Announcement

This double issue of the Poe Studies Association Newsletter marks the beginning of a new editorial arrangement. In accordance with the decision of the PSA Executive Committee, the PSA Newsletter is now published and distributed by The Pennsylvania State University/DuBois Campus, and edited by Richard Kopley, of that campus. The new editor has been assisted in assuming his role by former editors Eric W. Carlson and Kent P. Ljungquist, and by former managing editors J. Lasley Dameron and Lynette C. Black. Professor Carlson has agreed to continue to work on the Newsletter, now in the capacity of Advisory Editor. In addition, Lloyd Worley, of Penn State/DuBois Campus, is lending a hand as Technical Assistant for the publication. The editor wishes to thank all who have helped him to take on his new responsibility; he pledges to strive to maintain the high standard characteristic of the Newsletter for the past thirteen years.

It is expected that future issues of the Newsletter—available only with PSA membership—will appear regularly in the early Spring and early Fall of each year. These issues will continue to feature discerning reviews of significant Poe-related books and information regarding the PSA and Poe-related research, publications, dissertations, and activities. Also, the Newsletter will occasionally include short scholarly notes on Poe's life and works. Submissions of such notes are welcome.

THIRTEENTH ANNUAL MEETING: POE STUDIES ASSOCIATION

The thirteenth annual meeting of the Poe Studies Association was held at the Hyatt Regency, Chicago, on December 30, 1985, before a group of 38. The meeting began with a welcome by outgoing president Kent Ljungquist (Worcester Polytechnic Institute), followed by the election of new officers. A nominating committee of David E. E. Sloane, chair, Frederick S. Frank, J. Gerald Kennedy, Burton R. Pollin and Liliane Weissberg submitted the names of David Hirsch (Brown), President; Glen A. Omans (Temple), Vice-President and Program Chairman; and John Irwin (Johns Hopkins) and Maurice Bennett (U Maryland/College Park), Members-at-large. There were no nominations coming from the floor; the slate was elected by a unanimous voice vote. Ljungquist then read a citation for Burton R. Pollin (see Citation), which named him an honorary member of the Poe Studies Association. The honor was endorsed by a unanimous voice vote.

Dennis Eddings (Western Oregon) presented the Treasurer's Report, announcing a 1985 paid membership of 148. Income from dues and interest for the year was $819.79, with expenses totalling $723.08. Total cash on hand was $1088.03. Interest in our Prime-Reserve fund was $114.06, bringing the fund to $1519.90. Total assets at the end of the year were $2607.93. Eddings also presented an interim report on the by-laws review called for during the 1984 meeting. He stated that four suggested changes to the by-laws are under consideration, and a mail ballot on the sub-committee's recommendations will be conducted in the early Spring.

The final announcement of the business meeting concerned the Executive Committee's approval of the transfer of the Newsletter from Memphis State University to Penn State University/DuBois and the naming of Richard Kopley (Penn State/DuBois) as the new editor, replacing Eric W. Carlson and Kent P. Ljungquist. Because of their efforts in helping found the PSA and its Newsletter, Eric W. Carlson and John E. Reilly will be named in future numbers of the Newsletter as founding editors.

Following these items of business, Ljungquist introduced the speakers: Stanton Gamer (U Texas/Arlington), "Poe's 'A Descent Into the Maelström': The Calculus and Metaphysics of Profundity"; E. Kate Stewart (Worcester Polytechnic Institute), "The Supreme Madness: Revenge and the Bells in 'The Cask of Amontillado'"; and Alan Goldberg (U Mississippi), "Poe, Longfellow, and the Heresy of the Didactic." The papers were followed by remarks from Professor Pollin regarding his view of the future course of Poe studies. There was then a lively exchange between the audience and the speakers. The meeting concluded with an announcement that the topic of the 1986 PSA meeting (to be held in New York City) will be "Poe and Poetry."

Citation

Burton R. Pollin came to the scholarly study of Poe after his work on the English Romantics, notably Mary Shelley and William Godwin. His work on British Romanticism supported his subsequent forays into Poe scholarship, as evidenced by publications sprinkled with references to Byron, Shelley, and Wordsworth. Since that time, Pollin's endeavors on Poe's behalf have ranged far and wide, enriching our knowledge in a number of areas: Poe's relationships to his contemporaries; his impact on music and the fine arts; his influence on late nineteenth- and twentieth-century figures, major and minor; his word coinages and experiments in language. Pollin's notes for editions of the longer narratives and the brevities provide...
factual information and tracings of influence that scholars have found and will continue to find useful and illuminating. In a career full of “discoveries in Poe,” Pollin has shared what he has termed his “delight in tracing Poe’s materials and the way [Poe] adapted them to his own themes, in showing the constancy of several of his prepossessions and his commitment to the intuitive and the rationalistic, and above all in revealing a glimmer of [his] brilliant and often sardonic humor.” In recognition of his enhancement of our understanding of Poe and his works, the Poe Studies Association is proud to welcome Burton R. Pollin as an Honorary Member.

