



NEWSLETTER

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ANNUAL MEETING: POE STUDIES ASSOCIATION

New York City, December 28, 1981
Gibson, Hilton, 9:00 P.M.-11:00 P.M.

In addition to a brief business session, the ninth annual PSA meeting, entitled "Poet-Critics on Poe," will include the following presentations: "Poe and the Art of Suggestion," Richard Wilbur, Smith College; "Mysteries We Reread and Mysteries of (Re) Reading: Poe and Borges," John Irwin, John Hopkins University.

NEMLA Hunter College, New York City April 3-5, 1982

The spring meeting of the Northeast MLA, devoted to the theme "The Bridge," will include a Poe Studies section. Participants will include: Leonard W. Engel (Quinnipiac College), "Enclosure Motifs in 'William Wilson'"; Dennis Eddings (Oregon College of Education), "Poe's Parodic Raven"; Rochie Lawes (University of Mississippi), "Mathematical Motifs in 'The Pit and the Pendulum.'" The chairman of next year's Poe section will be Bruce Weiner, St. Lawrence University.

POE AND FANTASY

At the annual Conference on the Fantastic in the Arts, Richard Kopley (Walden School) will once again chair a session, "The Fantastic in the Works of E. A. Poe." The conference will be held at Florida Atlantic University, Boca Raton, Florida, March 10-13, 1982. Kopley will consider papers and proposals up to January 1 on any aspect of the fantastic in Poe's fiction. Of particular interest are papers concerning the nature and function of dreams in Poe's works. Send papers and proposals to 45 West 81 Street, Apt. 1005, New York, NY 10024.

Kopley will be contributing an essay on *The Narrative of Arthur Gordon Pym* to the five-volume *Survey of Modern Fantasy Literature* to be published by Salem Press. Kent Ljungquist (Worcester Polytechnic Institute) will be contributing an essay on Poe's short fiction to the same series to which G. Richard Thompson (Purdue University) is a member of the Consulting Board.

RECENT DISSERTATIONS (July 1980-August 1981)

Corinne Demas Bliss, "The Short Story: Writer's Control/Reader's Response," *DAI*, 41 (Aug. 1980), 660-A; Joan C. Dayan, "Designs in Indeterminacy: A Study of Poe and Mallarmé," *DAI*, 41 (Oct. 1980), 1579-A - 1580-A; Joanne Yates, "American Gothic: Sources of Terror in Fiction Before the Civil War," *DAI*, 41 (Oct. 1980), 1602-A.

FORTHCOMING PUBLICATIONS

The Naiad Voice: Poe as a Satiric Hoaxer, edited by Dennis Eddings, will be published by Kennikat Press in 1982. The collection consists of previously published and revised essays on Poe as hoaxer and ironist, and includes contributions by Richard P. Benton, James M. Cox, Benjamin Franklin Fisher IV, James W. Gargano, Clark Griffith, J. Gerald Kennedy, David Ketterer, Kent Ljungquist, Terence Martin, Robert Regan, Claude Richard, G. R. Thompson, and Bruce Weiner.

Rather than its journal *Gothic*, Gothic Press will begin devoting itself to books and occasional chapbooks. *Seven Essays in Gothic Fiction*, edited by Gary W. Crawford, will appear in 1982, and Benjamin Franklin Fisher IV's bibliography *The Gothic's Gothic: Study Aids to the Tales of Terror* is also being readied for publication.

Burton Pollin is preparing a word index to Poe's fiction, based on Mabbott's edition and Pollin's *Poe's Imaginary Voyages* recently published by G. K. Hall. Through the aid of the computer facilities of the Graduate Center and the Research Foundation of the City University of New York, Professor Pollin has made considerable progress in compiling his concordance of these three volumes, including the

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differentiation of words in upper and lower case and italics. It is expected that this very essential research tool will be published early in 1982 in a large volume, reasonably priced, by the Gordian Press (Staten Island), now the publisher of the John W. Ostrom edition of Poe's letters and of F. C. Prescott's *Selections from . . . Poe* (new edition prepared by Eric W. Carlson and J. L. Dameron, 1981).

