ANNUAL MEETING:  
POE STUDIES ASSOCIATION  

New York, December 29, 1978  
Hilton Hotel, Nassau B, 10 a.m.-noon   

After a brief business meeting, there will be a series of papers on “Recent Poe Scholarship”:  
“Writing Poe’s Biography,” John Carl Miller, Old Dominion U.  
“Editing Poe’s Fiction,” Mrs. Thomas O. Mabbott, New York City  
“Surveying Poe Criticism,” G. Richard Thompson, Purdue U.  

Gary D. Hermaly, executive director of the Bronx County Historical Society, extends an invitation to Association members to a special viewing of the audiovisual show “Edgar Allan Poe at Fordham” and to a special guided tour of The Edgar Allan Poe Cottage, landmark museum. Details will be announced at the meeting.  

NEMLA  
Hartford, Connecticut, March 29-31, 1979  

The spring meetings of the Northeast MLA will include a Poe Studies section.  
The program consists of the following papers:  
1. Bernard Rosenthal (SUNY Binghamton): “The Case of Poe’s Innocent Orang-Outang; Or How to Play Chess”  
2. Kenneth W. Graham (University of Guelph, Canada): “Unknown in the Records of the Earth: Beckford and Poe”  
Chairman of this meeting is Professor Frederick S. Frank, English, Allegheny College, AC Post Office Box 90, Meadville, PA 16335.  

POE SCHOLARSHIP  
ALS ’76 - American Literary Scholarship: An Annual/1976 - distributed to members of the American Literature Section of MLA (Duke University Press, 1978) includes a chapter survey of Poe criticism and scholarship by Donald B. Stauffer.  

Recent Poe Dissertations  
(through May 1978):  

BALTIMORE POE SOCIETY
On October 8, Professor Richard P. Benton delivered
the fifty-sixth annual Edgar Allan Poe lecture,
"Bedlam Patterns: Love and Madness in Poe's Fiction."
A commemoration of Poe's death preceded the
lecture with the traditional laying of memorial wreaths
on Poe's tomb in Westminster Churchyard. The society
has also published its first book, Poe at Work, at $8.00,
edited by last year's speaker, Benjamin Franklin Fisher
IV. Society President James J. Foster announced that
repair work on the Poe House on Amity St. should be
completed by the end of 1978, at which time the city of
Baltimore will take over staffing of the house. Professor
Fisher's 1977 lecture, "The Very Spirit of Cordiality: The
Literary Uses of Alcohol and Alcoholism in the Tales of
Edgar Allan Poe," is also available for $2.50 a copy from
Alexander G. Rose, Poe Society of Baltimore, 402 E.
Gittings Ave., Baltimore, Md. 21212. When ordering,
add 40c for mailing cost.

POE IN PERFORMANCE
The fall program of the Bronx County Historical
Society included: the opening of "Edgar Allan Poe
Cottage at Fordham," an audiovisual show with music
by the Galliard Quintet, "Poe in Person, a One Man
Show" starring Conrad Pomerleau; and a presentation
of "Poems and Short Stories of Edgar Allan Poe"
(commemorating Poe's death, October 8).
The Chamber Repertory Theatre of Boston, special-
izing in dramatizations of literary works, is touring
with "Tell Tale Poe," a full-length play based upon
several of Poe's stories, letters, and events in the last
days of his life. Adapted and directed by Ted Davis, the
play is performed by four actors and is set in a small
tavern in Baltimore in October, 1849. According to a
publicity release, "Poe is revealed through portions of
his greatest stories...as fact and fantasy are com-
binéd for a glimpse of the inner wanderings of a doomed
artist."

POE LETTERS
Professor John W. Ostrom welcomes any information
about letters, dates, correspondents, locations, original
MS. or copy that was not included in his former
checklist: the original checklist (1948), two
supplements in American Literature (1952) and (1957),
the Supplement in the Gordian Press edition (1952), and
the "Fourth Supplement" in American Literature (1974).
Professor Ostrom intends to bring into one index all
items in the total Poe correspondence (letters by and to
Poe). Any corrections to items in previous checklists
would be appreciated.

Query: Who is the author of the memoir in THE
POETICAL WORKS OF EDGAR ALLAN POE, with
Original Memoir. Illustrated by F. R. Pickering.
London: Sampson Low, Son and Co., 1857?
—J. Lasley Damon,
English, Memphis State University

