critical papers, including those previously published in the United States, into Explorations in Poe (Delhi: Academic Foundation, approx. price $6.50). The volume contains recent articles on Poe, Stephen King, and popular culture. Professor Ramakrishna, a life member of the Edgar Allan Poe Society of Baltimore, has started an Indian branch of the Poe Society as its president.

Kent Ljungquist's "Poe in the Boston Newspapers: Three More Reviews" will appear in English Language Notes.

Terence Whalen's "Correcting the Poe Canon: Beverley Tucker's Anecdote on Gibbon and Fox" will appear in a forthcoming issue of Nineteenth-Century Literature.

Editor's note: Among the comments received on J. V. Ridgely's "The Authorship of the 'Paulding-Drayton Review,'" PSA Newsletter 20 (1992): 1-3, 6, Terence Whalen reports on his book-length manuscript under revision, which supplements Ridgely's findings. This study contains two sections, entitled respectively "The Case for Tucker's Authorship" and "Poe and Slavery Reconsidered." Whalen argues for further correspondences between the "Paulding-Drayton Review" and writings of Nathaniel Beverley Tucker. The editors apologize for the repeated words in the text of Professor Ridgely's review-essay, errors introduced in the production phase of publication. We regret the errors, especially in an essay so meticulously argued.

Poe Miscellany

As part of the 22-31 January 1993 exhibition on "Private Lives of Public Places: Collections from New York City's Historic Houses," the Historic House Trust displayed Poe's rocking chair. The organization's newsletter, Historic House News (Winter 1992), also reported that the Poe Cottage was the backdrop for a film, Choose One, directed by John O'Malley.

The June 1992 issue of Americana included a survey of historic homes in Hillsborough, North Carolina. Included in the survey was Tamarind, built in 1903 and named from a line in Poe's "Sonnet—To Science."


1992 Treasurer's Report

Membership in the PSA at the end of the year was 193. Income for the year (through 31 December) was $1744.15, expenses $314.23, leaving a cash balance of $3603.20. Interest on the PSA investment account was $85.85, bringing the fund to a net value of $2713.28. Much of the cash gain can be attributed to Worcester Polytechnic Institute's sponsorship of the newsletter. WPI assumes the costs of producing and printing the newsletter, the PSA sharing postage and administrative costs of running the organization. The Executive Committee is considering and will entertain proposals designed to promote the study of Poe. Any proposals for the use of funds should, of course, be consistent with IRS regulations and our by-laws. The Secretary-Treasurer reminds the membership, moreover, that a healthy balance needs to be maintained should the PSA be confronted again with the need to assume total costs of the newsletter. The membership will be kept informed of any decisions and actions. —D.W.E.
Colonel Higginson Observes the Poe Centenary

Best known as an editor and champion of the poetry of Emily Dickinson, Thomas Wentworth Higginson is familiar to students of Poe for one of the most detailed reminiscences of Poe's 1845 appearance before the Boston Lyceum, a performance that was severely attacked in the Boston newspapers. Prefacing his presentation with a disquisition against didactic poetry, Poe chose to read his abstruse philosophical poem "Al Aaraaf," a selection that won the special ire of Cornelia Walter of the Boston Transcript. In contrast to much of the Boston press, Higginson appears to have been captivated by the melody of Poe's 1909: 7. In addition to Higginson, participants at the Authors Club meeting included John D. Long, Bliss Perry, Judge Robert Grant, and Samuel M. Crothers. A related event at Tufts University, arranged by D. L. Maulsky, included a reminiscence by Sarah Heywood of Poe's visit to Lowell.


"Edgar Allan Poe." Boston Herald (19 Jan. 1909): 6. Contrasts the strange, weird tragic figure with the devoted husband. Suggests less celebrated poems are more subtle and elusive than "The Bells" or "The Raven."


"The Listener." Boston Evening Transcript (16 Jan. 1909), part 2: 3. This column includes a sonnet, "Edgar Allan Poe," by R. A. Douglas-Lithgow. The author, who also wrote essays on Poe, commemorates his birth and describes him as "Imagination's weird, well gifted child."


Editor's note: In addition to this transcription of Higginson's remarks, the Boston newspapers also contained other items that show local and national reaction to Poe. Though Poe scholars have long known about the exercises in Boston, the following items, in particular, help to fill out the bibliographical record on the Poe centenary:

"Boston, On Centenary of Poe's Birth, Will Honor His Memory." Boston Journal (19 Jan. 1909): 6. Claims that tribute will be more widespread than for any other American man of letters, and will include celebrations in France, Germany, Austria, and Italy.