Report of the Poe Studies Association
Bylaws Review Committee

79 members of the Poe Studies Association returned ballots in the recent vote on amendments to the Bylaws. The four proposed amendments were approved as follows: Article IV, designating the editor of the Newsletter as an ex officio member of the Executive Committee, passed 72 yes, 5 no, 2 abstentions; Article V, establishing a selection process for the editor of the Newsletter, passed 71 yes, 6 no, 2 abstentions; Article VI, election of officers at the annual meeting, passed 68 yes, 9 no, 2 abstentions; Article VII, mail balloting for amendments to the Bylaws, passed 74 yes, 3 no, 2 abstentions. Accordingly, the Bylaws of the Poe Studies Association stand as amended. Any member desiring a copy of the amended Bylaws may write to Dennis Eddings, Humanities, Western Oregon State College, Monmouth, OR 97361.

The first two items on the ballot, concerning founding members being on the Executive Committee and an elected editor of the Newsletter, were advisory in nature, the intent being to determine if the membership concurred with the committee’s decision in rejecting these proposals. Unfortunately, it was not clear to many members if they were voting on the committee’s recommendations or on the proposals themselves. To insure that the desire of the membership is accurately reflected, a revote on these two items will be conducted in the Fall.

Dennis W. Eddings,
Chair, PSA Bylaws Review Committee

Recent Dissertations: July 1984 - March 1986


Kenneth Alan Hovey,
University of Texas/San Antonio

Scholarly Poe Events

The academic session of the Poe Studies Association at MLA ’86 (NYC) will focus on “Poe and Poetry.” The program will feature Burton R. Pollin (CUNY, Emeritus), who will present “The Poem as Song: Poe’s Views and Practice”; Kenneth Alan Hovey (Univ. of Texas/San Antonio), who will speak on “Poe’s Poetic Principle in Antebellum Context”; and Dana Brand (Rutgers), who will offer a paper on “The Silent and Speaking Cities of Poe’s Poetry.” The session will be held in the Plymouth Room of the Marriott Hotel on Monday, December 29, 7:15 - 9:15 p.m.

A separate PSA business session will also be held at MLA 1986; this session, a “closed committee meeting,” will be open to all PSA members. The time and place of the meeting will be listed in the MLA Program index. Please send specific proposals for discussion by December 1 to Professor Glen A. Omans, Program Chair, Dept. of English, Temple University, Philadelphia, PA 19122.

The PSA meeting at MLA ’87 (San Francisco) will be an open session. Please send papers and/or abstracts to Professor Glen A. Omans (address above) by January 31, 1987.

The “Poe Studies” section at the NELMA Convention (held at the New Brunswick Hyatt Regency) took place on Thursday, April 3, 1985; Glen A. Omans (Temple) served as Chair, and Dana Brand (Rutgers) served as Secretary. Jonathan Auerbach (Univ. of Maryland) gave a paper titled “The Horror of Relations in Poe’s ‘The Man of the Crowd’”; he was followed by Fred Madden (Ithaca), who offered “A Descent into the Maelstrom: Poe’s Tall Tale,” and Mary G. De Jong (Penn State/Shenango Valley), who presented “The Literary Alliance of Poe and Frances Osgood.”

Inquiries regarding the open session of the NELMA 1987 (Boston) Poe Studies meeting should be addressed to Dana Brand, Dept. of English, Rutgers Univ., New Brunswick, N. J. 08903.

On Sunday, October 6, 1985, The Edgar Allan Poe Society of Baltimore and The Enoch Pratt Free Library sponsored the Sixty-Second Annual Edgar Allan Poe Lecture, held at the Pratt Library. Alexander G. Rose III, (University of Baltimore, Emeritus), Secretary-Treasurer and Historian of the Poe Society, offered the lecture, titled “New Light on Poe’s Penn and Stylus,” which concerned a newly-discovered list, compiled by Poe, of prospective subscribers and contributors to his planned magazine. The list itself, annotated by Professor Rose and Mr. Jefferey Allan Savoye, Corresponding Secretary and Bibliographer of the Poe Society, was recently published. (See the review of that work on the following page.)

This year, on Sunday, October 6, the Poe Society and the Pratt Library will sponsor the Sixtieth Annual Edgar Allan Poe Lecture, again at the Pratt Library. The speaker will be Bruce I. Weiner (St. Lawrence Univ.), who will present a talk titled, “The Most Noble of Professions: Poe and the Poverty of Authorship.”


Inquiries regarding the open session of the NEMLA 1987 (University of Maine) Poe Studies meeting should be addressed to Dana Brand, Dept. of English, Rutgers Univ., New Brunswick, N. J. 08903.

