



NEWSLETTER

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PSA AT MLA 1981

At the annual meeting of the Poe Studies Association to be held in New York City in December, poet-critics Richard Wilbur (Smith College) and John Irwin (Johns Hopkins University) will be featured speakers. Further details on the program will appear in the next issue of the newsletter.

NEMLA 1981

Kent Ljungquist (Worcester Polytechnic Institute) chaired a session, "Poe and the Visual Arts," at the annual meeting of the Northeast MLA at Laval University, Quebec City, on April 11. Participants included John Conron (Clark University), "Poe's Paintings"; A. William Pett (Univ. of Rhode Island), "Poe's Approach to Modern Art: Proto-Expressionism in the Tales"; and John Reilly (College of the Holy Cross), "Poe in Drama: Versions of the Man." Chairman for next year's Poe section at NEMLA will be Benjamin Franklin Fisher IV (University of Mississippi).

POE AND FANTASY

Richard Kopley (Walden School) chaired a session, "The Fantastic in the Works of E. A. Poe," at the Conference on the Fantastic in the Arts, held at Florida Atlantic University, Boca Raton, Florida, March 18-21, 1981. Participants included Burton R. Pollin (*Professor Emeritus*, CUNY), "The Light Shed on the Fantastic by the Illustrators of Poe's Works"; Hal Blythe and Charlie Sweet (Eastern Kentucky Univ.), "A Possible Source for the Narrator's Fantasy in Poe's 'Berenice'"; and Arden Reed (Pomona College), "Usher's Shudders."

SPECIAL POE ISSUES

Professor Fisher, editor of *University of Mississippi Studies in English*, plans a special Poe issue for 1982. Inquiries and submissions on any aspect of Poe should be sent to him at the University of Mississippi, University, MS 38677. He also invites inquiries on two projected collections of essays, one entitled "Poe in His Time" on literary and biographical relationships among Poe and his contemporaries, and a second, "Poe in Our Time," dealing with Poe's influence on late nineteenth and early twentieth century figures.

The Sphinx: A Magazine of Literature and Society will have a special Poe issue in 1983. Deadline for submission

of papers (not to exceed 4500 words) is August 1, 1982. Copies of papers should be mailed to Frederick S. Frank, Department of English, AC Post Office Box 90, Allegheny College, Meadville, PA 16335, and to Ray Mise, Department of English, University of Regina, Regina, Sask., Canada S4S 0A2. Papers should emphasize and explore Poe's relationship to the Gothic tradition.

POE STUDIES

Studies in the American Renaissance: 1980, edited by Joel Myerson. Boston: G. K. Hall, 1980. 479 pp. \$30. The fourth in a series of annuals, this volume includes valuable research materials and findings: a half dozen articles each on Emerson and Thoreau, 86 Bronson Alcott letters (Part II, pp. 183-228), an index to quotations in Thoreau's *A Week*, a calendar of letters of Theodore Parker (Part II), special items on Cooper, Simms, Margaret Fuller, and Poe. Glen A. Omans contributes a long study, "'Intellect, Taste, and the Moral Sense': Poe's Debt to Immanuel Kant" (123-168), and Burton R. Pollin's report on Poe's use of the dance in his writings and dancers' use of Poe's works—a fair exchange, it would seem.

RECENT CRITICISM AND NEW EDITIONS

ATQ (The American Transcendental Quarterly: A Journal of New England Writers), Fall 1978, contains articles on Emerson, Thoreau, Hawthorne, Irving, Stowe, Longfellow, and Poe ("Ligeia" as a literary nightmare).

Michael Davitt Bell, *The Development of American*

Poe Studies Association Newsletter

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Romance (Univ. of Chicago Press, 1980), 291 pp., \$22.50. On "the development of a particular tradition of romance in American fiction—an experimental tradition, emerging in the 1790s and 1820s in the work of Charles Brockden Brown and Washington Irving and culminating in the 1840s and 1850s in the great tales and romances of Poe, Hawthorne, and Melville." Ch. V, pp. 86-125, is entitled "Imagination, Spirit, and the Language of Romance: Edgar Allan Poe."

