



# NEWSLETTER

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## PSA at MLA

The Poe Studies Association will sponsor two sessions at the 1996 MLA Convention in Washington, DC, 27-30 December. A session on "Poe and the Tradition of the Detective Story" (29 Dec., Sheraton Washington, Lanai 152, 1:45 to 3:00 p.m.) will include J. Hillis Miller (Univ. of California, Irvine), "Poe and Conan Doyle"; Sean Rosenheim (Williams College), "The Mode of Identification: Homicide, Dupin, and the FBI"; Natalka Freeland (Yale Univ.), "The Purloined Letter and the Stolen Story: Poe, Collins, and the Theft of Authorship."

A session on "Poe and Popular Culture" (30 Dec., Sheraton, Lanai 160, noon to 1:15 p.m.) will include Jonathan Elmer (Indiana Univ.), "The Jingle Man" and Meredith McGill (Rutgers Univ.), respondent.

A business meeting of the PSA has been scheduled for 28 Dec., noon to 1:15 p.m., Lanai 152.

## Organizations

Thomas Bonner, Jr. (Xavier Univ.) delivered the 74th Commemorative Lecture of the Edgar Allan Poe Society of Baltimore on 6 October 1996. His topic was "The Epistolary Poe."

On 12 October 1996 Richard Kopley chaired a panel on Poe in Richmond. Heidi Schultz discussed a new Poe letter; Kevin Hayes discussed silent movies based on Poe's life and works; and Lawrence Berkove discussed a 19th-century tale featuring Poe, resurrected from the dead.

The state of Virginia, in cooperation with the Richmond Poe Museum, has developed a new program, "Get to Know Poe," designed to bring knowledge of Poe to high school and middle school students. As part of the program, local actor Kevin Grantz dons 19th-century garb and presents several of Poe's works.

On 20 April 1996 the Mystery Writers of America, Fordham residents, and Poe aficionados gathered in Poe Park to commemorate the 150th anniversary of Poe's settling into the cottage on Kingsbridge Road. The celebration coincided with the presentation of the "Edgar" Awards, bestowed annually by the MWA. Among the fiction writers who read from Poe's works were Peter Straub, Richard Hammer, Lawrence Block, Stephen Marlow, and Dorothy Salisbury Davis.

A nominating committee has been convened for the selection of a slate of officers for the PSA. The nominating committee includes G. Richard Thompson, chair; Barbara Cantalupo; Susan Beegel; and Joel Myerson. Nominations may be sent to Prof. Thompson at Purdue Univ.

## Reference Shelf

*A Companion to Poe Studies* (\$99.50, 624 pp.), edited by Eric Carlson, has been published by Greenwood Press. In addition to the editor, contributors include Ian Walker, Alexander Hammond, Elizabeth Phillips, Dwayne Thorpe, Richard P. Benton, Stuart and Susan Levine, William Goldhurst, Grace Farrell, Thomas Joswick, David E. E. Sloane, Michael Petengell, Beverly Voloshin, James Hutchisson, Barbara Cantalupo, Kenneth Hovey, Randall Clack, Paula Kot, David Halliburton, Donald B. Stauffer, John E. Reilly, Lois Vines, and George E. Hatvary.

*The Poe Encyclopedia* (\$89.50, 440 pp.) by Frederick S. Frank and Anthony Magistrale will be published by Greenwood Press early in 1997. This reference volume will contain 1900 alphabetically arranged entries.

Poe's writings from the *Southern Literary Messenger*, edited by Joseph Ridgely and Burton R. Pollin, is being readied for publication by Gordian Press.

*Epitome of Bibliography of American Literature* (Golden, Colo.: North American Press, 1995, 360 pp., \$55) is a single volume short-title condensation of 281 authors in the 9-volume BAL. Poe and many of his contemporaries are included.

## Research Notes

Drawing on a 1993 dissertation done at the University of Saarbrücken, Roger Forclaz reports that Poe's reception in Germany took place at about the same time as in France, not a decade later. A German translation of "A Descent into the Maelstrom" appeared during Poe's lifetime, and a selection of the tales in German appeared in book form in 1853. Further details will be forthcoming in *In Poe Abroad*, edited by Lois Vines.

Burton R. Pollin's "Traces of Dickens in the Writings of Edgar Allan Poe" appeared in the May 1996 issue of *Fezzinews*, published by the Tri-State Branch of the international Dickens Fellowship.

Joseph Svorecky (Univ. of Toronto) spoke on "Poe and the Beautiful Cigar Girl" at a conference, "Murder in Bloomsbury," at the Univ. of London School of Advanced Study (June 1996).

Ed Piacentino (High Point Univ.) is preparing an essay on psychological themes in "The Black Cat."

## A Pro Poe

In the *Maryland Medical Journal* 45 (Sept. 1996): 765-69, cardiologist R. Michael Benitez offered a tentative new explanation for Poe's death in 1849: rabies. Benitez came upon the case of "E. P." during a seminar on the diagnosis of difficult cases. He documented E. P.'s bouts of confusion and extreme variations of pulse rate, symptoms consistent with rabies. According to Benitez, hydrophobia is another symptom. Poe reportedly was unable to swallow water when it was offered to him.

The Associated Press account of this "discovery" found its way into *The New York Times*, a variety of dailies, other publications (e. g., *Science* 27 Sept. 1996; *Chronicle of Higher Education* 27 Sept. 1996), and a host of media outlets. Burton R. Pollin (CUNY, Emeritus) and Robert Benedetto (Univ. of South Carolina) responded to the *Times* (23 September 1996), *USA Today* (27 Sept. 1996), and other publications. Citing Poe's chronic drinking binges, Pollin and Benedetto found the Benitez theory unfounded. They documented the doctor's failure to cite contemporaneous accounts of Poe's health problems. They further noted the primary weakness of Benitez's theory: the lack of evidence of a bite or scratch.