Day’s stimulating approach to the Gothic text builds on the distinction made by Robert Hume in his March 1969 PMLA article, “Gothic Versus Romantic: A Re-evaluation of the Gothic Novel.” While the Romantic offers the possibility of transcendence, the Gothic forecloses that or any other kind of release. For Day, the essentially “unknown and unknowable” (15) realm of what he pointedly calls Gothic “fantasy” (rather than “romance”) subverts and parodies the realms of both romance and realism. The Gothic protagonists, usually a male antihero (a subversion of the quest hero of romance) and a female victim, find themselves ensnared, trapped, and ultimately destroyed by a black-hole-lik world created by their own fears and desires. However, these protagonists, and the other characters in Gothic fantasy, actually turn out to be doubles of one another: according to Day, doubling “is the essential reality of the self in the Gothic world. Once the protag0nists enter the world, the identity begins to break up” (21). Thus, what appear to be “self”-Other relationships are actually self-self relationships. The lack of a genuine Other, which implies “a world of utter subjectivity” (22) and a “rejection of the spiritual” (36), also has the effect of collapsing any meaningful distinction between subjectivity and objectivity or between materiality and spirituality. These and other formal features of the closed system of Gothic fantasy, in which no meaningful action is possible, are convincingly described in Day’s first chapter.

In Chapter 2, Day argues that, thematically considered, “The Gothic fantasy is a fable about the collapse of identity” (75), especially insofar as that identity attempts to base itself on the masculine and feminine ideals. Day suggests that “The underlying story of the Gothic” reveals itself as “the imaginative life of the middle class in the nineteenth century” (4). He notes, “If the central emotion of the Gothic is fear, the source of that fear is anxiety and terror over the experience of the family and the ideals of masculine and feminine identity that hold the family together” (5). In a series of fifty—perhaps too fifty—interpretations of the major Gothic texts, including “Carmilla,” The Castle of Otranto, “The Fall of the House of Usher,” and The Turn of the Screw, Day shows how the failure of sexual and familial relationships results from the failure of the male to come to terms with the feminine within himself. He insists that the female tends to come to terms with the masculine within herself. The figure of the androgyne provides an unattainable solution to this problem, as Day’s account of Dr Frankenstein and Dracula (the vampire is “the archetypal representative of the Gothic world” (143)) makes clear. William Veeder makes a similar case in Mary Shelley & Frankenstein: The Fate of Androgyny (1986), which is also published by The University of Chicago Press.

Day has already made the point that the detective story derives from the Gothic fantasy, and it now appears that Sherlock Holmes (whom Day types as a Gothic character) is able to escape temporarily the enthrallment of the Gothic world not just because of a certain analytical distance, but because the detective is, to a limited degree, an androgynous figure. Poe’s work, of course, provides the evidence for the relationship between the Gothic fantasy and the detective story. Unfortunately, Day takes insufficient account of the extent to which Poe’s work constitutes a special case. While its negative aspects can be circumscribed within Day’s tight formulation of the Gothic genre, the truth seems to be that Poe paradoxically occupies both of Day’s Gothic and Romantic worlds. A test case for Day might be “The Pit and the Pendulum,” a tale he does not discuss.

A final chapter treats twentieth-century manifestations of the Gothic. Day discusses five horror films and commends Hitchcock for “returning the detective story to its Gothic origins” (164). He also provocatively argues that Modernism transforms the wastelands and other aspects of Gothic fantasy into a mythology in which the romance quest hero is reborn—the paradigm text being Heart of Darkness. As for the oft-noted many parallels between Freudian psychology and the system of Gothic fantasy, Day contends that, although Freud—the detective turned analyst—is talking about the Gothic in “On the Uncanny,” the parallels suggest chiefly a shared concern with family dynamics rather than any kind of direct influence. However, both Modernism and Freudian psychology “build on the Gothic fantasy by making its parody into a description of reality” (62). Here, as elsewhere, Day is forceful and persuasive. Would that his densely argued book did not contain so many word-processor-style typos.

David Ketterer
Concordia University


Messrs. Rose and Savoye here present a hitherto unpublished document from the Amelia F. Poe Collection of the Pratt Library: it is a working list Poe made of likely subscribers and contributors to his proposed magazine, The Stylus. As Poe sometimes informed his correspondents, he was by profession “a Magazinist”; the dream of controlling his own journal preoccupied him throughout his career. In 1841, and again in 1843, he seemed on the verge of issuing his opening number, only to be stymied at the last moment by financial difficulties. The present list, consisting of 253 names entered in a notebook, belongs to a later period. Poe no doubt began to compile it about the time when he prepared his January 1848 prospectus of The Stylus. The second name on the list is that of H. D. Chapin, to whom Poe wrote on January 17, 1848, to request aid in taking “the first steps towards [his] proposed Magazine.” According to Rose and Savoye, names 1 through 94 could well have been “compiled at a single sitting”; the remainder of the list bespeaks intermittent additions. Names 103, 104, and 105 were residents of Lowell, Massachusetts, whom Poe did not meet until after his July 10, 1848 lecture in that city: John G. Locke (Jane Ermina Locke’s husband), C. B. Richmond (Annie Richmond’s husband), and W. H. Cudworth (a friend of the Richmond family). Other entries show Poe in the process of searching his old correspondence for potential supporters; he listed autograph collectors who had solicited his signature as well as literary societies which had elected him to honorary membership. Many entries are accompanied by brief but revealing memoranda: “Wash. Irving—see him,” “W. G. Simms—get sonnet,” and “Edwin Forrest . . . pd 4 years.”