NEW POE PUBLICATIONS
COLLECTED WORKS OF EDGAR ALLAN POE:
TALES AND SKETCHES, ed. Thomas Ollive Mab-
bott, with the Assistance of Eleanor D. Kewer and
Maureen Cobb Mabbott. Cambridge, Mass., and
These second and third volumes in the "Harvard Poe"
bring to fruition the forty years' labors of the late
Thomas Ollive Mabbott and the ten additional by
Maureen Cobb Mabbott and Eleanor D. Kewer. Clearly
organized, these volumes make accessible a wealth of
scholarship to the beginner as well as the specialist.
Scholarly though they are, they bear the mellow
authority, as well as the stamp of the ne'er-flagging
courtesy characteristic of T.O.M., who always acknow-
ledged assistance, whether in matters of recherché facts
or in aid in making available an elusive text.
The format is excellent. In basically chronological
order, the texts are flanked by headnotes of interpretive
content and by explanatory notes elucidating obscurer
points, generally source-oriented. Poe's sources are
winned, his aims made clearer through this wealth of
information. Textual variants are recorded, and, in the
case of "Lionizing," original and final printings appear
entire to avoid messiness in presenting extensive
revisions. Obviously, this edition will expedite analyses
of the evolving texts. Hitherto uncollected writings are
rare, the most interesting being the late satiric sketch, "A
Reviewer Reviewed." Along with it are several pieces,
e.g., the "Autography," which many don't immediately
perceive as fiction, yet which embody enough fictional
substance for Mabbott's warranting their inclusion. His
introduction, vol. I, gives the palm to the tales as Poe's
great contribution to literature, a claim few would
dispute. He also estimates Poe as fictionalist in a clear-
headed, objective style. The lists of manuscript
repositories, frequently cited source queries, detailed
indexing, good print and paper, durable binding, plus
important illustrations (primarily of manuscripts)
enhance the whole. Given current outrageous in
publishing charges, the price is reasonable.
These books are mines abounding in gems of purest
ray. Their appearance draws, at long last, into solid
reality a life's dream of T.O.M., vital and enthusiastic
even during painstaking gathering of information or
collating and deliberating about texts. For inestimable
aid in enriching the world of Poe, we salute his memory
and the fortitude of his assistants.

Benjamin Franklin Fisher IV
Hahnemann Medical College

Richard P. Benton, ed. Journey into the Center—Studies
in Poe's Pym. American Transcendental Quarterly, 41
To the extent that coherence in symposia is discern-
able, Benton's collection gives additional thrust to dual
approaches to Pym that have been recently prominent.
One approach explores self-referential qualities which
supposedly demonstrate Poe's concerns with fiction-
making and illusion; another examines Pym as an
embodiment of mythic and archetypal patterns. In the
former camp, David Ketterer traces Pym's journey
through a maze of multiple deceptions, the destination
of which is an "idealistic" state of being. Ketterer labels
this ultimate state "arabesque," minimizing the impor-
tant aesthetic connotations of that term explored
previously by L. Moffitt Cecil and Patricia Smith.
Ketterer finds a constant in Poe’s technique: reversal of expectations. His suggestive comments on Pym’s structural integrity notwithstanding, one could argue, using the same cited passages, that expectations are constantly raised rather than defeated in order to prepare adequately for the tale’s awesome conclusion. Ketterer’s comments on the cycle of death and rebirth are remarkably close to those of John P. Hussey whose fine essay in the 1974 South Atlantic Bulletin is cited in none of these studies. J. V. Ridgely and Iola Haverstock, authors of the 1966 essay “Chartless Voyage,” take their lumps from Ketterer as they do from Alexander Hammond, who shares the view that Pym is concerned with illusion. Hammond’s main purpose, however, is minute investigation of Pym’s composition. Hammond’s tentative conclusion is that Harper’s had received a finished manuscript when Pym’s copyright was registered in June, 1837, and therefore speculates that delay in publication was due to reasons other than Poe’s inability to provide sufficient material. As for his study of the Folklo Club (noted above), the reader should be prepared for Hammond’s many scholarly qualifications, allowances for alternative theories, and massive detail with respect to dates, manuscript disposition, and printing practices. For those inclined to read Pym mythically, Barton Levi St. Armand’s and Grace Farrell Lee’s essays will contain much of interest. While the skeptic will bridle at imposition of a studied post-Jungian approach on an 1838 text, St. Armand’s contribution is as well written and as fascinating to read as his previous studies of Poe’s alchemical symbols. Lee, taking a cue from Patrick Quinn cum Eliade, explores a common pattern of descent and return in Pym and Moby-Dick. Adeline Tintner’s essay shows convincingly how Henry James used imagery from Pym and appropriated it to the consciousness of Prince Amerigo in The Golden Bowl. Three other pieces round out the symposium: Leonard Engel’s running commentary on imagery of enclosure, Gerald Bello’s translation of Roger Forclaz’ “A Voyage to the Frontiers of the Unknown,” and Burton Pollin’s listing of editions and translations of Pym.