Westminster Burying Ground in Baltimore, where Poe is buried, has undergone a renovation, according to a 28 October 1996 article in the *Baltimore Sun*.

In the last issue of the newsletter, an announcement of the availability of a "rare Poe daguerreotype" brought a challenge from Michael J. Deas, author of *Portraits and Daguerreotypes of Edgar Allan Poe*. Deas called the daguerreotype in question "specious," and Butterfield & Butterfield, which had offered the item for sale, withdrew it.

In a recent issue of the *New York Review of Books*, an article on H. P. Lovecraft ("King of the Weird") by Joyce Carol

Oates called Poe "our premier American Gothicism." Developing a number of parallels between Poe's and Lovecraft's literary careers, Oates noted the former's perfection of the monologue form in "The Tell-Tale Heart."

The late Angela Carter's *Burning Your Boats: The Collected Stories* (Holt, 1996) includes "The Cabinet of Edgar Allan Poe."

In *Ruined by Reading: A Life in Books* (Beacon Press, 1996) novelist Lynn Sharon Schwartz recounts her early experiences with books and reading, and notes that among the literary works that stimulated and moved her was Poe's "Annabel Lee."

Elizabeth Bishop's previously unpublished "Edgar Allan Poe and the Jukebox" will appear in a forthcoming issue of *The New Yorker*.

The removal of the Cleveland Browns to Baltimore and the subsequent choice of the name "Ravens" for its NFL team stimulated a query from a *New Yorker* contributor (16 September 1996): If an NFL team moved to New York, what writer would provide a new name? "With Herman Melville, you could call the team the Great White Whales. . . . Picking Washington Irving would force you to fall back on the Headless Horseman."

In an interview in the *Boston Globe* (4 August 1996), poet Richard Wilbur recalled his years in graduate school at Harvard University when he "taught a course in the complete Edgar Allan Poe."

### Acknowledgements

For information appearing in this issue, the editors wish to thank the following PSA members and interested parties: J. Brattin, M. Burduck, E. Carlson, B. Fisher, R. Forclaz, D. Hoffman, J. Irwin, J. Kennedy, D. Kesterson, R. Kopley, B. McCarthy, W. Mott, B. Pollin, M. Samson, J. Savoye, L. Schachterle, M. Sokal, and L. Vines.

## POE STUDIES ASSOCIATION NEWSLETTER

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The *Poe Studies Association Newsletter* provides a forum for the scholarly and informal exchange of information on Edgar Allan Poe, his life, works, and influence. Please send information on publications and completed research. Queries about research in progress are also welcome. We will consider scholarly or news-worthy notes, which bear relevance to the PSA membership. Send materials to Kent Ljungquist, Department of Humanities and Arts, Worcester Polytechnic Institute, Worcester, MA 01609-2280, or e-mail kpl@wpi.edu. We welcome suggestions designed to make the newsletter a more stimulating and useful publication.

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## Poe and Detection

**Editor's Note:** Benjamin F. Fisher's "Poe and Detection" appeared in the last issue of the newsletter. Part II, published in this issue, continues with items of general interest, i.e., notices of Poe in critical-historical works and in crime fiction. Fisher also includes titles in which specific works by Poe appear, with relevant items placed under alphabetically arranged sub-headings (by title) of Poe's writings.

Ambler, Eric. *Epitaph for a Spy*. NY: Alfred A. Knopf, 1952; rpt. NY: Ballantine Books, 1978, 1987, p. 199. Ambler's "Footnote," pp. 199-200, sounds a plea for the worth of spy fiction—which detective fiction, with its "decent literary forbears" in work by Poe and Collins, and which horror fiction's ancestry in Walpole, Radcliffe, Le Fanu, have already gained.

James, P.D. *Unnatural Causes*. NY: Warner Books, 1967. London: Faber; NY: Scribner, 1967, Book Two, Ch. 1 (p. 153). Dalglish visits murdered Maurice Seton's club (Seton writer of detective novels). In library finds Pre-Raphaelite wallpaper (from 1890s), "few first editions of Poe, Le Fanu and Conan Doyle; for the rest, most British and American crime writers were represented."

Eustis, Helen. *The Horizontal Man*. NY: Harper, 1946; London: Hamish Hamilton, 1947; NY: Avon, 1970, p. 230. The "drama of Kevin Boyle [his life/murder] was a shoddy little business if you chose to compare it with similar inventions of Dostoevski, Euripides, or even Poe."

Mann, Jessica. *Deadlier than the Male: Why Are Respectable English Women so Good at Murder?* NY: Macmillan, 1981, pp. 17, 26, 54, 64, 69, 70. Poe created first detective tales, but criminous literature existed earlier. Detectives in fiction appeared for some years after Poe, chiefly in French writing. Most writers of crime stories have no personal experience in criminal activities (though Vidocq, whose work inspired Poe, did). Poe's amateur sleuth outshines professionals, and many successors create like non-professionals.

O'Brien, Geoffrey. *Hardboiled America: The Lurid Years of Paperbacks*. NY et al.: Van Nostrand Reinhold Co., 1981, pp. 98-99. Poe's conception of women in mainstream of Romanticism; he would have understood Keats's "La Bell Dame sans Merci." Scene of bloodstained Gabrielle Leggett carrying a dagger in Hammett's *The Dain Curse* reminiscent of Ligeia, Madeline Usher and Berenice returning from the tomb.