Poe’s list of subscribers has been somewhat mutilated, probably by Mrs. Clemm, who became increasingly pressed for samples of his autograph to give away. Enough of it remains, however, to be a valuable document for scholars interested in Poe’s life or his relations with his contemporaries. Messrs. Rose and Savoye have described and transcribed the list with admirable attention to detail; they have also provided a useful “Annotated Index,” which identifies many of the persons Poe included. Copies of Such Friends As These may be obtained from the Publications Office of the Pratt Library, 400 Cathedral Street, Baltimore, Maryland 21201-4484, or from the Edgar Allan Poe Society, 402 East Gittings Avenue, Baltimore, Maryland 21212.

Dwight Thomas
Savannah, Georgia

Harry Clarke (1889-1931) was unquestionably the most versatile, skilled, and original graphic artist of modern Ireland. He designed printed textiles, commercial and theatrical display material, and innovative stained glass windows for commissions throughout the British Isles and colonies; and he illustrated over a half dozen volumes of poetry and fantasy by Andersen, Perrault, Coleridge, Goethe, Poe, and Swinburne. Though he is classified as a disciple of Aubrey Beardsley and though he shows the influence of the Pre-Raphaelites, Khnopff, Bakst, and Rackham, he stamped everything with his wry and exotic humor (often erotic, even obscene), with his arresting and weird sense of decorative line, and with his oddly conjoined molluscan and polyposal shapes, both in his black and white plates with their sharp contrasts and in his mosically-rich color illustrations, especially those added in 1923 to the 1919 edition of Poe's *Tales*. His early sketches for the *Tales of Mystery and Imagination*, shown in 1914 to George Harrap of London, laid the foundation for his success as illustrator, resoundingly hailed in the journals of London, and in those of New York after frequent American imprints.

But reviews of exhibitions and books provide no comprehensive and searching analyses--thus the importance of the two thorough works on Clarke by Nicola Gordon Bowe of Dublin: the catalogue for the 1979 retrospective show at the Douglas Hyde Gallery of Trinity College, Dublin, entitled *Harry Clarke* (still available), and this new catalogue raisonneé, which presents not only the rich biographical, descriptive, and critical data of the first catalogue, but also many additional black and white illustrations, though omitting the color plates. The entirety of this "new" material (108-116) consists of two suites of plates: six drawings of 1913 for Pope's "The Rime of the Lock," not previously printed, and eight for the "The Rime of the Ancient Mariner," the original plates of which were destroyed, on the verge of printing, in the 1916 Easter Rising in Dublin.

This new volume is of major importance to our knowledge of the development of Poe illustration throughout the world. Clarke's pictures are routinely reproduced in new Japanese and Korean editions of Poe. There have been many reprints of the 1919 Harrap-Brentano editions of the Clarke-illustrated *Tales*. The various changes in the sketches and the color-plate additions are fully explained in Mrs. Gordon Bowe's new book (52-54, 69-71). There are two appendices of Clarke's illustrated books, the second one added for the USA edition by Keith Burns. In this volume are printed both the highly controversial original "Valdemar" picture, with the agitated embryos embroidered on the nurse's garb, and the "lecherous" suppressed drawing for Swinburne's *Aholibah*. Unfortunately, the prints are not good, and the commentary is not particularly useful. The arrangement of material is useful: Section I, biography and narrative; Section II, description of graphic art with data on the works, the exhibitions, and the prints. The author provides numerous insights, contemporary journal comments, and facts about the contemporary cultural scene. She writes well and chooses the pictures wisely. Unfortunately, the proofreading is shockingly slack for this kind of book.

The poor plate reproduction and textual spelling are carried over into the limited edition of 250 copies signed by Mrs. Gordon Bowe, which adds the following to the trade edition: headbands, a stamped-gold cover with a Clarke design from his *Perrault Fairy Tales*, a mylar pliofilm dust jacket, a plain black cardboard box, and a signature at the beginning for an enlarged reprint of the eight "Ancient Mariner" pictures included in the full text (but just as poorly reproduced). Of this edition, 125 copies are reserved for sale by Keith Burns.

Students of Poe must become familiar with the marvelous insights and graphic observations of Harry Clarke, a leader among Poe illustrators together with Edouard Manet and Alberto Martini. No other volume explains Clarke's genius and popularity so well as this new work by Nicola Gordon Bowe.

Burton R. Pollin
Professor Emeritus, CUNY

Recent Poe-related Books


Forthcoming Poe-related Books

The next year offers an exceptionally rich selection of Poe-related scholarly books. In September, 1986, Gordan Press will publish Volumes 3 and 4 of *Collected Writings of Edgar Allan Poe*, edited by Burton R. Pollin (366 pp. and 265 pp. & 60-page "Introduction.", Cloth, $70 for both) and featuring Poe's work in *The Broadway Journal*. In October of this year, Peter Lang will publish *George Lippard, Prophet of Protest: Writings of an American Radical*, 1822-1854, edited by David S. Reynolds (232 pp., Cloth, $42.50). Also in October, The Edgar Allan Poe Society of Baltimore will bring out *Poe and Passion*, by Glen A. Omans (30 pp., Paper, $5.00). Additionally to be published by the Poe Society are *Poe In Our Time* and *Poe In His Time*, two collections of essays edited by Benjamin Franklin Fisher IV, as well as *Myths and Reality: The Mysterious Mr. Poe*, the proceedings of the 1983 Poe conference, also edited by Professor Fisher. In February, 1987, G. K. Hall will publish *The Poe Log: A Documentary Life of Edgar Allan Poe*, 1809-1849, edited by David K. Jackson and Dwight Thomas. In the Spring of 1987, G.K. Hall will publish *Critical Essays on Edgar Allan Poe*, edited by Eric W. Carlson, and Yale University Press will bring out *Poe, Death*, and the *Life of Writing*, by J. Gerald Kennedy. Also expected in the next year is the first volume of the new concordance to Poe's works, edited by Elizabeth Wilye.