LECTURES

Donald Stauffer (SUNY at Albany) delivered the fifty-ninth annual Edgar Allan Poe lecture, "The Merry Mood: Poe and the Uses of Humor" at the October 4 meeting of the Baltimore Poe Society.

Burton Pollin will deliver a talk in January, 1982, in Richmond on Poe and Art, and he continues his previous research on Poe and music.

Kent Ljungquist spoke on "Speculative Mythology' in Poe and Melville" at the October meeting of the Canadian Association of American Studies in Montreal.

REVIEWS

Selections from the Critical Writings of Edgar Allan Poe, ed. with an Introduction and Notes by F. C. Prescott. New Preface by J. Lasley Dameron and New Introduction by Eric W. Carlson. 1909; rpt. New York: Gordian Press, 1981. \$15.00.

It is good to have available again, after so many years, F.C. Prescott's *Selections from the Critical Writings of Edgar Allan Poe*, and they are all the more welcome since they come in such a handsome and well printed volume. To be appreciated also are the new Preface by J. Lasley Dameron and the new Introduction by Eric W. Carlson. Professor Carlson's essay is an excellent critical survey, and I agree with most of what he says. I understand him to say, however, that Poe's criticism, for most readers, is less important for its critical ideas than for the light it throws on his poems. If so, I do not agree with most readers. I am one of those, in the minority probably, who value Poe's criticism primarily for itself, and have so valued it from my youth, when I studied it carefully in the first edition of Prescott's *Selections*. Prescott's is still the only single volume where one can find most of Poe's literary criticism. Many readers are familiar with "The Poetic Principle" and "The Philosophy of Composition," but not many know such important essays as the one on "American Drama" and "The Rationale of Verse," not to mention the many gems buried in "Marginalia."

Professor Carlson's new Introduction is excellent and perhaps the best available short commentary on Poe's criticism. The arrangers and publishers of this reprint are to be congratulated for presenting us with a very handsome as well as a useful volume. One minor but useful innovation is the index to "Marginalia" and the index to the Appendix.

Floyd Stovall, *Professor Emeritus*
University of Virginia

David Madsen. *Black Plume: The Suppressed Memoirs of Edgar Allan Poe*. New York: Simon and Schuster, 1980. \$11.95.

Andrew Sinclair. *The Facts in the Case of E. A. Poe*. New York: Holt, Rinehart and Winston, 1980. \$10.95.

Fiction about Poe threatens to overtake fact. There have been more novels published in recent years about his life and character than there have been either critical studies or genuine biographies. The list includes Barry Perowne's *A Singular Conspiracy* (1974), Anne Edwards' *Child of Night* (1975), Barbara Moore's *The Fever Called Living* (1976), Nancy Zaroulis's *The Poe Papers* (1977), Marc Olden's *Poe Must Die* (1978), and Manny Myers' *The Last Mystery of Edgar Allan Poe* (1978). Now we have two more: David Madsen's *Black Plume: The Suppressed Memoirs of Edgar Allan Poe* and Andrew Sinclair's *The Facts in the Case of E. A. Poe*.

Madsen's *Black Plume* purports to be Poe's own heretofore unpublished account of his adventures with two mysterious Gypsy women whom he encountered first in Richmond and subsequently in New York, where they became the victims of a violent vendetta. But the book is a Poe story in little more than name, or names: the mysterious women are Corsicans who just happen to have assumed the name L'Españaye; an escaped orangutan becomes the principal suspect (though innocent) in the murder of the L'Españaye women; a Mr. Gowans boards with the Poe family in New York; a testy Maria Clemm as well as a vacuous Virginia hover in the background of the narrative. Although he does manage to lace *Black Plume* with familiar echoes from Poe's own fiction (e.g., "My fear of being confined to my packing crate of a stateroom," "her improved health was to me decidedly unerotic," "the singularly dreary, deserted street," "I felt around me and above me . . . as though I had been prematurely entombed," "Was I imagining it, or had my ears suddenly become so sensitive that I could now detect the villain's heartbeat?"), Madsen's version of Poe's character and especially of Poe's voice as narrator lacks the ring of authenticity. This novel comes across not as a fiction based upon Poe's life and/or character, but as a feeble effort to exploit the reading public's interest in Poe with the aim of drawing attention to an undistinguished yarn.

