

— POE STUDIES ASSOCIATION —
NEWSLETTER

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ANNUAL MEETING: MLA, December 28, 1975

The next meeting of the Poe Studies Association will be held on 28 December 1975 in conjunction with the Modern Language Association Convention in San Francisco. The meeting is scheduled for the San Miguel Room of the Hyatt on Union Square from 4:00 to 6:00 p.m. A business session will precede papers on *The Narrative of Arthur Gordon Pym* by Alexander Hammond (Washington State University) and by Joseph M. DeFalco (Marquette University) and a paper on the relationship of Poe to Elizabeth Barrett Browning by Donald Barlow Stauffer (State University of New York at Albany).

SPRING MEETING, NEMLA, APRIL 8-10, 1976

A Poe section meeting will be held as part of the Northeast MLA annual meeting, University of Vermont, Burlington, April 8-10. Eric W. Carlson, chairman; John E. Reilly, secretary. Papers: "Poe's Landscape of the Soul: Vision and the Visionary in 'The Fall of the House of Usher'" by Barton St. Armand (Brown); "Poe's Arabesques: Visionary Architecture" by Glen A. Omans (Temple); "'Metzengerstein' and the Soul of Man" by David H. Hirsch (Brown). Professor Michael Stanton, U. of Vermont, is program editor and arrangements chairman.

POE OPERA, APRIL 24, 1976

While on leave from the University, Dominick Argento is composing an opera, Verdian in musical style, based on the last days or weeks of Poe's life. It was commissioned for the Bicentennial by the University of Minnesota. Its premiere by the Minnesota Opera Company on April 24 will be followed by two weekend performances at the College of St. Catherine.

WORK IN PROGRESS: *(We are very pleased to report that as a result of its mention in this column in the May issue of the Newsletter, the manuscript of a work in progress was solicited by an editor and is now a "Forthcoming Publication." To quote the author of the essay, "So it does pay to advertise.")*

Dirk W. Mosig (Department of Psychology, Georgia Southwestern College) is preparing a "critical-analytical" study of H. P. Lovecraft for Twayne's United States Authors Series which will include a detailed examination of Poe's influence upon Lovecraft. Kent Ljunquist (Duke) and Buford Jones (Duke) are at work on an essay on "Monsieur Dupin: Further Details on the Reality Behind the Legend." Professor Ljunquist is also working with Andre Angyal on an article on Poe and Robert Frost. Burton R. Pollin (Bronx Community College) is updating his paper "More Music to Poe" for inclusion in *Musik in Geschichte und Gegenwart*, a German encyclopedia of music. Arbolina L. Jennings is working on a doctoral dissertation in Comparative Literature at New York University on "The Poe-esque Short Story in Latin America."

FORTHCOMING PUBLICATIONS:

American Transcendental Quarterly has accepted "Poe's Raven and Bryant's *Mythology*" by Kent Ljunquist (Duke). Professor Ljunquist also has an essay entitled "Poe's 'The Island of the Fay': The Passing of Fairyland" coming out in *Studies in Short Fiction*. In January 1976 Bobbs-Merrill will release *The Short Fiction of Edgar Allan Poe: An Annotated Edition* by Stuart and Susan Levine. "Poe and Magazine Writing on Premature Burial" by J. Gerald Kennedy (LSU) has been accepted for publication in the 1977 volume of *Studies in the American Renaissance*. "A Note on Poe and Mesmerism" will appear on pages 219-226 of Vincent Buranelli's *The Wizard from Vienna: Franz Anton Mesmer*, to be published on 27 November 1975 by Coward, McCann and Geoghegan. The Edgar Allan Poe Society of Baltimore and the Enoch Pratt Free Library will jointly publish John E. Reilly's "The Image of Poe in American Poetry," the Fifty-Third Annual Poe Lecture delivered in Baltimore on 5 October 1975.

LECTURES AND THESES:

The Poe Foundation in Richmond joined with the Poe Society of Virginia in sponsoring a lecture by Eric W. Carlson on 18 January 1975. Professor Carlson spoke on "The Power of Poe's Poetic Vision." Daniel Hoffman delivered the Isota Tucker Epes Lecture at the Shipley School in Philadelphia on 24 September. His address was entitled "The Poe Perplex." Patricia McAuley has completed an M.A. thesis at Memphis State University on "The French Reception of Poe's Arthur Gordon Pym."