"Arthur Gordon Pym and Contemporary Criticism"

Planning for the Pym Conference (May 19-22, 1988; Nantucket Island) progresses well. The program is set: the conference features six strong sessions on diverse critical approaches to Pym, headed by John Barth as Guest of Honor and G. R. Thompson as Keynote Speaker. Support has been forthcoming from various interested institutions; further support will still be sought. Registration material will be sent to PSA members in late 1987 or early 1988. Please address all inquiries regarding the Pym Conference to the editor of the Newsletter.

As the subtitle suggests, at least half of the focus of the present volume concerns French reactions to Poe during the last century and a half, so that the work might be regarded as an update of Patrick Quinn's study of the same topic. However, Humphries not only adopts the French as a subject but also resorts to the distractingly self-conscious methods of some contemporary French criticism and its American disciples. The result is that Poe and the literary relationship between the American South and France, which are the announced themes, recede before frequent and lengthy explanations and analyses of Continental theorists and Humphries' meditations on his own methodology. He begins with an apology for a generically "deconstructionist" vocabulary, claiming that technical terminology need not be alienating and that it can be the vehicle for a new vision. He then offers a terminological labyrinth (with glossary appended as a guide for the uninstructed) that arrives at the quite traditional conclusion that Poe associated Beauty with Death. Perhaps it should be consoling that avant-garde techniques arrive at the same observations as traditional approaches do; this fact reaffirms received approaches and offers reassurance of the essential innocence of the new.

But Humphries' preoccupation with theory results in an exemplary instance of the distortions and ambiguities that inevitably attend the arbitrary imposition of abstract models. Contemporary interest in the literary representation of the quest for origins leads to his claim that Emerson was for Poe what Hugo was for Baudelaire, one of the "allegorical names for Origin and Precedence." Insofar as Hugo's career literally and temporally preceded Baudelaire's, the assertion makes at least superficial sense when applied to the French authors, but it is quite inexplicable in the American context. Even within the restricted circle of Concord and Boston, not to mention the national audience, Emerson emerges as a significant figure only with the publication of *Nature* (1836). But by this time, Poe had already established a career in letters and cut at least a minor figure with the publication of three volumes of poems, a dozen tales, and critical contributions to and editorship of the *Southern Literary Messenger* (1835). And this work already embodied the "myth of loss" that Humphries regards as characteristic, and singularly appealing to the French.

Although Emerson's functioning for Poe as a symbol of origin and precedence is undeniably understandable in this context, Humphries clarifies his point somewhat by noting Poe's subversive role within a dominant Northern literary tradition. His specific observations concerning Poe's linguistic practices are insightful but distorted by placement in a suspect framework. Before the 1850's (at the earliest), there simply was no established Northern literature. Indeed, the North was beginning to control the literary marketplace, but as yet there was no canon to subvert. Instead, the political struggle between North and South for hegemony in national councils was mirrored in a cultural struggle for ascendancy in determining the very formation of the national literary canon. Poe starred in this contest between rivals, not in a rebellion against a precedent "original."

The absence of historical context and the curious application of basic historical concepts are recurrent problems in this study. On the level of culture, the Southern sense of loss that is central to Humphries' thesis may involve an imagined inferiority to the North, but, much more significantly, it certainly derives from the loss of an original with which the North also has had to cope: the loss of Europe. The inadequacy of Southern aristocratic pretensions lay not in their imperfect adoption of Northern models but in the tragic geographical and temporal distance of their "chivalry" from medieval England. The French attraction to a mythically "savage" America and the American nostalgia for an equally mythically "civilized" Europe never inform the discussion here in any sustained way, although both precede and are contemporaneous with the relationship the discussion establishes and, thus, must significantly modify it. As for Poe, the lack of context makes his "myth of loss" appear as primarily personal, although it is, arguably, the central Romantic myth, classically embodied in Wordsworth's "Immortality" ode, but also repeated in poets whom Poe greatly admired, Shelley and Tennyson.

The real strengths of this study emerge when Humphries moves beyond rather questionable generalizations about Poe to discuss the interrelationship of his Southern and French descendants. The discussions of Tate-Valéry and of Faulkner are excellent and present a much more cogent and convincing argument for Humphries' central thesis. It is to be lamented that no fewer than eight southern authors from Styron to Percy are crowded into the final chapter where each receives an all too brief, highly insightful critical vignette. Unfortunately, one cannot escape feeling that a laudable commitment to contemporary French theory and the figure of Poe combined in an ignis fatuus, the pursuit of which stained an intelligent and potentially major contribution to comparative literature.

