

Poe and Anthologies
Organized by the Poe Studies Association

Chair: Emron Esplin, Brigham Young University

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Abstracts

(Dis)unity of Affect: Poe Collecting People in *The Literati of New York City*
Jana L. Argersinger, Washington State University

Poe was a master of design—pleasurably intent on manipulating readers and holding them in narrative thrall through well-crafted “unity of effect.” But in *The Literati of New York City*, an 1846 anthology of critical profiles published serially in *Godey’s Lady’s Book*, he is at pains to disavow design. Poe asserts that this series offers “some honest opinions at random respecting [the literati’s] autorial merits, with occasional words of personality.” Following no “precise order or arrangement” in his notices of both male and female writers, most of whom he purports to know well, Poe conveys not only his own views but those of “conversational society” in the “literary circles” to which he claims entrée, exposing in print what had been shared in private.

What is striking about these statements, and the profiles themselves, is the extent to which they entangle literary form with affect—a manifestation of what I will describe as “relational aesthetics.” Reaching outside literary studies, Poe’s collection of people in a loose version of anthology resonates with new findings in both hard and soft sciences that “matters of belonging” —the urgent desire to be in relation—are at the core of human nature. Exploring intersections among theories of affect and attachment, interpersonal neurobiology, anthology, and social authorship (or in Poe’s case, perhaps, anti-social authorship) promises to illuminate in fresh ways some of the key concerns in Poe studies that are at play in *The Literati of New York City*.

Editing Poe in the Twentieth Century: The Contributions of Mabbott, Pollin, Quinn, and Thompson
Travis Montgomery, Oklahoma Christian University

After 1917, the primary task of Poe editors was updating the work of two scholars, James A. Harrison and Killis Campbell. Most significant of their successors was Thomas Ollive

Mabbott, whose scholarly precision and deep learning were evident in *The Collected Works of Edgar Allan Poe*. In 1968, Mabbott died while the first volume of this edition was in press, leaving his wife Maureen and others to supervise publication of the next two volumes, and these two books appeared in 1978. Expanding the Poe canon, Mabbott presented essentially sound texts based on sources “representing the latest intentions of the author.” Although Mabbott did not complete an edition of Poe’s long fiction, Burton Pollin published such a work in 1981, and four volumes of Poe’s critical writings compiled by Pollin later saw print. Another important development was the 1984 publication of *Poe: Poetry and Tales*, which Patrick F. Quinn edited. Affordable and comprehensive, this book offered professors an excellent choice for classroom use and included a carefully edited version of *Eurkea*. Also issued in 1984 was *Poe: Essays and Reviews*, a book edited by G. R. Thompson, who omitted the infamous Paulding/Drayton review, an essay that had mistakenly been deemed the work of Poe. These editions and the circumstances of their publication shaped interpretive practice, and that influence is especially clear in the critical history of *Pym*.

Edgar Allan Poe and the Classification, Collection, and Anthologizing of Detective Fiction John Gruesser, Kean University

Similar to Benjamin Franklin, who never used the word autobiography and yet has been credited with producing its first true, first modern, and first secular iteration, Edgar Allan Poe has long been regarded as the founder of modern detection despite the fact that the word “detective” does not appear in any of his writings. The successful effort to establish detective fiction as a genre with a traceable history, identifiable characteristics, and an intrinsic value began during the last decade of the nineteenth and the first decade of the twentieth centuries—a period during which Poe’s status as an enduring and highly influential author was beginning to be recognized—and critics, editors, and anthologists were grouping his detective stories together for the first time. *The Long Arm and Other Detective Stories*, a collection of tales by different writers, was brought out in 1895; 1901 saw G. K. Chesterton’s “In Defence of Detective Stories;” six years later his younger brother Cecil published “Art and the Detective;” and, in 1906 and 1907, extensive anthologies of detective fiction edited by William Patten and Julian Hawthorne appeared. Meanwhile, Woodberry and Stedman’s 1894-95 collection of Poe’s writings devoted a separate section to “Tales of Ratiocination;” in 1899, Henry Austin’s Preface to *The Murders in the Rue Morgue and A Tale of the Ragged Mountains* referred to Poe’s “detective stories” for the first time; Street & Smith published *Poe’s Detective Tales*, compiled by George A. Seaman, in dime novel form in 1900; three years later McClure issued *Monsieur Dupin: The Detective Tales of Edgar Allan Poe*; and, in 1907, Brander Matthews’s “Poe and the Detective Story” was a featured article in *Scribner’s Magazine*.

Anthologies: A Study of the First Spanish Illustrated Poe Anthology Margarita Rigal-Aragón and Fernando González-Moreno, Universidad Castilla-La Mancha

As Burton Pollin put forward in 1979, it is believed that the first illustrated anthology of Poe published in Spain appeared in 1887. The book was entitled *Historias Extraordinarias* (following Baudelaire’s title *Histoires extraordinaires*), and it was published in Barcelona by

Daniel Cortezo & C. by the Biblioteca de Arte y Letras. This collection included eleven of Enrique Leopoldo de Vernueil's Poe translations and over thirty illustrations.

Each of the tales was accompanied by a headpiece, two to three full-page illustrations, and a tailpiece by painter and illustrator Fernando Xumetra Ragull. This first Spanish illustrated approach to Poe's works is especially significant due not only to the high number of illustrations that it included, but also to the originality of some of them. Part of these illustrations and vignettes show scenes that had been previously represented and that had already become true icons of Poe's imagery. However, Xumetra approached several of the illustrations with a more original and personal style, transforming the texts into allegorical and symbolic images to keep with the influence of late 19th century Decadentism. Furthermore, the early date of publication of this edition, 1887, makes it a very relevant keystone in the history of illustrated editions of Poe's tales, since only four editions of this kind had been published before (Vizetelly's, 1852; Beeton's, 1853; Quantin's, 1884; and Stoddard's, 1884).