Albert Menendez. *Mistletoe Malice: The Life and Times of the Christmas Murder Mystery*. Silver Springs, Md.: Holly Tree Press, 1982, p. 27. Critique of Cledyn Hughes's *He Dared Not Look Behind* (Wyn, 1947) calls mad dentist's obsession with his wife's artificial leg reminiscent of "The Tell-Tale Heart." Dentist murders wife, her leg pursues him, he finally hangs himself on Christmas Eve, leaving confession.

Borges, Jorge Luis. *Other Inquisitions 1937-1952*. Transl. Ruth L. C. Simms. Introd. James E. Irby. Austin: University of Texas Press, 1984, pp. 49, 63, 65, 74, 82-86. "Mr. Higginbotham's Catastrophe" anticipated detective story, invented by Poe. Valéry derivative from Poe's Dupin and theologians' god.

Karl, Frederic R. "Introduction," Wilkie Collins, *The Moonstone*. NY, Scarborough, Ont.: New American Library,

1984 [1868], pp. 10, 17-19. Collins altered previous thrust of crime story as wrought by Poe or Vidocq, in emphasizing effects of character upon circumstance rather than vice versa, albeit Poe was important influence upon the Englishman. Unlike Poe, too, whose main aim in the Dupin tales was to present the sleuth's thinking, Collins enlarges scope of detective fiction.

Fisher, R. L. "Foreword," *The Adventures of Sherlock Holmes*. NY: Tom Doherty Associates, 1989, p. x. From early years, Doyle a fan of Poe's Dupin, but thought he could improve upon that character.

Fruttero, Carlo & Franco Lucentini. *The D. Case, or, The Truth about The Mystery of Edwin Drood*. NY et al.: Harcourt Brace Jovanovich, 1989. Dupin assists.

Burns, Rex and Rose Mary Rose Sullivan, eds. *Crime Classics: The Mystery Story from Poe to the Present*. NY, London: Penguin Books, 1990, pp. ix-xxiv, 1-2. Holmes's slighting reference to Dupin to promote notion that detective-fiction writer works in "time-honored tradition." Poe establishes conventions of detective fiction as it descends to present times. "Murders," "The Purloined Letter" rpt.

Joshi, S. T. *John Dickson Carr: A Critical Study*. Bowling Green, O: Bowling Green SU Popular P, 1990, pp. 5, 31, 61, 65, 105, 108, 119, 125. Notes Carr's continuing interest in, allusions to Poe, as well as his moving away from Poe's methods. "Murders" and "Maelzel's Chess Player" come in for particular attention.

Adrian, Jack, ed. *Detective Stories from the Strand Magazine*. NY: Oxford UP, 1991, pp. xix, xx. H. G. Smith, a *Strand* editor, thought that Sherlock Holmes greatest detective after Dupin. Doyle himself admired the Dupin tales.

Davidson, Diane Mott. *Dying for Chocolate*. NY: Bantam Books, 1992, 1993, pp. 60, 135-136, 222, 269-270. Heroine, Goldy Bear, is supposed to read Poe's works in conjunction with her son's summer school, with such suggested projects as making a model gold bug or taping "the beating of a tell-tale heart" (p. 135). Goldy leaves list of friends to be invited to son's party in her copy of Poe's works. Pp. 269-70 depict Goldy, enraged at her ex-husband, wishing that Poe had written, for example, "Brutalized in a Baltimore Bakery." "The Purloined Letter" reminds Goldy that the way to thwart a villain is to think as that person would and undo the trouble.

Napora, Joe. "The Grotesque," *Armchair Detective*, 25 No. 1 (Winter 1992), 105-106. Perceives strong Poe influence in Patricia McGrath's novel *The Grotesque* (Ballantine). Cites *New York Times Book Review* opinion that Poe and others provide background to this novel.

Zeman, Barry T. and Angela. "The Cornerstones of Crime," *Armchair Detective*, 25 No. 4 (Fall 1992), 435-444. Reviews circumstances leading up to Howard Haycraft's *Murder for Pleasure* (no previous history, with solid reference foundations, of detective-crime fiction). 1991 = 50th anniversary of that book, and 150th of "Murders." Haycraft's "Cornerstone" list began with Poe's *Tales* (1845), not so hard to find but among most expensive of detective-fiction collectibles. Good copies worth about \$50,000 now. Poe generally accepted as "Father" of the detective story, although

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## Poe and Detection

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Ellery Queen's supplement to Haycraft designates *Zadig* (1748) as "Great Grandfather," *Memoirs of Vidocq* (1828-29) as "Grandfather."

Grimes, Martha. *The Horse You Came in On*. NY: Knopf, 1993. Set in Baltimore, with recurrent allusions to Poe, the Poesque. In Ch. 17 Ellen imagines a scenario between Fortunato and Montresor if the former had been a writer. Ch. 27 opens with reference to a talking bird comparable with Poe's raven. Also includes readings from an "unpublished" Poe manuscript, "Violette."

Jaidka, Manuel. "Let's Play FOOJY: The Politics of Detective Fiction," *Clues*, 14 (Spring/Summer 1993), 74. Unlike the near-perfect Dupin, Holmes, or Queen, twentieth-century private dick ordinary person.

Verrico, Rose May. "Detective Fiction and the Quest Hero," *Clues*, 14 (Spring/Summer 1993), 136. Poe, Dickens, Collins, Doyle turn detective into superman.

"On Our Cover," *Ellery Queen's Mystery Magazine*, 102 (December 1993), 75. Cover portrays mystery writer, Doug Allyn, with a crow—a raven couldn't be obtained—on his shoulder (who pecked him viciously). Allyn nominated four times for an Edgar Allan Poe award for high-quality mystery fiction.