A better book than Madsen's, Andrew Sinclair's *The Facts in the Case of E. A. Poe* is an unorthodox mixture of fiction and biography, a mixture perhaps not blended smoothly enough to satisfy everyone's taste. The fiction is the story of Ernest Albert Pons (née Ponz), a German-born Jew whose suffering has led him to identify so obsessively with Poe that he seeks out the help of whom else but the only psychiatrist named Dupin listed in the New York telephone directory. The therapy Dr. Dupin prescribes is to have Pons "find out who Poe actually was. You examine thoroughly every stage of his life, every place he visited. You return . . . periodically to report to me the facts in the case of E. A. Poe." Hence the biography! And Sinclair not only knows his Poe, but he also has some of his own speculations about him. Indeed, the reader himself is led to speculate whether Sinclair really wanted to write a genuine biography but chose instead to echo his pronouncements through the haunted palace of E. A. Pons.

John E. Reilly
College of the Holy Cross

Marshall B. Tymn, ed., *Horror Literature: A Core Collection and Reference Guide*. New York: R. R. Bowker Company, 1981. \$29.95.

This useful reference tool provides access to over 1300 titles of horror literature from the eighteenth century to the present. Frederick S. Frank traces the tradition of Gothic Romance from 1762-1820 with nearly complete bibliographical artillery, neglecting to cite fully Richard P. Benton's two-part Gothic symposium, *ESQ* (1972). Benjamin Franklin Fisher IV carefully charts the "residual Gothic impulse" from Maturin's *Melmoth* to Hardy's *Desperate Remedies* with apt attention to such American purveyors of terror as Irving, Poe, and Paulding. Jack Sullivan's encyclopedic knowledge of the English ghost story serves him well in his survey of antiquarian and cosmic horror tales from 1872-1919. Gary W. Crawford scans contemporary practitioners of the horrific and insightfully notes a greater self-consciousness of a long tradition, as represented in works by Robert Bloch and H. P. Lovecraft. Steve Eng's pioneering study "Supernatural Verse in English" establishes a widely-based foundation upon which future scholars will undoubtedly build. Mike Ashley adds a helpful listing of relevant organizations and periodicals, though he mentions neither the Poe Studies Association nor its newsletter.

Poe receives more than cursory mention from the contributors. Fisher addresses Poe's *oeuvre* with greatest amplitude, but other sections of this formidable volume, despite a somewhat confusing system of indexing, provide informative notes on Poe's influence on major figures, such as Dickens and Swinburne; popular writers, such as Robert Bloch and Stephen King; and such lesser literary lights as F. Marion Crawford, Clark Ashton Smith, George Sterling, and Stanley Coblenz.

Kent Ljungquist
Worcester Polytechnic Institute

The University of Mississippi Studies in English (1980). New Series, Volume I. \$5 yearly. Department of English, the University of Mississippi, University, MS 38677.

According to its editor, Benjamin Franklin Fisher IV, the *UMSE* New Series has "moved from a house publication to a nationally refereed journal . . . on any aspect of literary

study treating British and American writing . . . concerning any period, topic, or figure." In this first volume, the high quality of its format, content, and editorial-advisory staff gives promise of even better things to come. These 159 pages offer a rich fare: twelve articles and ten reviews. Several of these will interest students of Poe and nineteenth-century American literature. In addition, two tributes: one by editor Fisher to Arlin Turner, 1909-1980, as a distinguished scholar, a shrewd critic of Poe, Cable, and Hawthorne, a kindly advisor, and "a great human being." The other, "Some Recollections of Jay Broadus Hubbell, 1885-1979, by Clarence Gohdes, a close friend and co-worker over the whole span of Hubbell's career, describes in interesting detail Hubbell's crusading role in bringing the *American Literature* quarterly into being when our native literature as an academic discipline met with indifference (even at Duke), if not disdain. More than any other scholar of his time, Hubbell helped create the field of American literary studies by building up library collections in this area at SMU, Duke, and the University of Vienna, by teaching survey courses, and by directing theses and dissertations. As one of many grateful beneficiaries of his generous encouragement and advice, I can testify to the value of his correspondence as well.