Maurice J. Bennett
University of Maryland/College Park


Shaped and guided in part by John T. Irwin's *American Hieroglyphics* (1980), this comparative study treats Emerson and Poe as "our seminal apocalyptists," and The Narrative of Arthur Gordon Pym as one of "the definitive American forms of the American apocalypse." To Robinson, Emerson fascinates as a rebel, a complex thinker, while Poe is a rebel, a profoundly subversive one. Whereas the centrality of Emerson to American literature has been established by an impressive body of scholarship since Matthiessen's *American Renaissance*, "the rehabilitation of Poe is just now, in the past decade and a half, getting under way," and Robinson conceives of this book as placing Poe in his "most obvious and most significant context," that of the American apocalypse.

These rather special claims are based, first, on a brief critique of *Eureka*, followed by a dozen pages on *Pym* and scattered but cogent interpretations of six tales. Almost no reference is made to other viewpoints and methodologies, except that, in defining *Eureka*, Robinson quotes St. Armand's conclusion that it is "an act of faith, not a clever apostasy." Robinson then adds: "Poe is much more concerned with what lies beyond our world than is Emerson; Poe's is an external God, with whom the individual is united not by apocalyptic reflection here on earth, as for Emerson, but only after death . . . ." According to Robinson, the key to understanding Poe's radical contribution to natural theology is found in the process of apocalyptic transformation, in "the act of coming-to-know, not in terms of the knowing itself." Both Poe and Emerson are imbued with the pragmatics of action and equally concerned with transformation as a process.

In *Pym*, this process takes the form of "a dynamic of intensification" of a series of unrelated tableaux (image motifs): descent-and-return, shipwreck, revolt. The imagery of the explosion that destroys the *Jane Guy*, for instance, is said to anticipate the apocalypse in *Eureka*—the force of diffusion and the "tendency of the disunited atoms to return into their normal Unity." Much is made of "the necessity of deferral" and the "transitional tension" between repulsion and attraction. In considering the impressive ending to *Pym*,
Robinson recommends Irwin's "brilliant speculative reading of the novel" as both Lacanian and naturalistic. But Robinson's own reading draws upon an un Akron use of New Testament imagery of white shadows and, as an alternative, a Romantic reflection that modulates into refraction, "in which the shadow, even if it is his own [Poe's, Pym's] is also God's." All this, Robinson admits, is not self-evidential, but "a most tentative and uncertain interpretation," just as "the uncertainty of interpretation is the rhetorical focus of the novel."

Among the tales discussed, "Ligeia" and "The Man of the Crowd" represent what Robinson calls two forms of "communal binding"—the former offering "a religion of the self, in which the duality of marriage becomes a mystical unity" and the latter "a religion of the city, in which the multiplicity of the crowd becomes a unity that is not mystical but alien." Thus, the literary work functions as "a kind of dialogic medium." American apocalypses, especially, engage their critics in ways and possibilities of knowing, "just as critics engage those works in a dialogue about the ways and possibilities of meaning." It is not clear, however, that this conception of criticism as "dialogue" will bring about a desired "shift" in the direction of critical theory or practice.

Eric W. Carlson
Professor Emeritus, Univ. of Connecticut

Poe at Evergreen

Poe scholars should add the Evergreen Foundation, 4545 N. Charles Street (Baltimore 21210), to their list of sites for Poe research in Baltimore. There could not be a more elegant setting for study. The mansion, formerly the estate of John Work Garrett, several times ambassador, was built in the 1850's by the Broadbent family. Significant additions and renovations were made in the 1880's, 1920's, and 1930's, and incorporate work by such foremost architects, furnisher, and artists as Lawrence H. Fowler, Tiffany, and Bakst, among many others. The first floor is open to visitors Tuesday - Friday, 2 - 4, with tours of the entire house given on the second Tuesday of each month at 10, 11, 2, and 3. The library, which includes the Poe archive, is open from 8:30 - 5, Monday - Friday. Arrangements to visit can be made through the librarian at 301 338-7641. It is best to call or write ahead.

The Poe collection is small but choice, and its organization and preservation have been undertaken by George W.M. Harrison at the request of Anne Gwyn and under the supervision of Jane Katz. The project is not complete, but it is accessible and most useful in its current shape. There are newspaper clippings dating back to 1874, which include the first published eyewitness accounts of Poe's last days in Baltimore. Many of these clippings are very important since the other archives of this period were lost in the Great Baltimore Fire of 1904. Many early pieces from Philadelphia and New York papers are also in the collection and have been conserved on acid-free paper. Although it is possible to see some of these articles and clippings at other libraries, it is convenient that these items are together here.

The period 1910-1940 was a splendid one for Poe research and study in Baltimore. Such luminaries as Attorney General Edgar Allan Poe, Mary Garrettson Evans, John C. French, and Lizette Woodworth Reese were active, and the Evergreen Foundation is fortunate to house some of their personal papers. These include theatre bills, copies of articles and talks, research notes, and voluminous correspondence; there are even some manuscripts of unpublished articles and research notes for projects which never came to fruition. Miss Evans' Poe-related correspondence includes letters from nearly every major composer and conductor of the early twentieth century.