SPECIAL 20% DISCOUNT TO PSA MEMBERS

Patrick F. Quinn, <i>Poe and France: The Last Twenty Years</i> (Baltimore: 1970) pp. 1-22	\$1.50
Robert D. Jacobs, <i>The Courage of a Critic: Edgar Poe as Editor</i> (Baltimore: 1971) pp. 1-24	\$1.50
Eric W. Carlson, <i>Poe on the Soul of Man</i> (Baltimore: 1973) pp. 1-23	\$1.50
Burton R. Pollin, <i>Poe, Creator of Words</i> (Baltimore: 1974) pp. 1-85	\$5.00

Deduct 20% from the prices listed above; add 30-cent mailing charge; send order to Prof. Alexander G. Rose, Poe Society of Baltimore, 402 E. Gittings Ave., Baltimore, MD 21212.

WHO'S WHERE

Please inform the editors if you know the current address of:

Alexander, Jean	Knowlton, Edgar C.
Arntson, Herbert E.	Lydon, Mary
Arpad, Joseph	Morrison, Claudia
Coskred, Robert	Nethery, Wallace
Fletcher, Richard H.	Olson, Bruce
Getz, John	Pemberton, J. M.
Hallam, Clifford	Serio, John
	Travis, Mildred

CRITICAL NOTICES

Poe: Influential, Bibliographical, and Gothical

- Norman Page (Ed.) *Wilkie Collins: The Critical Heritage*, London and Boston: Routledge & Kegan Paul, 1974. xvi + 288 pp. \$18.50.
- David A. Randall (Ed.) *The First Hundred Years of Detective Fiction, 1841-1941*. Bloomington, Ind.: The Lilly Library, 1973. 64 pp. \$10.00.
- G. R. Thompson (Ed.) *The Gothic Imagination: Essays in Dark Romanticism*. Pullman, Washington: Washington State University Press, 1974. 176 pp. \$6.00.

These three books serve the causes of Poe Studies; hence, they merit notice in our newsletter. First, and outrageously expensive, Page's will interest devotees of Poe, American-Renaissance fiction otherwise, and the Gothic tradition (which, during the Victorian era, was modified into the Sensation School) because its selections reveal interrelationships among these three categories. Although Poe's name appears all too infrequently, and the Gothic novel is too incisively separated from Sensation fiction, Page's labors produce a generally handy reference tool. Perhaps, too, he should have consulted again Earle Davis' *The Flint and the Flame* on the Poe-Collins relationship, and have remembered that Robert P. Ashley lamented the lack of a complete edition of Collins' writings; the latter's statements are rather distorted by our compiler. Small snipings these, however, at one who saves us much burrowing into elusive, dilapidated Victorian periodicals, and whose introduction is a model chart of Collins' career and reputation. The recurring names of Radcliffe, Maturin, Hawthorne, Gaboriau, Barham, Bulwer, Charlotte Brontë, Dickens, Braddon, and Le Fanu ought to remind us of numerous cross currents linking these, and other writers, with Poe. Be they whatever else they are, all are in some measure Gothic writers. Well indexed, offering helpful headnotes, and providing useful, if abbreviated, bibliographies of Collins' work and secondary materials, this volume will pave the way for greater explorations.

Randall's compilation succinctly surveys the knotty problems confronting the collector of detective fiction, and just as succinctly outlines the literary history of the mode. The catalogue that follows (listing the items exhibited at the Lilly Library in the Summer of 1973) should provide some additional keys to the Poe-Collins ties. From the 1845 *Tales* to the first volume publications of Poe's fiction in Great Britain is no lengthy time, and that Collins, like Poe himself years before, may have rummaged not only periodicals in which his American predecessor's works were pirated, but the earliest gatherings of Poe's mystery and detective, is no astounding revelation. Neither are the obvious resemblances between some of Collins' tales and those of Poe. The catalogue also indicates Poe's broader impact upon the world of detective fiction, with literary descendants from the obvious Sherlock Holmes to more recent progeny. Good indexing adds to the worth of Randall's book.

Thompson's collection has just one of nine essays on Gothicism devoted solely to Poe, although his name crops up here and there throughout the book. Professor St. Armand's analysis of "Usher" opens up new vistas of approach to Poe. Joel Porte brings us to Poe and other Gothacists via the route of religious origins, or, more precisely, misunderstandings about the actualities of religion which, nevertheless, realized its terror potential for fictional substance. Thompson's introduction leads us far back in time, into the medieval world, and then carries us again to the modern era on a Gothic carriage, so to speak. Hume's essay, with its centering upon *Vathek*, reminds us of the ever potential comedy adhering to and inherent in the Gothic tradition. The lack of an index should be remedied in some future printing, but otherwise Thompson's and the other books belong in every Gothic bibliography.