The one article on Poe, "An Alternative Reading of Poe's 'The Bells'" by Richard Fusco, sees this poem as a four-part allegory of progressive descent into madness, with the final paragraph to be read at "breakneck speed: thus approximating the violent ravings of a lunatic." To those who find Poe "demonic," this reading will seem plausible and interesting; to this reviewer it is quite gratuitous in the assumed isolation, anxiety, alienation, and madness of one protagonist; it is also inconsistent with the narrative point of view, the tonal meaning, and the repetition of lines 9 and 10 (of the first stanza) with those lines in the concluding stanza.

With thirteen works reviewed in thirty pages, conciseness, generalization, and variety of content tend to replace analysis and depth. Possible exceptions are the longer reviews of three new works on Thomas Pynchon and three on Poe, the latter being *Poe at Work: Seven Textual Studies*, ed. Benjamin Franklin Fisher IV; Fisher, *The Spirit of Cordiality* . . . , a lecture; and Ketterer, *The Rationale of Deception in Poe*—all reviewed by Bruce Ira Weiner. Miller's *Building Poe Biography* is praised for "much that is new," especially

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NEW MEMBERSHIP OR RENEWAL FOR 1982

I wish, do not wish to continue receiving *PSA Newsletter* (Spring, Fall).
(Check one)

Enclosed is my \$4 check for dues and subscription for the calendar year 1982. (Check should be made out to "Poe Studies Association" and mailed to Thomas H. Brown, Dept. of English, University of Mississippi, University, Mississippi 38677).

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of a documentary nature, and "scholarship of a fascinating, captivating variety."

Eric W. Carlson, *Professor Emeritus*
University of Connecticut

Claude Richard. *Edgar Allan Poe: Journaliste et Critique*. "Etudes Anglo Saxonnes I." Paris: Librairie C. Klincksieck, 1979. 150 francs.

After decades of expert, well-directed labor, Claude Richard has produced a monumental book which no student of Poe can ignore and no reputable reference library can fail to have. Its size and scope are truly staggering: 1000 closely printed but extremely legible pages, devoted to four chapters, each of which is a full book with its own subsection (all-told, 3225, many of them of essay length, rich in citations and supporting references). There are ten bibliographies, packed into one hundred pages: for Poe's works, of a creative nature; some few translations into French; biographies; general works of useful background and relevant theme; specific works of Poe criticism, including articles, some lightly annotated (save for condemnatory comments on R. D. Jacobs' *Poe: Journalist and Critic* [a title doublet] of 1969, after the completion of Richard's basic research and writing). The seven Appendices (751-930) start with the most complete bibliography of Poe's non-creative works ever published. Ingeniously and cleverly Richard attaches to the 855 items one or more of seven letters or rubrics keyed to earlier studies identifying or assigning Poe as author for short unsigned articles in Poe magazines, such as the *SLM* and *BJ*. The chief basis for judgment throughout is William D. Hull's dissertation of 1941 (Virginia), "Canon of the Critical Works of Poe," regrettably never published. Since he omitted non-critical (non-review) pieces, some short essays or obiter dicta paragraphs in the *BJ*, for example, are omitted, and some of his poorer conjectures enter Richard's list as approved. (I hope for a more objective evaluation of all of these through my forthcoming word-index to Poe's fiction.) Among his twelve omissions from the Harrison "canon," given with excellent validation by Richard, are Story's *Discourse on Marshall and Paulding's Slavery in the United States*. For the time being, this bibliography deserves to be regularly consulted by all students of Poe. Three unedited manuscripts are also described, one of them being "A Reviewer Reviewed," now available in T. O. Mabbott's second volume of the tales.