Edgar Poe and His Critics by Sarah Helen Whitman, with Introduction and Notes by Oral Sumner Coad (New York: Gordian Press, 1981), \$9.00. A reprint of the 1949 edition.

Selections from the Critical Writings of Edgar Allan Poe, ed. F. C. Prescott. New preface by J. Lasley Dameron and new introduction by Eric W. Carlson (New York: Gordian Press, 1981), \$15.00. An enlarged (5½x8½) reprint of 1909 edition. To be reviewed.

Edgar Allan Poe by George E. Woodberry, with new introduction by R. W. B. Lewis (New York: Chelsea House, 1980), \$5.95, paper. Distributed by Scribner Book Companies. A reprint of the 1885 edition.

Ralph Waldo Emerson by Oliver Wendell Holmes, with new introduction by Joel Porte (New York: Chelsea House, 1980), \$5.95, paper. A reprint of the 1898 edition.

REVIEWS

Martin Bickman. *The Unsounded Center: Jungian Studies in American Romanticism*. Chapel Hill: University of North Carolina Press, 1981. 182 pp. \$14.50.

Approaching American Romanticism through Jungian psychology has become increasingly popular. Martin Beckman, in relating certain elements of Jung's theories to selected writings by Poe, Emerson, Whitman, and Emily Dickinson, demonstrates how these artists turn "metaphysics into a phenomenology of consciousness" (39). In a brief but perceptive study, the author first cites Emerson as a theorist who in some ways prefigured Jung's theories of symbol and psychology. To both theorists, the symbol is a concrete manifestation of the imagination. Bickman notes parallels between Emerson's concept of the "double consciousness" presented in Emerson's essay "Experience" and Jung's theory of Individuation. Both posit a psychic process through which the mind, working within the confines of its own structure, explores the mysteries of self-consciousness and becomes one with the cosmos and the world at large.

Bickman finds that "American Romanticism can be viewed as part of the progressive self-discovery of the psyche" (147). Whitman's "Passage to India" expresses the mood of a nation experiencing westward expansion, and some of the poems of Emily Dickinson achieve a psychic balance between irreconcilable opposites like love and hate, death and love. In his chapter on Poe entitled "Animatopoeia: Sirens of the Self," the author explores "Poe's vision of the psychological feminine" (59). Poe's first "To Helen" is a lyric about an expanding consciousness and "the harmonizing of the soul." In returning to original unity, the soul of the persona, according to Bickman, becomes at one with the "world soul, corresponding to what Poe at the end of *Eureka* calls the 'general consciousness'" (63). Poe's Marchesa in his "The Assignation" leads the ego of her lover "beyond itself, to a transcendence that is inextricable from destruction" (66). In

"Ligeia" and "Morella," the narrators confront the mysteries of the inner-self in the form of anima figures. As a result, they appear to experience "psychic growth" and "psychic dissolution" at the same time.

J. Lasley Dameron
Memphis State University

Brian Attebery. *The Fantasy Tradition in American Literature*. Bloomington: Indiana University Press, 1980. 212 pp. \$17.50.

Lively and engaging, comfortably broad in scope, this work focuses on the elements of the fantastic in the fiction of canonized nineteenth century American writers, like Irving, Poe, Hawthorne, and Melville. It also highlights the fantastic in the works of early American children's book writers, such as Frank Stockton and Howard Pyle. Attebery devotes an entire chapter to L. Frank Baum, whose *Oz* Books seem to be the natural culmination of the American fantasy tradition; he also examines such twentieth-century fantasists as Burroughs, Cabell, Lovecraft, Bradbury, Eager, Thurber, Beagle, Donaldson, Zelazny, and Le Guin. Attebery's ambitious work is unified, in large part, by frequent intelligent reliance upon Vladimir Propp's useful volume, *Morphology of the Folktale*.