Hjortsberg, William. *Nevermore*. NY: Atlantic Monthly Press, 1994. In this detective novel, Poe's apparition appears to Arthur Conan Doyle, who has come to the U. S. A. and quickly becomes involved in spiritualism (in which the real-life Doyle was intensely interested), works with Harry Houdini on solving "Poe murders," i. e., a series of murders that are takeoffs on several Poe works. Allusions to and quotations from Poe give unity. "Murders," "Marie Rogêt," and "Hop-Frog" are particularly drawn into the plot here.

McGaughey, Neil. *Otherwise Known as Murder: A Mystery Introducing Stokes Moran*. NY: Charles Scribner's Sons; Don Mills, Ontario: Maxwell Macmillan Canada, 1994, Ch.4 (p. 23). Mystery bookseller comments to Moran that "I know all the greats"—Edgar Allan Poe, Dashiell Hammett, Cornell Woolrich, S. S. Van Dine, Ellery Queen.

Greene, Douglas G. "John Dickson Carr: Fairplay Foremost," *Armchair Detective*, 28 (Spring 1995), 160-166. More than any other writer since Poe, Carr demonstrated links of detective with Gothic fiction, especially in his Bencolin novels.

Connelly, Michael. *The Poet*. Boston: Little Brown, 1995. Serial killer-child molester, "The Poet," leaves bits of Poe's poems, also supposed last words Poe spoke as he was dying, as a trademark.

### Allusions to Particular Poe Works

"Alone." Rendell, Ruth. *A Demon in My View*. NY: Doubleday, 1977; NY: Bantam, 1979. Title is line from Poe's poem, which also appears as epigraph to this mystery novel, which encompasses a loneliness, perhaps even craziness, akin to mood in Poe's poem.

"Annabel Lee." Whitney, Phyllis A. *Black Amber*. NY: Appleton-Century Crofts, 1964; rpt. Greenwich, CT: Fawcett,

n. d., Ch. 4. Sleuth, Tracy, recalls her sister Annabel because of love theme in Poe's poem, though the sister has been "mistaken" in her love.

"The Bells." Marsh, Ngaio. *Tied up in Tinsel*. Boston: Little, Brown, 1972; rpt. NY: Jove, 1978, Ch 4. Opens with Christmas bells ringing throughout the town. "Bells, bells, bells, bells!" shouted the children, like infant prodigies at grips with Edgar Allan Poe."

Macleod, Charlotte. *The Corpse in Oozak's Pond*. NY: Mysterious Press, 1987 (pap, 1988), Ch. 4 (p. 31): President Svenson's sleigh sounds a "wild tintinnabulation of bells"—Given Macleod's sly insinuations of literary allusions, this is likely one to Poe's poem.

"Berenice." Sayers, Dorothy L. *The Nine Tailors*. 1934; New York: Jove, n. d., Fifth Part. Epigraph is "Then whispered they of a violated grave—of a disfigured body."

"The Cask of Amontillado." Marsh, Ngaio. *Death at the Bar*. NY: Berkeley Medallion, 1977 (London: Collins; Boston: Little, Brown, 1940), Ch. IX, here pp. 148-149. Old Abel Pomeroy, proprietor of the Plume of Feathers, offers Roderick Alleyn and his assistant Fox a bottle of fine Amontillado. Alleyn toasts: "'To the shade of Edgar Allan Poe,' murmured Alleyn and raised his glass." [So Dame Ngaio did know Poe, perhaps more than passing, and thus we may see an inspiration for her sleuth's name: "Usher" and Poe himself].

Nile, Dorothea. *The Vampire Cameo*. NY: Lance Books, 1968 [copyright, Script Associates, 1968]. Scattered references, but esp. pp. 7, 51-53, to Poe, but "Cask" mentioned, quoting Montresor's family motto, because that story treats of live burial of enemy who trifled with his wife [not precise memory of story].

Langton, Jane. *The Memorial Hall Murder*. NY: Harper & Row, 1978; Penguin Books, 1981, Ch 21., pp. 106-108. Entrapped Ham wonders if he's "walled up alive like the man in Poe's story." And, shortly, "But there was still the poor bricked-up wretch in 'The Cask of Amontillado.'"

"Charles, Hal" [Harold Blythe and Charles Sweet], "Iced," *Mike Shayne's Mystery Magazine*, 46.9 (September 1982), 92-98. Professor Hardy, English teacher, plans to wall up Eddie after manner of live burial in "Cask." Interestingly, his victim, Eddie, married to Helen [so, maybe, alludes to another Poe work].

Woelfel, Barry, ed. *Through a Glass Darkly: 13 Tales of Wine and Crime*. Introd. Terry Robards. NY, Toronto: Beaufort Books, 1984, pp. 15-17. Poe credited with excellence in short-story writing, and with inventing "modern detective story." Alludes, too, to supposed mistake early in "Cask" concerning Amontillado-Sherry. Perhaps Poe intended this passage to alert us not to take Montresor seriously, or as one more of Montresor's bleak jokes upon Fortunato. We should not forget Poe's gifts as a satirist; they're evident in "Cask" as "ghoulish wit at work." Rpt. "Cask," pp. 81-88.

Green, Kate. *Shattered Moon*. NY: Dell, 1986. [BFF asks: can it be accidental that the sleuth here, Theresa Fortunato—a name she's deliberately chosen (maiden name = De Vito; ex-husband's = Ballard)—whose ex-husband is an undertaker [as Montresor was], exists in a dream-vision world [she's a psychic]; is pursued at several junctures by her ex-

husband, who intermittently has intentions of killing her to prevent her from revealing that he has secretly buried the body of a woman—victim of a drug gang—with a man's corpse and buried both in one coffin? Or had author familiarity with Poe's tale?]