A separate appendix usefully "nails" Poe's close borrowing from Schlegel's *Lectures on Dramatic Art* in the *SLM* of September, 1835, and, less acceptably to my mind, his borrowing for the *Sheppard Lee* review from William H. Prescott's article on C. B. Brown. Appendix 5 gives as Poe's the October, 1845, *Aristidean* review of Poe's *Tales*—largely, I believe, but not entirely his own (T. D. English had a hand in it). Appendix 6 offers printings of Poe's poems and tales in his life time, but was "anticipated," so to speak, by Mabbott's three volumes (1969 and 1978). Appendix 7 is an exposé of the plagiarisms, mistranslations, distortions, and errors of Baudelaire (169-931), first shown through W. H. Bandy's "sensational" discovery, reported in 1952 and elaborated somewhat in his 1973 book. Richard's Preface and Text (870) acknowledgment do not correspond to his earlier thought about Bandy's presentation (in *PS*, June 1976, pp. 27-29). Richard writes beautifully and exactly, but sometimes disparages too freely the work of other scholars for minor flaws, ambiguous statements, or differing emphases. He

knows virtually all the critical and biographical works on Poe in the major tongues of Europe written up to 1970, a date which cuts off newer developed conceptions of Poe as an ironist or humorist. To be sure, he perceptively grants that Poe could not be entirely serious in his literary criticism or reviews, narrative methods, or aesthetic theories, that he was often inconsistent and contradictory in actions and thoughts. Yet he manages to impose upon Poe the rather simplistic role of unacknowledged parent of the "New Critics," whose more eminent congeners are the Russian formalists or the French structuralists. (For the resultant "practical criticism" see Richard's reading of *Pym* in *Delta* 1 of November, 1975.)

The brief conclusion (583-598) surely fails to deliver the full gravamen of the multiplicity and variety of Poe's full output, so ably presented earlier and suggesting a dichotomous attitude developing during the decades of preparation. Points worthy of more discussion are numerous: Poe's use of and yet condemnation of plagiarism and imitation (pp. 80-134 offer the best treatment of this subject); Poe's separation of mere knowledge from understanding (while disapproving of Coleridge's "metaphysicianism"); his opposition to allegory (354-59) and advocacy of a "theological poetry" in terms of *Eureka* (514-522). So large and long-developed a book could not retain trim arguments and simply cogent evidential support. Inevitable were repetitions and "longueurs" in the four book-length chapters, sometimes using a chronological development, but usually topical: Criticism and Journalism, Temptations of an American Journalist; Poe's Literary Tastes; and Toward a Theory of Poetry. Some readers will agree with Patrick Quinn's failure (in *PS*, 13:40) to find fully convincing the presentation of Poe as the objective, engaged journalist-critic and not at all the agonizing, alienated, doomed poet of the Baudelaire and psychoanalytical schools. Highly regrettable is the lack of care in proofreading, especially of the English references (but the French is not exempt). In view of the numerous special features and the copious survey of Poe commentaries, well keyed to the subject and onomastic indices, this volume should be made available to every student of Poe, even those with no grasp of French.

Burton R. Pollin
Professor Emeritus, CUNY

Joel Myerson, ed. *Antebellum Writers in New York and the South*. Volume III of *Dictionary of Literary Biography*. Detroit: Gale Research Company, 1979. \$48.00.

For students of Poe the forty-nine pages—one eighth of the total—devoted to him will be a primary attraction in this handsome, double-columned volume, sturdily bound and profusely illustrated with black and white prints. The rest of the sketches of the sixty-seven writers of the two regions and early nineteenth century period indicated in the title have their tangential Poean interest as well, for Poe was often a commentator in his "Literati" articles which provided basic material and evaluations for these biographers. The editor, Joel Myerson, has wisely and perceptively chosen a fine group of about fifty experts for the accounts: e.g., Donald Yannella on the Duyckincks; Madeleine Stern on Mrs. Botta, Anna Mowatt, et al.; C. M. Lombard on Chivers; Bette Weidman on L. G. Clark; Andrew Myers on Irving; J. V. Ridgely on J. P. Kennedy; Hennig Cohen on Melville; R. W. Aderman on Paulding; C. P. Auser on Willis; Myerson himself on Griswold and Whitman; and G. Richard Thompson on Poe.