There are, however, some significant problems with this book. For example, low fantasy is often neglected; high fantasy is clearly preferred. Furthermore, the particular American character of the fantastic literature Attebery considers is insufficiently defined. Even though he writes that Baum "imposed on *Oz* an end to aging," and suggests briefly that "American heroes go on quests for immaturity," Attebery fails to develop these insights. For example, Attebery might well have taken Frank Stockton's "The Bee-Man of Orn" to be the clearest, simplest articulation of a central American fantasy; many disparate American writers, including Hawthorne, Twain, and Fitzgerald, as well as Coppard, Derleth, Knight, Bradbury, Simak, and others, have also created characters who manage to find and recover their original form—that of a child. Jules Feiffer's recent work of fantasy, *Tantrum*, is yet another impressive instance of the Bee-Man Motif in American fantasy literature.

Attebery's brief sections on Poe are not without flaws. For example, while discussing the name "Usher," Attebery omits any mention of its likeliest source: Elizabeth Poe's good friends, Harriet and Luke Usher. This information might have helped to clarify the background of the story and perhaps even its values which Attebery denies. Attebery also asserts unquestioningly that "cosmic horror . . . underlies Poe's *Arthur Gordon Pym*." This view is understandable, defensible, and yet, ultimately, inadequate. If one considers carefully the most fantastic section of *Pym*, the mysterious, climactic appearance of the white "shrouded human figure," he may well be led to wonder, if in a profound sense, Poe has offered here an extraordinary vision of cosmic solace.

Given this eminently readable overview of American fantasy literature, future scholars may most effectively continue the investigation of this field by narrowing their focus and penetrating more deeply than heretofore.

Richard Kopley
Walden School, New York City

MISCELLANEOUS

Clifford Krainik, of Graphic Antiquity, 1214 31st St., N.W., Washington, D. C., has nearly completed *The Portraits of Edgar Allan Poe*, which consists of three sections: the authentic life portraits of Poe and their derivations, the spurious portraits, and the artistic interpretations of Poe. Arranged chronologically, the authentic portraits will be accompanied by historical text to place each likeness in its proper perspective. In preparing this iconography, Mr. Krainik reports that he made "a number of discoveries . . . which may alter certain conceptions regarding Poe's appearance."

Cameron Nickels (James Madison University) is editing the autobiography of Elizabeth Oakes Smith and would appreciate information on the Poe-Smith relationship.

Elizabeth Wiley (Susquehanna University) is preparing a concordance to Poe's works, keyed to the Mabbott edition.

On October 5, 1980, at the Poe Center in the Bronx, Burton R. Pollin presented his illustrated lecture on artistic interpretations of the works of Poe. During the summer and fall, Professor Pollin gave lectures on this subject and other aspects of Poe in Texas, Virginia, Kansas, and Japan.

Helen Ensley (Francis Marion College) delivered a lecture, "Poe's Metrical Techniques: The Effect of Rhyme upon Rhythm," at the fifty-eighth annual commemoration of the Baltimore Poe Society on October 5, 1980.

Richard Wilbur read from Poe's poems at the American Antiquarian Society (Worcester, Mass.) on October 21, 1980.

Dennis W. Eddings (Oregon College of Education) is editing a collection of essays on Poe as a satiric hoaxer.

In February, 1980, the Theater for the New City (New York) presented "Vanishing Pictures," adapted by Beverly Brown from "The Mystery of Marie Rogêt" and selected letters of Baudelaire. This multi-media, avant garde presentation combined Poe's text with music by Debussy, Ravel, and Satie (Performing Artservices, Inc., 463 West St., New York, N. Y. 10014).

"With Poe at Midnight," a television drama with Will Stutts as Poe, is available on tape or 16mm film from Media Concepts, Inc., 331 Broad Street, Philadelphia, Pa., 19107.

POE-POURRI

Hemingway in Favor of Poe

In *The Green Hills of Africa* (1935) Ernest Hemingway seemed to discount any significant influence of Poe's tales on his own work through this curt opinion: "We have had, in America, skillful writers. Poe is a skillful writer. It is skillful, marvelously constructed, and it is dead" (p.20). Numerous biographers and critics have cited this as obviating any need for further discussion. In my study, "Poe and Hemingway on Violence and Death," in *English Studies* of April, 1976 (57:139-142), I tried to show for both Poe and Hemingway several parallels of themes, passages, and approaches, but the evidence of Hemingway's knowledge of Poe then had to remain inferential. This evidence is now convincingly overt, as presented in Carlos Baker's new book, *Ernest Hemingway: Selected Letters* (New York: Scribner's, 1981). In a letter of November 14, 1945, written to Malcolm Cowley from La Finca Vigía ("The Lookout Farm") near Havana, we find a paragraph of comment on Poe's tales, written one decade later than *The Green Hills*, which makes explicit Hemingway's knowledge of and considerable respect for Poe's works:

Sent for the Portable Poe after I had your letter. What an awful bloody life he had. He had more self propelled bad luck than Scott even. If he'd been born in our time he would probably have been one of Oswald Moseley's (sic) gang. They would have put up the money for the magazine and it would have been the only good Fascist magazine. I looked forward to reading Poe. Thought that it would be good to do this winter. Then found I'd read it all before I ever went to Italy and remembered it so clearly that I couldn't re-read. Had forgotten them all but they were all there—intact. He seems a lot like Evan. Of course he was doing it first too. You know Evan is a hell of a good writer. Don't think anybody realizes how good. (p. 605)

The circumstances leading to Hemingway's comments are clear enough. In his unprinted letter, Cowley must have mentioned his review of the Viking Portable edition of Poe's writings (655 pages), edited by Philip Van Doren Stern, scheduled for the *New Republic* of November 5, 1945. Hemingway could not have seen it by November 11, the date of his letter, in the days preceding airmailings of

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NEW MEMBERSHIP OR RENEWAL FOR 1981

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 1981. (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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journals. Cowley had long been interested in Poe; witness his important essay "The Edgar Allan Poe Tradition" in the *Outlook* of July 23, 1928, and only the preceding year, in *Hemingway* (1944), he had made an acute and very exceptional comment linking Hemingway "with Poe and with Hawthorne and Melville, the haunted and nocturnal writers" (p. vii; also, p. xxiii). We wonder about the remarks of Cowley in the letter that piqued Hemingway's interest in the "Portable Library." It is obvious from his letter that Hemingway had carefully read the Introduction by Philip Stern in *Edgar Allan Poe, Selected and Edited* (New York: The Viking Press, 1945), pp. xv-xxxviii, including these two sentences: "He was in love with violence half a century before Hemingway was born" (p. xvi). Stern certainly underscores, for Hemingway's "use," Poe's "awful bloody life" and "self propelled bad luck" (e.g., "His whole life became a slow suicide," p. xxxvii). Hemingway's inferences about Poe's favoring Fascism in a political confrontation may have come from Stern's single paragraph about his being "aristocratic" and "anti-democratic" (p. xxxv), although these inferences may also evince biographical data read by Hemingway much earlier, "before I ever went to Italy," and like the tales "all there—intact." Hemingway is here alluding to his arrival in Italy in June 1918, when he was no more than twenty years old. In short, as I adduced in 1976, Poe was a staple of Hemingway's reading fare, thoroughly absorbed and available to the budding writer for all sorts of effects, themes, ideas, personalities, developments, and approaches.

Hemingway's letter is puzzling in its final reference to "Evan," that is, his dear friend Evan B. Shipman (1904-1957), whom he had met in Paris in October 1925 and to whom he dedicated *Men Without Women* (1927). Evan, the European correspondent for the *American Horse Breeder*, devoted himself chiefly to his poetry and his novel *Free for All* (see Baker, *Selected Letters*, p. 135). In *A Movable Feast* (1964), Hemingway was to summarize: "He was a fine poet and he knew and cared about horses, writing and painting"; he sketched their close relationship in two articles of the book (New York: Scribner's, 1964), pp. 133-146 and 168. But there is no evidence of Shipman's writing short stories as Hemingway implies. Yet, the phrase "doing it first too" may indicate simply that Shipman was experimenting in poetry just as Poe was in the tale and, more broadly, both authors were interested in "good" writing. There is no need to explain Hemingway's highly apposite and sympathetic remark at the beginning about Scott (Fitzgerald), which offers further proof that far from being indifferent to the achievement of Poe, Hemingway knew it well and admired it greatly. Indeed, he presents Poe not simply as an author of eminence but as a doomed man of somewhat heroic stature—a Hemingway character.

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