Benjamin F. Fisher IV

Joan Delaney Grossman *Edgar Allan Poe in Russia: A Study in Legend and Literary Influence*. Colloquium Slavicum 3. Wurzburg: Jal-Verlag, 1973. 245 pp.

This study is perhaps most useful in outlining the various ways Poe has been received in Russia. The author focuses on parallels in the works of Poe and Russian writers who were, she declares, to a degree influenced by Poe. From 1861-1885, Poe was generally associated with the movement of symbolism throughout Europe, and after 1885 Poe's presence in Russia steadily became more secure. Ms. Grossman concludes her study with a very useful and comprehensive bibliography.

J. Lasley Dameron

Richard P. Benton (Ed.) *Poe as Literary Cosmologer: Studies on "Eureka"—A Symposium*. Hartford: Transcendental Books, 1975. 148 pp. \$15.00.

After a curious seriatim publication in parts, as issues of the *ATQ*, then with the text of *Eureka* proper as a hardcover Transcendental Book, we now have a volume that prints ten studies of Poe's last book, along with ancillary materials, such as prefaces by Benton, bibliographies for handy reference to secondary materials directly, and indirectly pertinent to *Eureka*, and a reproduction of the text published in 1848 by Putnam, with line numbers furnished by Benton or by Transcendental Books. The text itself is negligible; providing Poe's revisions (in certain copies cited in Benton's bibliography) might be of greater value, but the vicissitudes of publication hatch stranger eggs.

The essays, by various hands familiar and not-so-familiar in Poe circles, are the cream of this book. Benton's preface indicates the paucity of interpretations of *Eureka* as an art work (one wishes that he could have expanded his theories, but the prefaces to Transcendental Books are familiarly terse), and the subsequent studies attempt to remedy this gap. Curtis Brooks's essay is especially good in analyzing the mixture of genres (highlighting the qualities of poem, dream, and romance—which are in turn related to other Poe writings). The narrative and cosmological excellences are subjects of other good studies, the contemporaneous reception is scrutinized by Burton Pollin, and the ironic-hoaxical possibilities are explored by others. Barton St. Armand's masterful placement of *Eureka* among Poe's late work and of Poe within a larger American Romanticism is a splendid masthead essay. *Eureka* will continue to puzzle readers; Benton and his contributors assist in untangling some hard knots.

Benjamin Franklin Fisher IV

Donald K. Adams (Ed.) *The Mystery and Detection Annual*. Volumes One (1972) and Two (1973). xi + 264 pp. and x + 337 pp. respectively. \$15.00 each.

The Mystery and Detection Annual attempts to promote serious study of both genres in an effort to establish their legitimacy within the realm of literary criticism. In addition to a few articles on related topics, the *Annual* offers scholars a thematically unidimensional perspective of Poe's works, but this restriction is not as limiting as one might suspect. The first volume is dedicated to Poe as the creator of the modern detective story and many of its pages, therefore, explore aspects of his detective fiction. The interest of the *Annual* in Poe in the second volume is retained, although somewhat abated.

Liahna Klenman Babener's excellent extraction of the pattern of double images in "The Purloined Letter" renews, with freshness and originality, this framework for developing data. While I agree with her final conclusions, I find the intermediant steps of her analysis suspect. Terrence Hipolito contrasts the theme of ratiocination with those of the grotesque and the arabesque in two Poe tales, concluding that the irreconcilable schism between the two is reflected by the apparent madness throughout Poe's prose and plots. Benjamin Franklin Fisher IV presents a comprehensive critique of the major works in recent Poe scholarship. Burton Pollin traces the development of John Sartain's engraving for "The Island of Fay," which is one of the few illustrations published with a Poe tale during his lifetime. Martin Roth's effort is burdened with several suspicious opinions such as Dupin's dreaming the purloined letter into existence. Leon Howard claims that Poe used his ratiocinative theories on the cosmological level in *Eureka*. The latter article suffers the same fate as the many previous critiques of the detective stories that failed to deal with Poe's constant experimentation and redevelopment: the most obvious effect of this is that the Dupin in "Murders" is not exactly the Dupin in "Marie Roget" and likewise not the Dupin in "The Purloined Letter"—which is further confounded by the various revisions of each tale.

The *Annual* has been plagued with a variety of publication problems and, in addition, seems to be turning to more contemporary authors. Thus, it promises to offer only sporadic interest for the Poe scholar in future issues.

Richard Fusco