"Boston Pays Its Tribute to Poe." Boston Herald (20 Jan. 1909): 7. In addition to Higginson, participants at the Authors Club meeting included John D. Long, Bliss Perry, Judge Robert Grant, and Samuel M. Crothers. A related event at Tufts University, arranged by D. L. Maulsky, included a reminiscence by Sarah Heywood of Poe's visit to Lowell.


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A Summer With Professor Floyd Stovall

The notice of the passing of Professor Floyd H. Stovall, former chairman of the Department of English and holder of the Poe chair at the University of Virginia, in the PSA Newsletter 20 (1992): 7, did more than trip my memory. I was taken back to the summer of 1969 when I spent a few weeks at UVA working on an extensive bibliography of the criticism of Edgar Allan Poe (co-compiled by Professor Irby B. Cauthen, Jr.). I first knew Professor Stovall as a beginning graduate student in English at the University of North Carolina in 1950. When I arrived on the Virginia campus nineteen years later, Professor Stovall not only remembered me but befriended me throughout my stay. At the time he had retired and was actively working on a book on Walt Whitman in his spacious office on the second floor of the Alderman Library. On several occasions he joined me for lunch in spite of his very busy schedule. (Mrs. Stovall was ill at the time.) I will never forget our lengthy discussions on a variety of subjects, including, for example, the knotty problems facing a bibliographer and how to interpret some of Poe’s tales and poems. It was a treat to hear his incisive observations on Poe’s life and work. Several of Poe’s critics fared very poorly, especially those who found little tangible subject matter in Poe’s poems. I remember his citing “The Cask of Amontillado” as vintage Poe and in the same breath advising me how to make the best use of the Library of Congress, which I planned to visit. Today, I am very indebted to him for suggesting to me several Poe projects that he felt to be worth pursuing. I always remember his winsome informality, along with his remarkable critical powers. No doubt, I was not alone in my response to Professor Stovall during that memorable summer of 1969. Perhaps that explains why I still feel an abiding attraction to the “lawns” on Virginia’s campus.

J. Lasley Dameron, Emeritus
Memphis State University

REVIEWS


The flaneur as a literary type provides the basis for an interesting study of classic American authors who put the type to various uses: Poe, Hawthorne and Whitman principally, but Irving and N. P. Willis as well. The book charts some important new areas by means of a rereading of three major authors in the light of the flaneur tradition. Deriving the term and the methodology from Walter Benjamin’s “Paris Arcades” project, which was to have been an integrative materialist analysis of a connected series of nineteenth-century cultural phenomena, Dana Brand defines the flaneur (which he adopts as an English word) as a detached, casual, yet powerful urban spectator who regards the metropolis as an entertaining spectacle and text. Although the type is widely associated with the French feuilleton writers of the 1830’s, Brand finds examples in writings of seventeenth-century England as well as eighteenth-century America. Moreover, he claims that the flaneur was a significant presence in U.S. culture in the three decades before the Civil War.

Brand finds examples of the flaneur in nineteenth-century American literature in the sketches of Irving and in the London sketches of N. P. Willis (which are quintessential examples of the genre). His chapters on Poe, Hawthorne and Whitman go beyond mere source and influence study to reexamine some of their problematic works in the light of the flaneur tradition. He describes Hawthorne’s complex and ambiguous attitudes toward modern urban society through subtle readings of the sketches, including “Main Street” and “The Old Apple Dealer”; and he examines the characterization of Coverdale in The Blithedale Romance as a study of a failed cosmopolitanism. In the Whitman chapter Brand makes useful connections between the new urban poetry of “Crossing Brooklyn Ferry” and Wordsworth’s Immortality Ode.

Of particular interest to students of Poe is the chapter on the flaneur, notably in “The Man of the Crowd”; his suggestive study of the detective stories shows, moreover, a transformation of the flaneur into a new type of urban spectator able to confront the increasingly terrifying aspect of city life by exerting control over it. Poe was familiar with the genre through Dickens’s Sketches by Boz, as well as the writings by Willis and other contemporary practitioners. In “The Man of the Crowd” Poe offers one of the fullest portraits in literature of the flaneur; however, instead of complacently “reading” the faces in the crowd of the metropolis in the typical flaneur manner, the narrator is disturbed by his inability to read the face of the man he pursues. He is therefore already different from the complacent, all-knowing flaneur of the Parisian boulevards and the Strand in London; “the opacity of [Poe’s] urban crowd has become actively threatening.” The subsequent transformation of the flaneur into the detective Dupin, who assumes that cities are terrifying and unpredictable, unlike the narrator of “The Man of the Crowd,” provides an intellectual method for reading the mysteries that the new urban environment presents. The speculations in this chapter not only provide a new context for these tales; they also offer a challenging new way of looking at Poe’s conception of Dupin and his reasons for creating him.