Inglis, Janet. *Daddy: A Novel*. NY, et al.: Pocket Books, 1994, p. 39. Drinking wine with her father, heroine, Olivia, always takes amontillado. She prefers Bristol Cream, but finds former more "romantic" because she recalls "Cask" when she drinks it.

"The Conqueror Worm." Bennett, Arnold. *The Loot of Cities*. London: A. Rivers, 1905. Hardcover collection of stories first published in the *Windsor Magazine* in 1903. The last, "Lo! 'Twas a Gala Night!", derives its title from "The Conqueror Worm."

"A Dream Within a Dream." Rohmer, Sax. *The Moon is Red*. London: Herbert Jenkins; rpt. London: Digit Books, 1964, Ch. One, p. 9. Looking at girl who resembles a former lover, Gene Marat thinks: "Edgar Allan Poe's lines danced mockingly through his mind." "All that we see or seem, Is but a dream within a dream."

"The Fall of the House of Usher." O'Donohue, Dick. "By the Chimney with Care," *Mike Shayne's Mystery Magazine* (1978); rpt. *The Twelve Crimes of Christmas*, ed. Carol-Lynn Rössel Waugh, Martin Harry Greenberg, and Isaac Asimov. NY: Avon, 1981, p.173. Protagonist, Nate, slept badly at girl's house because it "had more creaking boards and rattling windows than the House of Usher."

"The Gold-Bug." Bond, Raymond T., ed. *Handbook for Poisoners: A Collection of Famous Poison Stories*. NY, Toronto: Rinehart, 1951, p. 143. Anthony Berkeley's story, "The Avenging Chance" (1929), ranks among poison stories as does "The Gold-Bug" among those of ciphers and codes. Both famous, often reprinted and anthologized; both open paths in the mystery story.

"Maelzel's Chess Player." Rawson, Clayton. *Death from a Top Hat*. NY: Putnam, 1938, Ch. XVI (pp. 140-141). Explains how Poe cracked riddle of the chess automaton; cites *Southern Literary Messenger* (Ap. 1836) or Stedman-Woodberry edition, vol. 9: 141ff.

"The Man of the Crowd." Donoghue, Denis. *The Old Moderns: Essays on Literature and Theory*. NY: Knopf, 1994, pp. 8-22, 30-31, 224. Tale a modern literary piece; text doesn't support any association of the old man with crime. What the narrator imagines about a life other than his own is "Shakespearean or Keatsian," i. e., not egotistical. But this narrator's imagination is defeated because the old man epitomizes the nature of the crowd. Poe's London here akin to that of Wordsworth, Blake, Dickens, others, and adumbrated that in Dreiser's *Sister Carrie* in which Drouet and Carrie gaze at crowd from their hotel parlor.

"MS. Found in a Bottle." Christie, Agatha. *Ten Little Niggers, aka Ten Little Indians, aka And Then There Were None*. London: Collins, 1939; NY: Putnam, 1940; rpt. NY: Berkley, 1990, pp. 194ff.: "A Manuscript Document...." Author had always been thrilled by romantic stories; alludes to secret-ing of manuscript in bottle for discovery.

Westbrook, Perry D. *The Red Herring Murder*. NY: Phoenix Press, 1949, Ch. 7, p. 115. Cutting—who's forced into amateur sleuthing—watches tide coming in; sees a bottle: "The bottle called to mind a certain story by Poe" [elsewhere we find diary entries that also recall "MS. Found"].

"The Masque of the Red Death." Skom, Edith. *The Mark Twain Murders*. Tulsa: Council Oak Books, 1989, pp. 133, 134, 192. The nature of "Masque" prompts amateur sleuth Beth Austin (also an English professor) to conclude that the thief is a hypochondriac. [as in "Masque," we have flight and pursuit through various—library in this case—rooms, but with difference that murderer does the pursuing, and not vice versa].

"The Murders in the Rue Morgue." Fitch, George Hamlin. "Books and Authors," *San Francisco Chronicle*, 2 August 1896, 4. Compliments American publishers for creating compact series books. Among best is Houghton Mifflin 18-vol. "Little Classics," ed. Rossiter Johnson. Vol. 3, *Tragedy*, included "Murders."

"Within the Sphere of Letters," *Springfield Republican* [Mass.], 12 January 1903, 5. We "defend [sleuthing], and protest against Sherlock Holmes, Monsieur Le Coq, and that other fellow who solved the mystery of the Rue Morgue." They "set a standard—on paper, however—which no mortal save some unborn freak combining the qualities of Col. William F. Cody, President Roosevelt, Woodrow Wilson and Carrie Nation could measure up to. We wonder that the detectives— poor human beings—haven't rebelled long ago and utterly repudiated these fictitious divinities of the realm of mendacity."

Carr, John Dickson ("Carr Dickson"). *The Bowstring Murders*. NY: William Morrow, 1933, Ch. V (p. 60): Francis Steyne remarks, "I say, it's dashed odd how one's mind keeps running on the stories. I mean to say—fiction...Now I keep thinking about the rue Morgue...dummy nails. One that don't run clear through the frame, you know."

Chesterton, G. K. "The Terrible Troubadour," *Storyteller* (August 1936); rpt. *The Paradoxes of Mr. Pond*. London: Cassell, 1936; NY: Dodd, Mead, 1937; NY: Dover Books [intro. Martin Gardner, 1990], pp. 105-108. When Captain Gahagan reports seeing ape-like figure climbing creeper to second floor, Lawyer Little responds that Captain has no doubt acquired many traveler's tales, this one, apparently, in the Rue Morgue.