The organization of the archive is simple: each collection (a collection = the papers of each individual scholar) is assigned a box number, and each document is numbered consecutively within the collection. Because of the varying lengths of collections, some boxes may hold the work of more than one scholar. For ease of handling, the papers have been placed in manila folders, which are numbered consecutively throughout all of the boxes (generally fifty documents to a folder). This system was adopted to minimize the risk of re-filing incorrectly. The letter of Rachmaninoff, therefore, to Miss Evans is I.10.305, which means box one, folder ten, document 305 (in the Evans series). It is requested that authors repeat this nomenclature in any references to the collections so that fellow scholars may easily retrace their research, and so that the specific collection will be named. Apart from insuring that the original researcher or compiler is publicly recognized for his/her contribution, such a nomenclature should also give an indication of authority (for instance, Adams must be considered a much less reliable source for Poe in music than Evans). This nomenclature is especially crucial in view of the amount of unpublished material which is already in the collection.

Several indices have been compiled for the work completed thus far. They are: People, Places, Newspapers/Magazines, Titles (non-Poe), Poe's Works, Poe - Topics. Modern writers, as well as Poe's contemporaries, detractors, imitators, and literary descendants, are noted in the first index, wherever they may occur in any of the documents. The index of Places is concerned mainly with the many locations in which Poe lived and published. Philadelphia, and other locales, are broken down so that each residence is singled out. Titles of books and articles on Poe are followed, as well as works which are known to be dependent upon Poe. It has proven possible to catalogue, as well, the various film versions of some Poe works. It has been the aim of the people in the project to record references to individual Poe poems, and not just published collections of verse and prose. The Topic index is a pastiche -- reference is made to such categories as Poe's appearance, drunkenness, and attitude to slavery.

The collections are:
H.B. Adams (scholar)
Mary Garrettson Evans (author, Music and Edgar Allan Poe)
Dominic Argento (composer of an opera on Poe)
John C. French (professor and scholar)
Sydney Lanier (clearly mislabeled; contains much material which is later than the poet's death)
Mary E. Phillips (author, Edgar Allan Poe, the Man)
Poe Society (papers of)
George W.M. Harrison (compiler)

There is also the manuscript of the translation of "The Raven" into German, and certain other works which have come down anonymously. The final box contains the photographs which Mary E. Phillips was collecting for a book to be titled Literary Homes in America.

Poe scholars will enjoy making use of this excellent archive and facility. The system is quick and easy to use, and the staff at the Evergreen Foundation is expert and affable.

The Foundation is not closed for school holidays; therefore, one may take a very pleasant vacation by making a Poe pilgrimage in Baltimore during January term, Easter break, or the summer. There is much here for the Poe scholar; one hopes that Evergreen will become a part of his Baltimore itinerary.

George W.M. Harrison
Johns Hopkins University

[Editor's Note: Dr. Harrison has accepted a position in Cincinnati, Ohio, and so will not be able, much to his regret, to assist scholars in Baltimore. He would, however, be happy to answer requests directed to him at the Department of Classics, Xavier University, Cincinnati, Ohio 45230.]

Throughout his life Julio Cortázar was interested in ritual and myth. He encountered the works of Jung around 1950; he was also acquainted with Joseph Campbell’s The Hero With a Thousand Faces (1948) and some of the early work of Erich Neumann that dealt with the Mother Archetype. In this monograph, Ana Hernández del Castillo discusses how this interest colored Cortázar’s studies of Keats and Poe, and how these studies, in turn, affected his own fictional versions of the archetypes of the Magna Mater and of the quest myths.

In his unpublished study of Keats, Cortázar defined a poet as one who is “possessed” by the magnetic forces of the collective unconscious and thus manifests, in his writings, “archetypal” themes and figures. This view led Cortázar to connect the conflicts that characterized Keats’ relationships to women with the idea of woman as Circe the Magician. He viewed Keats’ affair with Fanny Brawne, for example, as the poet’s desperate struggle for self-preservation against the deadly, absorbing, annihilating enemy: Woman.

In Poe’s work, too, woman becomes death. Hernández del Castillo uses textual evidence to show the connections between Cortázar’s translations and analyses of Poe’s prose works (published in 1956) and Cortázar’s own fiction—particularly connections involving the themes and archetypes in Poe’s three sea stories: “MS. Found in a Bottle,” “A Descent Into the Maelstrom,” and The Narrative of Arthur Gordon Pym. In these tales she finds many of the symbols that Erich Neumann, in The Great Mother, identifies with the Terrible Mother: the tomb, the devouring maw, the engulfing waters, and, to a certain extent, the ship and the labyrinth. For her, the single word “engulfing” best expresses the principal effect on both the hero and the reader of Poe’s seas, ships, and enclosed precincts: a feeling of being absorbed and annihilated that provokes a reaction of unspoken horror. Cortázar’s thanatophobia and Poe’s necrophilia thus spring from the same source: the desire to escape the fear of death and dissolution by a voluntary return to the womb of the Magna Mater.