Donald Barlow Stauffer
SUNY, Albany

(Continued on page 6)
Liliane Weissberg. Edgar Allan Poe. Stuttgart: Metzler, 1991. Sammlung Metzler, 204 ("Realien zur Literatur"), 235 pp. Metzler's Realien series now encompasses almost 300 titles devoted to various individual writers, genres, and periods. These indispensable and reliable books, which emphasize information, not analysis, have the added benefit of staying in print for decades. Weissberg's welcome addition now provides readers of German with a compact, yet extremely comprehensive, handbook on Poe. I hope we can look forward to future editions of this handy volume being constantly revised as the author updates bibliography and commentary over the years.

The author's task was to produce a factual guide through Poe's life, times, and works for German readers—an assignment that she has fulfilled admirably. The result is a dependable introduction to the subject, combined with an extensive bibliography appended to each section. The methodology of the various summaries emphasizes the socio-political context in which Poe's works appeared. Weissberg includes discussions about the images and treatment of women, the intellectual issues of the day, contemporary aesthetic theories, and the political undertones of Poe's works. Occasionally, the vocabulary of Marxist criticism tinges the style (e.g., Poe as a spokesman for the "propertied class" [p. 126]), but otherwise the prose is objective and the research method impeccable.

The organization of the subject matter into six major sections with numbered subsections is a model of clarity. The first ("History") sketches the political background and cultural scene of the young American republic, the period of westward expansion, and the growing tensions between North and South. From this context emerges the earliest evidence of David and Elizabeth Poe and their family. The second chapter ("Biography") traces the main facts in Poe's life, from his youth in Virginia to his last journey. The third and longest chapter ("Theme and Tradition") explores Poe's literary production. Weissberg respects chronology but presents the works by generic groupings such as "Burlesques and Satires," "Romanticism and Gothic Terror," "Poetry and Music," "Poetic Landscape," "The Fascination of Science," etc. One point (p. 116) needs correction. Humboldt's Kosmos had indeed begun to appear in English by the time Poe wrote Eureka. Poe had access to the first part of the work, a sixty-six page pamphlet that was reviewed in the Broadway Journal of August 30, 1845. The next section on the tales of ratiocination is particularly strong. Section four, "Criticism and Literary Theory," treats Poe as journalist, critic, and theoretician of literature. Section five is a remarkably thorough and compact overview of Poe's reception in the literatures of Great Britain, Ireland, France, Russia, South America, and Germany. Part six is a useful reference section listing the places and publication dates of Poe's works, an overview of Poe's manuscripts, and a checklist of bibliographical sources. This thorough sourcebook can be used as a starting point for information on most problems that confront general readers and scholars alike.

Following each presentation is a dense block (in smaller type) of pertinent bibliography encompassing all the critical viewpoints cited. These sections—which make this volume such a valuable tool—make cross referencing to the scholarly literature easy. There are no footnotes in this book, just shorthand references to the accompanying bibliographical sections. The book lacks a comprehensive index of secondary literature, a deficiency that makes it hard to find an author or a title not specifically cited in the text. Given this impressive mass of material and this organization, some things are bound to fall through the cracks. A name referred to in the body of the discussion may (rarely) be omitted from the subsequent bibliography. David Ketterer's work, for example, is mentioned on pages 68 and 96, yet the title is absent from the bibliographies following these sections. The next printing of the volume should not only correct the approximately twelve typographical errors and eliminate anglicisms, but also include all proper names in the index, as well as all abbreviation of journals in the list on page ix. (I discovered three titles not listed there.) Despite these technical difficulties, German students of Poe have been given a powerful skeleton key to works by and about Poe. English readers need the same!