In the standard pattern of all the articles, Mr. Thompson first gives a short list of Poe's published books and then Poe's "Life and Career." This title is a decided understatement, since the author manages to include Poe's developing theories of literary art and his opinions on the authors and conditions of journalism of his day merged with the major incidents of his life. No major work of poetry, fiction, or criticism is ignored and the changes and maturation in his style and capacities are well described. In the succinct summaries of the tales, varied and sometimes contrary "readings" are offered for as balanced or comprehensive a view as possible (see the masterly paragraph on "Usher" as an example). Although Mr. Thompson has his own preferences in terms of the ironic and the "parodic" as well as the paradoxical, he succeeds in presenting a fine overview of the varieties of appeals, the varied attainments, and the broadly seminal influence of Poe, the poet, tale-teller, and literary theorist. The final page, for example, is a keen, encapsulated summation of the career and role of this American master, still the center of controversy and of an irradiating inspiration throughout the world. The final three pages offer the student sections called "Editions," "Bibliographies," "Indexes," "Biographies," "Letters," "Criticism," and "Papers" (telling locations and collections of documents)—all useful even without annotations. The pictures—of Poe and his personal associates, homes, offices, and autographs—are highly germane and intrinsically interesting. It would be helpful if sources of opinion or disputable "facts" were indicated, but none of the sketches are intended to bear this kind of particularity. It is to be hoped that the typographical errors will be cleared up in the next edition, for another should certainly be called for.

Burton R. Pollin
Professor Emeritus, CUNY

Burton R. Pollin, ed. *Collected Writings of Edgar Allan Poe, v. I, The Imaginary Voyages: The Narrative of Arthur Gordon Pym, the Unparalleled Adventure of one Hans Pfaall, The Journal of Julius Rodman*. Boston: Twayne Publishers (G. K. Hall & Co.), 1981. \$40.

In this welcome, definitive edition of these "longer narratives," the modern scholarly re-editing of Poe's fiction begun by Prof. T. O. Mabbott is now completed. This volume continues and complements *Tales and Sketches*, volumes 2 and 3 in the *Collected Works of Edgar Allan Poe* (Belknap Press, Harvard). It does so both in its format (though in dark blue binding and smaller type) and content structure. As with the Harvard *Tales*, the editor has had full access to Mabbott's Poe library, manuscripts, and notes. In addition, Prof. Joseph V. Ridgely of Columbia University "generously turned over to me [Pollin] his extensive material as an aid for checking on the scope and accuracy of the commentary-notes" on *Pym* and some notes on "Hans Pfaall." All in all, the result is a formidable body of scholarly detail, which Poe specialists will find indispensable to their study of these works for years to come. Indeed, the voluminous notes and comments in particular are so rich and far-ranging that they can, and no doubt will, be mined for clues to Poe's other fiction as well.

In content and structure, the book shapes up as follows: On *Pym*—Introduction (aims and methods), Sources; The Growth of the Text by J. V. Ridgely; The Text, including a valuable table of cruxes in the various editions; Headnote;

The Narrative itself in the 1838 Harper and Brothers edition, the only one authorized by Poe; Variant Readings in the *SLM* version; Notes and Comments (215-363). On *Pfaall*—Introduction (genesis of the story), Sources, The Contemporary Critical Response, Versions and Revisions, Headnote, Facsimile (of "Hans Pfaall" manuscript at the Pierpont Morgan Library), *Hans Pfaall*, Variants, The 'Manuscript Notes' by Poe, Notes and Comments (457-506). On *Rodman*—Introduction, The Text, Headnote, *The Journal*, Notes and Comments (582-653). Index. The illustrations include three title pages for *Pym*, the June 10, 1837, copyright registration of that novel, and a Sioux Indian woodcut. For cross-reference and indexing, Prof. Pollin has adopted a system of notation based on the numbering of chapters and paragraphs in each main text, plus capital letters (and some lower-case) for specific internal reference. Thus *P6.7B* refers to *Pym*, ch. 6, par. 7, item B. If a bit confusing at first, this method soon becomes clear, economical, precise.