Maugham, W. Somerset. *The Vagrant Mood: Six Essays*. Garden City: Doubleday, 1953, pp. 107-108, 121-123. Poe established "classic formula" for detective story in "Murders," and formula repeated for many years by others. His use of the locked-room crime often imitated, best perhaps by Carter Dickson.

Rohmer, Sax. *The Moon is Red*. London: Herbert Jenkins, 1954; rpt. London: Digit Books, 1964, Ch. 3, p. 21. Told that a woman has been murdered in a locked room, five floors up, Gene Marat responds that Inspector is thinking of "Murders."

Gifford, Dennis. *Movie Monsters*. London: Studio Vista; NY: Dutton, 1969, pp. 90, 103, 152, 153-154. Murder movies featuring apes derive from "Murders," e. g., Robert Florey's 1931 "Murders in the Rue Morgue," or "The Phantom of the Rue Morgue" (1954).

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## Poe and Detection

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Asimov, Isaac, Charles G. Waugh, and Martin Harry Greenberg, eds. *Tantalizing Locked Room Mysteries*. NY: Walker, 1982. "Murders" typed as first modern mystery story; includes an impossible crime (p. xi). Headnote to rpt. of "Murders" states that Poe died of alcoholism, mentions his uses of science and psychological terror fiction, and invention of detective story. "Murders" not previously included in anthology of locked-room mysteries.

Greene, Douglas G., and Robert C. S. Adey, eds. *Death Locked In: An Anthology of Locked Room Stories*. NY: International Polygonics, 1987, p. 134. Thomas Bailey Aldrich's "Out of His Head" a story that owes much to "Murders" in solving the locked-room mystery.

Graham, Caroline. *Murder at Maddingly Grange*. London: Mysterious Press, 1990; rpt. London: Headline Book Publishing, 1991, Ch. 4 (p. 86). Surveying history of detective fiction, Derek just finished critiquing "Murders."

Sullivan, Eleanor, ed. *Fifty Years of the Best from "Ellery Queen's Mystery Magazine"*. NY: Carroll & Graf, 1991, pp. 1-2. Notes founding of famous magazine on 100th anniversary of "Murders." Changes in detective fiction have occurred since "Murders."

"The Mystery of Marie Rogêt." Dannay, Frederick, and Manfred B. Lee ["Ellery Queen" as "Drury Lane"]. *The Tragedy of X*. NY: Viking Press, 1932, Ch. 1, p. 5. Mentions Poe's letters to New York newspapers, offering to solve the Mary Rogers case.

"The Pit and the Pendulum." Marsh, Ngaio. *Swing, Brother, Swing*. London: Wm. Collins, 1949; U.S.A. title = *A Wreath for Rivera*. Boston: Little, Brown, 1949, Ch. 12. Comparing great art by long-ago addicts with Breezy's botch jobs at the moment, Coleridge's "Kubla Khan" mentioned and Poe's story [indicating that Poe was deemed an "addict" in this period—and interesting, too, that he's bracketed with Coleridge].

Zimmerman, Bruce. *Crimson Green*. NY: Harper Collins, 1994, Ch. 13. Detective-narrator, Quinn Parker, meditates on his significant other's telling him of her attempted reconciliation with a former lover, "The Prince"; their silence about reminds him of the swinging and "whooshing" of Poe's pendulum.

"The Purloined Letter." Ottolengui, Rodrigues. *An Artist in Crime*. NY: Putnam, 1892, Ch. 12 (pp. 184-186). Alludes to Poe's tale in context of keeping gem secreted on thief's own person as about the last place it would have been placed—although some debate between detective Mr. Barnes and Mr. Mitchel, who has wagered that he can commit a crime and get away with it.

Eberhart, Mignon G. *The Patient in Room 18*. NY: Doubleday Doran, 1929, Ch. 11. Seeking stolen and concealed radium, Miss Keate thinks: "I had time to recall the 'purloined letter,' lying there in plain sight...."

Carr, John Dickson ("Carr Dickson"). *The Bowstring Murders*. NY: William Morrow, 1933; rpt. NY: Berkley Books, 1959, Ch. XV (p. 221): Francis Steyne remarks about missing bonds,

"The purloined letter trick"—in response to English Professor Tairlaine's comments that he can't help thinking of how such concealment is treated in novels, "hiding a thing by putting it in plain sight."

Wright, Lee, ed. *The Pocket Book of Great Detectives*. NY: Pocket Books, 1941. Rpt. "The Purloined Letter," pp. 61-83. Disappointingly, Alfred Hitchcock does not mention Poe in his "Introduction."

Marsh, Ngaio. *Swing, Brother, Swing*. London: Wm. Collins, 1949; U.S.A. title = *A Wreath for Rivera*. Boston: Little, Brown, 1949, Chs. 8 and 12. Murdering Rivera in sight of packed nightclub, while appearing to be laying a wreath on him, by Breezy Bellairs, akin to methodology in "The Purloined Letter" (p. 295): "Show a thing boldly to unsuspecting persons and they will think it's what they expect it to be." Perhaps significant, too, is later mention of Roderick Alleyn's visit to Lady Pastern's family in the Faubourg St.-Germain [also Dupin's residence].

Harris, Charlaire. *Sweet and Deadly*. Boston: Houghton Mifflin, 1981, p. 175 (Ch. 13). Incriminating medical file left in its place in hopes of no discovery. Sleuth Catherine thinks "Why, the old Purloined Letter ruse."

Skom, Edith. *The Mark Twain Murders*. Tulsa: Council Oak Books, 1989, p. 274. "The Purloined Letter" cited in reference to murderer's being too self-evident. Some fail to perceive because they think only of how they would have done such and such.