Thomas S. Hansen
Wellesley College

Stephen Railton. Authorship and Audience: Literary Performance in the American Renaissance. Princeton: Princeton Univ. Press, 1991. 241 pp. $12.95 (paper). The subject of Authorship and Audience is the conflict that often arises (especially within the traditional canon of the American Renaissance) "between the imperatives of self-expression and the demands of performing for this American public" (p. 20). In separate chapters on Emerson, Thoreau, Hawthorne, Poe, and Melville, Railton acutely parses the grammar of the author's struggle to accommodate, affront, dominate, or offend his (the "major authors" are all male) audience. These authors, with "no clear authority outside their own texts to which they could point to sanction their interpretations of the human condition," had both to "tell the truth" in their works and to "create the context in which the truth they were telling would be listened to and understood" (p. 108). At one strategic extreme was Hawthorne, the "most exemplary" of authors, "willing to find a middle ground" from which he "neither patronized his audience nor compromised his own integrity" (p. 109). At the other stood Thoreau and Melville, antagonistic and aggressive in their treatment of their readers.

The chapter on Poe begins with the mythology of orderly composition and moves to his need to dominate his readers: "The writer Poe describes in his theoretical statements is not trying to liberate readers but rather to coerce, even to oppress them" (p. 138). In swift, supple readings of several stories, Railton displays Poe's obsessive attempt to "assert control over his own mind by manipulating ours" (p. 140). This

We can take it as axiomatic that any newspaper contemporaneous with a newsworthy author such as James Fenimore Cooper or Charles Dickens will contain many items about him, whether in praise, dispraise, or both. Such remains the case with Poe, as the Poe Log demonstrates, if demonstration is still necessary. So it is not surprising to find that another newspaper, this time the short-lived weekly Philadelphia Saturday News, should have recognized Poe's literary existence. The surprise is that the Saturday News should have been overlooked so long. The Poe Log contains only one quotation from it, which is one more than is contained in my writings on Poe.

The eighteen-page article under review (without its ten pages of notes, one presumes) was, we are told, originally a lecture “delivered by Dr. Kopley at the Sixty-sixth Annual Commemorative program of the Edgar Allan Poe Society of Baltimore, October 2, 1988.” It now appears in very attractive pamphlet form, though the print is unpleasantly gray.

Kopley, the author of the lecture/essay, endeavors to show, as his title indicates, a reciprocal relation between the Saturday News and Poe. For its part, the editors of the weekly—Joseph C. Neal and Morton McMichael—generally showed a “high regard for the candor and incisiveness of Poe's criticism” in the Southern Literary Messenger, an observation that Kopley thoroughly documents. In addition, these editors showed an equally high regard for Arthur Gordon Pym and “The City of Sin” (better known today as “The City in the Sea”).

For his part, according to Kopley, Poe adapted “Saturday News pieces for literary purposes,” a practice that, he says, is “intimated by correspondences in detail” between “Ligeia,” “The Journal of Julius Rodman,” “The Fall of the House of Usher,” and “The Murders in the Rue Morgue.”

Lest readers might suspect Poe of being unoriginal, Kopley quotes Poe's own assertions that “To originate is...to combine,” and that the “wildest...effort of the mind cannot stand the test of...analysis.” Thus, he affirms, “to undo Poe's combination,” in the light of these present discoveries and analyses, is “not to undo his reputation.” Besides, he adds, “reliance on newspapers for the writing of fiction has long been a respectable practice among American writers.”

In one of his generous notes, Kopley acknowledges that his essay has “benefited much from the very useful and welcome comments” of what sounds like a roll call of Poe scholars—Burton Pollin, Benjamin Franklin Fisher IV, Kenneth Silverman, and Dwight Thomas, among them. It is a happy thought that we have become so fraternal.

Sidney P. Moss
Emeritus, Southern Illinois
University at Carbondale
MAUREEN COBB MABBOTT

As this issue of the newsletter was entering its final stages of preparation, the editors learned of the death of Maureen Cobb Mabbott—poet, Poe editor, and Honorary Member of the PSA. The widow of Thomas Ollive Mabbott, she died on 14 February 1993 at the age of 93. A tribute to Mrs. Mabbott will appear in the next issue of the newsletter.

International Poe Bibliography

The compiler of the annual bibliography of Poe scholarship (appearing in Poe Studies) invites offprints or photocopies of articles, chapters, and reviews published in 1992. Publication information for books will also be helpful. Send information to Scott Peeples, International Poe Bibliography, Dept. of English, Louisiana State Univ., Baton Rouge, LA 70803.

Acknowledgments

For furnishing information appearing in this issue of the newsletter, the editors thank the following members and interested parties: A. Bendixen, J. L. Dameron, B. Fidler, B. Fisher, N. George, W. Goldhurst, J. Kennedy, R. Kopley, J. Nagel, S. Peeples, B. Pollin, D. Ramakrishna, L. Weissberg, T. Whalen, D. Williamson, and Wils Wilson.