In his Foreword, Pollin relates the three narratives to the contemporary "voyage" genre of science fiction and its dependence on verisimilitude. Their characteristic 'air of method' and attitude of 'banter' (Poe's terms), among other elements, distinguish them from hoaxes in the usual sense of the word. Poe's main interest, we are also told, lies in the story line for its entertainment or spellbinding value, not for any "implied philosophical commentary on life or on man's 'condition.'" Being "basically dramatic" ('the play's the thing'), Poe ruled out allegory and the thesis or moral. Only in the *Tales of the Folio Club* did Poe accept satire as legitimate. This argument is continued in the Introduction to *Pym*, where Poe is said to have used parody or the 'bantering' style, though none of his models (*Robinson Crusoe*, *The Pilot*, etc.) seem to be more than "targets of a mild type of parody." With this theory of parody, Prof. Pollin finds that it is only Poe's half-bantering, half-playful style that accounts for the whimsical 'grotesquerie' of incredible and sometimes discrepant or anomalous narrative situations, locales, characters, and names. In the polar section, there is more of the plausible, though parody continues. Professor Pollin generally, in keeping with his belief that Poe repudiated allegory, rules out all thematic interpretations, whether oneiric (Bezanson), transcendental (Davidson), solipsistic (P. Quinn), sociological (Kaplan), or gnostic (Wilbur). Only satire, it is said, was exempted from the heresy of the didactic. Less debatable is Pollin's keen identification of Poe's indifferent, careless writing as well as factual inaccuracies in *Pym*, though the latter were "not noted by the contemporary reviewers." An interesting question remains: Was Poe the "deliberate craftsman" here so hurried and harried that he overlooked these slips or was he motivated by his belief that, as stated in his review of *Sheppard Lee* (1836), the most effective *bizarrieries* are the wonders and incredibilities which, instead of being explained away, are given "the character and the luminousness of truth . . . The reader too readily perceives and falls in with the writer's humor, and suffers himself to be borne on thereby." Isn't this "humor" of truth deeper than the merely playful and parodic?

The text of "Hans Pfaall" is that of the 1850 Griswold version, which includes Poe's revisions, along with the "Manuscript Notes" by Poe, incorrectly ascribed and printed by Harrison in the Virginia edition. In this, Poe's longest tale, Pollin finds elements of a "rather hasty" and entertaining hoax, a whimsical, clever work of science fiction—original, humorous, satiric—but not a parody and not an allegory of the human condition.

The text of "Rodman" is the only authorized version in the January-June, 1840, issue of *Burton's Gentleman's Magazine*. Pollin traces the history of its composition, publication, and editing, including weak or false attributions, Poe's skillful use of numerous borrowings ("verbatim copying, close or loose paraphrase") from Lewis and Clark's *Expeditions*, Irving's *Astoria*, etc. As it was completely ignored in Poe's day, so it has been largely ignored by academic criticism. Professor Pollin has more than remedied that neglect by his characteristically meticulous notes and comments on the text of this narrative.

Eric W. Carlson, *Professor Emeritus*
University of Connecticut

NOTICES

Delta No. 12, May, 1981, contains three articles: "'Discovery' in Poe," by Allen Gardner-Smith (pp. 1-10—in English); "'L' ou l'indicibilité de Dieu: une lecture de 'Ligeia,'" by Claude Richard (pp. 11-34—in French); and "Poe poete de la connaissance," by Isabelle Rieusset (pp. 35-126—in French).

Raymond Foye, ed. *The Unknown Poe: An Anthology of Fugitive Writings by Edgar Allan Poe with Appreciations by Charles Baudelaire, Stéphane Mallarmé, Paul Valéry, J.K. Huysmans & André Breton*. San Francisco: City Lights Books, 1980. \$5.95. 117 pp.

Joel Myerson, ed. *Studies in the American Renaissance: 1981*. Boston: Twayne Publishers (G. K. Hall & Co.), 1981. 450 pp. \$30. Includes revised checklist of Poe's correspondence by John Ward Ostrom (pp. 169-256); Bronson Alcott's journals of 1837; the journals of Convers Francis; articles on Margaret Fuller, Emerson, Hawthorne, and others.



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