"The Raven." Carr, John Dickson ("Carr Dickson"). *The Bowstring Murders*. NY: William Morrow, 1933, Ch. XVI (p. 235). John Gaunt quotes: "'Prophet,' said I, 'prophet [sic: thing of] evil; prophet still, if bird or devil!'"

Fischer, Bruno. *Quoth the Raven*. NY: Doubleday & Co., 1944; abridged version, NY: Laurence E. Spivak [American Mercury Mysteries. "Bestseller Mysteries B82"], n.d.; NY: Ace, 1953 [as *The Fingered Man*]. British title = *Croaked the Raven* (Quality, 1947); stolen money hidden in statue of the raven perched on Pallas.

Haddam, Jane. *Quoth the Raven*. NY: Bantam Books, 1991. Epigraphs to chapters are lines from Poe's poem.

Tamerlane. John McAleer. *Coign of Vantage; or, The Boston Athenaeum Murders*. Woodstock, VT: Foul Play Press, 1988, Ch. 6, p. 56. Staff member wanted to sell Boston Athenaeum's copy.

Dunning, John. *The Bookman's Wake*. NY: Scribner, 1995. Much of the story revolves around a limited edition of *The Raven and Other Poems* from the Grayson Press, operated by Darryl and Richard Grayson. Portions of a parody, "The Raven," appear.

"The Tell-Tale Heart." Rendell, Ruth, ed. *The Reason Why: An Anthology of Murderous Minds*. London: Jonathan Cape, 1995, pp. ix, 80-82. An excerpt from Poe's tale appears under the category of "Guilt and Remorse" pieces.

Decker, Jeff. "Tales from Dartmoor." *Baker Street Journal*, n. s. 46.2 (June 1996), 22. Graphics page, which depicts the tell-tale heart dancing merrily between the criminal and Sherlock-Watson while revealing the murder.

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## Reviews

Thomas H. Hansen, with Burton R. Pollin. *The German Face of Edgar Allan Poe: A Study of Literary References in His Works*. Columbia, SC: Camden House, 1995. xii+140 pp. \$44.95.

Did Edgar Allan Poe know enough German to read and understand German writers and critics in the original language and consequently sprinkle his own writings with quotations and references from the original sources? He was, after all, enamored of "Germanism" and took very seriously the influence of German thought and culture on the early romantic period of America. Indeed Henry Pochman, in his 1957 seminal study *German Culture in America: Philosophical and Literary Influences*, concluded that Poe did know enough German to study the literature and culture in the original texts.

Enter Thomas Hansen, who, intrigued with Poe's many references to German writers and quotations, sets out—with the scholarly companionship of Burton Pollin—to study in depth Poe's actual relationship with the German language. What Hansen and Pollin have discovered is that, Pochman's supposed definitive findings notwithstanding, Poe's knowledge and use of German was "second hand"; moreover, his citations from the German are "fraught with errors obvious to anyone with formal training in the language" (3). Hansen also affirms that Poe's opinions about German literature, "which are superficial and repetitious," were almost always derived from "English language sources" (3).

Hansen, with Pollin's assistance, goes about proving this thesis methodically and explicitly in eight crisp chapters that cover everything from Poe's reputation for "Germanism," to his training in foreign languages (basically nil, Hansen concludes), to his views of German writers. All the chapters are interesting and lend weight to the main thesis; but two of the most revealing are chapters five, on the scholarly opinion of Poe's knowledge of German, and six, on the German elements in Poe's writings. In the former, Hansen surveys scholars' divided opinions on the subject of Poe's knowledge of German (with a cataloguing of "yeas" and "nays"). He concludes that those who have conducted deep and extensive studies affirm that Poe knew no German; lesser and more superficial studies have proven to be the culprits in touting Poe as knowledgeable in the language. In chapter six, Hansen examines the German elements in an array of Poe's works, addressing subject, themes, character and place names, and plots. He demonstrates in each instance that Poe did not know German but used English translations as sources. Examples of sources are George Bancroft's essay on Goethe in the *North American Review*, several written accounts by American and English travelers who visited Germany in the nineteenth century, and Poe's reading of articles in *Blackwood's* where Poe repeatedly encountered stock gothic situations and language.

Hansen and Pollin's volume is slender and some chapters are uneven in length and substance. Chapter three, on Poe's training in foreign languages, and chapter seven, on reference to German culture in Poe's reviews and notices, span less than six and four pages of text respectively. Yet every chapter contains important information that helps

build the overall thesis, and each is amply and helpfully endnoted. The book is a carefully written, precise study, which we would expect from these two authors. Further, a useful appendix comprising "A Checklist of Poe's German References" (chronologically listed), a thorough list of "Works Consulted," and an ample index enhance the volume's usefulness as a resource study.

Does the subject warrant a monograph? Hansen explains in the preface that his original intention was to write an article on the subject rather than a monograph. And he muses in his final chapter over whether he has cast "a rather large net . . . to capture what may seem a small fish" (104). But he rightfully believes, to continue the metaphor, that "the catch is not insignificant." Therein lies the justification for this book, brief—and in a few chapters sketchy—as it is. Its chief virtue is that finally, in one place, we have the most important kernels of thought and proof that Poe could neither read nor speak German. Convincingly said and done!

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*Edgar Allan Poe. Complete Poems and Selected Essays*. Ed. Richard Gray. The Everyman Library. Rutland, VT: Tuttle, 1993. 306 pp. \$6.95, paper.

*Edgar Allan Poe. Tales of Mystery and Imagination*. Ed. Graham Clarke. The Everyman Library. Rutland VT: Tuttle 1993. 594 pp. \$6.95, paper.