Cortázar considered Poe’s youthful attraction to Mrs. Jane Stith Stanard, the Helen of his first “To Helen,” to be the crucial episode in his life—he was the embodiment of the Feminine that determined his relationships to women and his fictional representations of them. Cortázar thought that Poe fell in love with Mrs. Stanard precisely because she was an unattainable woman: the Muse, the only source of inspiration. He makes a similar claim for the second Helen, Mrs. Sarah Helen Whitman, who became a mother figure whom Poe needed for comfort after the death of Virginia. “Helen,” the unattainable woman, was the basic manifestation of the Feminine for Poe—in contrast to Circe the Magician, the basic manifestation of the Feminine for Keats.

Hernández del Castillo points out interesting connections between Cortázar’s first two novels, El Examen (unpub., 1950) and Los Premios (1960), and Poe’s The Narrative of Arthur Gordon Pym. For example, El Examen contains a narrative thread that, as in Pym, connects a number of episodes by which the hero is meant to be “initiated” into full manhood after a prolonged adolescence. Both novels also present a symbolic “return to the origins”: in Pym, the final descent to the cave of the White Figure [sic] is “both an encounter with the primal deity of Magna Mater and with the psychological dread of annihilation she embodies.” (Hernández del Castillo consistently views this shrouded figure as feminine, and Pym as journeying into the womb of the Magna Mater. She errs, of course, in placing the shrouded figure in a cave.) In El Examen, while there is no voyage to the south (the characters are already in the south), a number of rituals take place in the streets of Buenos Aires involving men dressed in black, chanting litanies around a white figure identified simply as “Ella.”

Hernández del Castillo also points out a number of important contemporary influences on Poe, including the new theories of myth, such as those of Jacob Bryant, that were current between 1820 and 1860. She notes that a number of symbolic allusions and names of deities in the last section of Pym seem to be directly related to George Stanley Faber’s On the Origin of Pagan Idolatry (1815), a work that she says contained a concept of the Magna Mater very similar to Jung’s, and which Charles Anthon listed among the sources of his Classical Dictionary. The author believes that the theories of the syncretists, such as Bryant and Faber, helped Poe refine and develop the symbols around which he had to build “MS. Found in a Bottle,” “A Descent Into the Maelstrom,” and The Narrative of Arthur Gordon Pym, and that Cortázar, through his interest in Poe, absorbed some of these ideas and used archetypes of the Magna Mater in his own fictions.

In the period between his first novel and Los Premios (1960), Cortázar translated Poe’s prose works and closely analyzed his techniques. Hernández del Castillo finds a number of echoes of Pym in Los Premios, including the mysterious and engulfing quality of the sea; the movement toward the south; the atmosphere of darkness and confinement and the

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labyrinthine qualities of the ship’s interior; two female characters whose qualities recall the white shrouded figure in their symbolic aspects (the Good Mother and the Terrible Mother); and the hero’s surrender to the overpowering presence of the Terrible Mother as Death.

The third chapter of the study considers Joseph Campbell’s archetypal myth of the eternal return (from *The Hero With a Thousand Faces*) and examines how both *Pym* and Cortázar’s novel *Rayuela* (1963) depart from that myth’s structure. The final chapter, “The Collective Quest,” focuses on the relation of Cortázar’s *Libro de Manuel* (1973) to both Keats and Poe. This novel, Hernández del Castillo says, bears the same relation to Cortázar’s personal development as *Hypersion* did to Keats’, though the techniques and devices, as in much of Cortázar’s work, come more directly from Poe.

While this study deals extensively with Keats, readers of *the PSA Newsletter* will be interested in it mainly for its observations on *Pym* and the sea tales and their connections with Jacob Bryant and Faber on the one hand, and with Jung and Neumann on the other. In addition to revealing Cortázar as a critic of Poe, Hernández del Castillo gives us some new insights into the archetypal patterns to be found in the fiction of Poe.

Donald Barlow Stauffer  
*State University of New York/Albany*

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The *New Poe Catalogue*  

An antiquarian book catalogue devoted exclusively to Poe was issued by Robert F. Lucas in July 1986. Among the more than 150 items listed in the catalogue are issues of the *Philadelphia Saturday Museum*, the *Broadway Journal*, and *Burton’s Gentleman’s Magazine*, as well as presentation copies of Sarah Helen Whitman’s *Edgar Poe and His Critics* and *The Hours and Other Poems*, an early broadside of a Raven parody, a limited edition Poe bibliography, many Poe first printings in periodicals, and a previously unpublished poem attributed to Poe. The catalogue is offered for $2.00 postpaid and may be obtained from Robert F. Lucas—Antiquarian Books, P. O. Box 63, Blandford, MA 01008.

**Poe Conference in France**

On April 2-4, 1987, the Centre d’Étude de la Métaphore of the University of Nice will sponsor the Third International Nice S. F. Conference, the focus of which will be “Edgar Allan Poe and Visionary Reason.” Those interested in presenting a paper at this conference should write to Mrs. Denise Terrel, Director, Centre d’Étude de la Métaphore, Université de Nice, Faculté des Lettres et Sciences Humaines, 98, Boulevard Édouard Herriot, B. P. 369 - 06007 Nice Cédex, France.

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