Kent Ljungquist
Worcester Polytechnic Institute


In the spirit of Poe’s revisions, this collection contains significant changes from its appearance in the University of Pennsylvania Library Chronicle. A useful checklist of materials on Poe’s revisions is appended. Fisher’s introduction presents an overview of previous scholarship on evolving texts and notes the disposition of manuscript collections. Alexander Hammond, after repeating information from his previous essays on the abortive “Tales of the Folio Club,” launches into a tortuous study of Poe’s unpublished volume. James Christie reaps valuable insights from his modest goal of examining the five published texts of “Bon-Bon”; Poe moved from haphazard punning to a unified, refined tale in the Blackwood’s mode by firmly establishing the characteristics of both the narrator and Satan. Placing “Silence—A Fable” in the dual traditions of Gothic horror and Romantic orientalism, Fisher contends that the tale dramatizes seriously a disintegrating, tormented soul; his evidence will undoubtedly not “silence” those who prefer to enlarge the interpretive scope of the Folio Club. Fisher also reprints the manuscript. Marc Leslie Rovner studies the revisions of “William Wilson” and notes the ironic juxtaposition of Wilson’s acute eye for visual details and his utter inability to appropriate those details to his moral understanding. Rather than merely monitoring textual changes, Christie, Fisher, and Rovner demonstrate that attention to revisions can advance interpretation. Less satisfying in this regard are Joel Kenneth Asarch’s and Richard Fusco’s studies of the detective stories. Asarch’s claim that a later version of “The Murders in the Rue Morgue” is more “realistic” and more “grotesque” begs clarification of vague terminology; Fusco’s theory that a later text of “Marie Rogêt” marks a change in Poe’s attitude toward ratiocination lies in the realm of ingenious speculation. In sum, however, these essays offer useful insights on an aspect of Poe’s craftsmanship that has heretofore received only sporadic attention.

Kent Ljungquist
Worcester Polytechnic Institute

NEW MEMBERSHIP OR RENEWAL FOR 1978

I wish ________ do not wish ________ to continue receiving PSA Newsletter (May, November).

(check one)

Enclosed is my $3 check for dues and subscription for the calendar year 1979. (Check should be made out to “Poe Studies Association” and mailed to Joseph M. DeFalco, Dept. of English, Marquette University, 635 North Thirteenth St., Milwaukee, Wisconsin 53233).

NAME ...........................................................................................................

ACADEMIC AFFILIATION ........................................................................... 

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or home address: ......................................................................................

ZIP .............................................................................................................
This double-column quarto is largely a product of the Poe industry, the main business of which is to cash in on the Poe legend as salable property free for the taking. Published by a trade-book house (Simon and Schuster), dedicated to Vincent Price, "who has kept Poe alive" and whose photograph appears on the cover, it is edited and introduced by Peter Haining, a former journalist now living in England, with a foreword by Robert Bloch, author of Psycho and of fiction and films based on Poe stories. Haining contends that the voluminous writings about Poe lack "an examination of him, not from only one viewpoint, but from the many opinions, good, bad and indifferent, that have been taken towards him over the years." This Scrapbook, "a unique kaleidoscope of words and pictures," therefore is intended to provide the details of his life and work, the opinions and influences that shaped that work, and the forces that helped make his legend. But no serious student of Poe will be taken in by these overstated claims, nor will he be impressed by the lack of a table of contents, index, and bibliography. Far from accurate also is the claim that "the material augments rather than repeats the numerous biographies and studies about him," though some of the selections, to be sure, are reprinted "for the first time in generations." Yes, one welcomes as documents the reprints of John Ingram's long article in Temple Bar, June 1874, Jules Verne's 1864 essay on Poe as the leader of the cult of the unusual, Lafcadio Hearn's 1883 appreciative comments on Dore's illustrations of "The Raven," Thomas Gibson's 1867 account of Poe at West Point, Charles Graves' 1904 report of Poe in Richmond, along with others of this kind. At the same time, one deplores the inclusion of Alfred R. Wallace's proud narrative of how he came into possession of "An Unpublished Poem by Edgar Allan Poe" entitled "Leonaine" [sic], a "little poetic gem" of "rare descriptive beauty and pathos." The double irony here derives from Haining's remark that "scholars like Professor Mabbott have devoted much time and effort to the study of such material," as if Mabbott had confirmed this "discovery," rather than identified it as "Leonainie," a hoax poem (in weak imitation of Poe) by James Whitcomb Riley published in 1877 and shortly after acknowledged by Riley to be a hoax.

Some of the historical essays—those by Griswold, Whitman, Neal, Tasistro, Dostoevsky, and George Bernard Shaw—are easily available elsewhere (in my The Recognition of Edgar Allan Poe, 1966). And the reader might have been spared such cheap trivia as the Poe-imitation by Gernsback and "Out of Dickinson by Poe" by Ray Bradbury. The concluding fifteen pages present useful surveys of Poe films since 1909 by Denis Gifford and Ron Haycock, the latter admitting that the Corman-Price films, chiefly of entertainment value, were not so much adapted as suggested by Poe's tales of terror. The numerous illustrations, chosen to popularize as well as to accompany the text, range from poor, undated sketches to interesting facsimiles, photographs, engravings, and snatches from comic books. In short, this Scrapbook is a mixture of old and new, good and bad, and reliable and unreliable material, largely from the nineteenth century. It is highly ironic, to say the least, that this popular mix intended for the general reader and the Poe fan requires a good deal more familiarity with Poe biography and scholarship than is provided by the headnotes in order to sort out the dependable and the usable and place it in meaningful historical and critical perspective. Lacking such a perspective, this book offers the general reader little more than scraps in trying to keep the old dying "legend" alive.

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