In the best of all possible worlds, these volumes would serve nicely as inexpensive texts for an undergraduate Poe seminar. Alas, we do not inhabit the best of all possible worlds. Following the Everyman format, each contains a chronology of Poe's life, an introduction to the works, an essay on "Poe and His Critics," and suggestions for further reading. These two volumes, however, are not of a piece; while the volume of tales is potentially usable, the same cannot be said for the volume of poems and essays.

Clarke's collection is essentially a reprint of previous Everyman paperback editions of the tales. His table of contents identifies both the place and date of first publication, a valuable inclusion. His essay on "Poe and His Critics" is reasoned, but dated. The scope of the collection makes it worthy of consideration, but it still leaves one wishing that Harvard would issue the Mabbott collection in paper.

Gray's collection of poems and essays should serve as a companion volume to the tales, but its deficiencies preclude such use. Gray provided no publication history for the works, not even dates of initial publication. Nor does he identify the source of his texts, although he follows, in the case of the poems, the order of first publication suggested by Killis Campbell. His useful sampling of essays and reviews includes standards as well as "Georgia Scenes," "Longfellow," and "Elizabeth Barrett." Gray provides explanatory notes, but they are truncated and explain little. The section on "Poe and His Critics" merely reprints excerpts from Quinn's *The French Face of Edgar Poe*, Huxley's "Vulgarity in Literature," and Stovall's "The Conscious Art of Edgar Allan Poe." Reasonably inclusive, the collection lacks sufficient background to warrant its wide adoption. —DWE

## Poe and . . .

Jack G. Voller. *The Supernatural Sublime: The Metaphysics of Terror in Anglo-American Romanticism*. DeKalb: Northern Illinois Univ. Press, 1994. 285 pp. \$30.00, cloth.

Jack Voller's well-researched study proposes to "show how Gothic and Romantic supernaturalism was influenced by the aesthetic of the sublime" (ix). Although many commentators have discussed the sublime, Voller provides fresh perspectives on a subject that has intrigued scholars for over two centuries.

Focusing on selected British and American writers, Voller clearly distinguishes "Gothic" and "Romantic." He divides the Gothic into two modes, the conservative and the radical. While the conservative Gothic (represented by Ann Radcliffe and Clara Reeve) relies on traditional morality to restore order, the radical Gothic (Matthew Lewis and C. B. Brown) fails to find consolation in any moral/religious codes that are supposed to provide human comfort.

Romantic writers, on the other hand, reject any hint of the supernatural in favor of more "internalized" view of the sublime. As Voller comments, for the Romantics "true sublimity is subjective, existing in the mind rather than being inherent in material objects" (98), and with the exception of Poe, most Romantics (Coleridge, Wordsworth, the Shelleys, Byron, Keats, and Hawthorne appear prominently) use sublimity as a means of expressing "the quest for possession, countering through either outright denial or satire radical Gothicism's implicit claim that there is nothing to be possessed" (90).

Voller's remarks on Poe might well make one pause, however. In essence, Voller asserts that Poe endorses the belief held by the radical Gothic writers concerning the inability of moral virtue to govern the world. Moral edification was not part of Poe's artistic vision (214), and his position serves as a harbinger of modern nihilism. Voller uses tales such as "Berenice," "Usher," and "Cask" to illustrate his point, but he virtually ignores Poe's poetry. A reader might wonder what Voller might say about the redemptive theme of "A Descent into the Maelström" and "The Pit and the Pendulum" or the confessional aspects of "Cask" and "The Imp of the Perverse." Commenting on "Ligeia" and "Morella," Voller appears to contradict himself in asserting that both stories advance "the possibility that death is not an absolute and impermeable barrier against which life terminates abruptly" (229). Perhaps, then, there is some hope evident in many of Poe's tales. And what of those poems ("To Helen," "Israfel," and "Eldorado") that seem to celebrate the positive powers of the artistic mind? One last point: The book literally ends with Voller's discussion of Poe; there is no concluding chapter. A conclusion would have contributed to a greater feeling of completeness.

These reservations aside, *The Supernatural Sublime* merits a place on the bookshelf of any reader interested in the Gothic/Romantic tradition. This thought-provoking work features a solid bibliography and a good index, and Voller's discussions will help students and scholars appreciate more fully the ever-shifting shape of terror literature.

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## James W. Gargano

American literary studies, and his professional and personal acquaintances, have sustained a great loss with the death of Jim Gargano, aged 78, in September 1996. Born 14 December 1917, in Buffalo, New York, Jim earned his B.A. at the University of Buffalo, his M.A. and Ph.D. at Cornell.

He taught at Buffalo from the mid-1940s to the early 1950s, then relocated to Washington and Jefferson College in 1955, where he finished his teaching career. He served as Fullbright Lecturer in American Studies at the University of Caen in 1964-65, and provided excellent evaluations in his work on the editorial boards of *Poe Studies* (1976-96) and the *University of Mississippi Studies in English* (1979-96). He also furnished consultant expertise to other professional journals.

He numbered among the founding members of the Poe Studies Association. Many will readily remember his illuminating studies of Poe and Henry James, although he also gained widespread recognition for his work on DeForest, Crane, Wharton, and Twain. His students will especially cherish memories of his classes on Poe and Milton, the latter a considerable pleasure in his final years in the classroom, plus his always helpful perceptions about many other outstanding names in literature and the other arts.

Always a "people person," Jim enjoyed entertaining in his home, the scene of many delightful get-togethers, where hosting was shared by Peggy and, often, their daughters, Cara and Beth. Jim was also a great social and dining companion during professional conferences. To all he has been a great friend, a true scholar and gentleman. —BF