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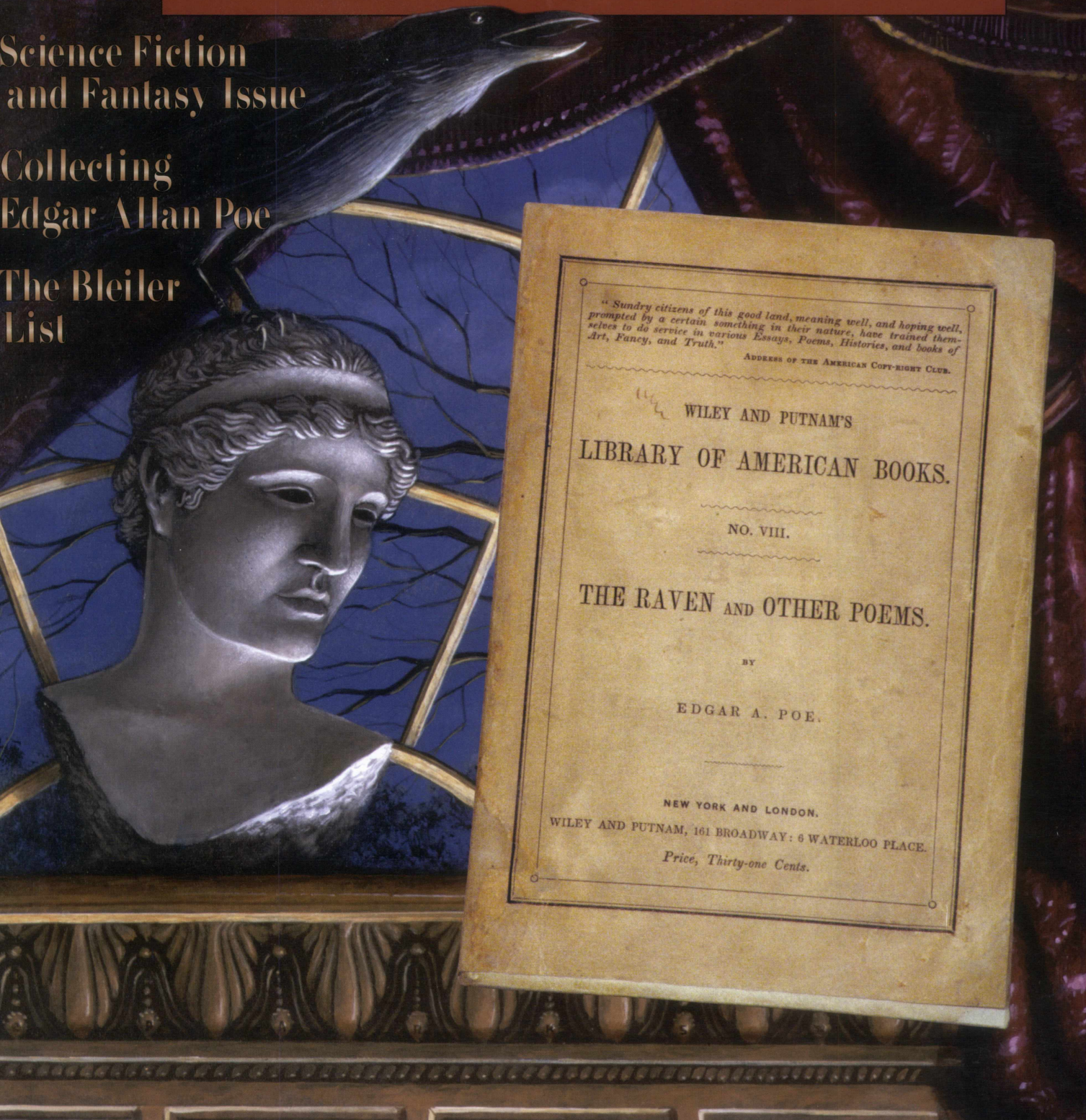
FIRSTS

THE BOOK COLLECTOR'S MAGAZINE

Science Fiction
and Fantasy Issue

Collecting
Edgar Allan Poe

The Bleiler
List



"Sundry citizens of this good land, meaning well, and hoping well, prompted by a certain something in their nature, have trained themselves to do service in various Essays, Poems, Histories, and books of Art, Fancy, and Truth."

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NO. VIII.

THE RAVEN AND OTHER POEMS.

BY

EDGAR A. POE.

NEW YORK AND LONDON.

WILEY AND PUTNAM, 161 BROADWAY: 6 WATERLOO PLACE.

Price, Thirty-one Cents.



Collecting Edgar Allan Poe

by Lee Biondi

THERE IS A GHOST WHO HAUNTS THE landscape of American Literature. The very syllables of his name sound across the dark side of the American psyche like a haunting distant murmur—

Edgar Allan Poe.

The syllables scan like a chant of madness.

Edgar Allan Poe brought human darkness to the surface of the American skin: a tortured soul taunting the still-young America into awareness and acknowledgment of true horror, not mere Gothicized chain-rattlings.

With his brilliant, dark, mesmerizing eyes; his crazy noble features; his eloquent speech, Poe riveted the attention of all he met. He alienated nearly every man he ever knew, and almost demonically captivated the hearts of women. With his blazing intelligence, his rapier wit, his truly American stubbornness, and his dark Rasputin charm, he was an undeniable and monstrous force in American letters.

In his swirling black cape, Poe stalked the Eastern Seaboard from Richmond to Baltimore to Philadelphia to New York to Boston, answering to no voice save that of his own twisted muse, grabbing America by the scruff of its neck and forcing it into the black heart of his darkest personal nightmares.

I've heard that Albert Camus once said you

should never ruin a good story with the truth. I don't necessarily believe that anecdote, but it is a good story.

So is Poe's life.

The facts in the case of Edgar Poe are as interesting as the popular misconceptions, and these two knotty threads are so intertwined as to have become inseparable. The facts of his real life and his psychic life also are woven, sometimes very openly, into his tales and poems. Many facts of Poe's life are still obscure or were relayed to posterity years after the fact by those who "knew him when." Not surprisingly, such parties often had a personal agenda. How can it be that we know *for sure* so little of such a famous man's last two weeks on earth? And how can we *not* feel the need to fill this gap with conjectures and fantasies? But already I'm ahead of the story.

THE LIFE

Youth's Defining Moment

Once upon a time, Eddy was a little boy.

Edgar Poe was born in 1809 to a beautiful frail actress and a poverty-stricken failed actor with a taste for the bottle; both were unstable even by itinerant actor standards. Young Edgar had a childhood of incessant motion, constant privation, chronic chill, dark and vermin-infested environments, tempestuous parents and force-feedings of liquor and laudanum. As a toddler in his "terrible twos" he watched his drunken father abandon the struggling family and his pretty mother cough blood while she died from

consumption. Somehow, the decipherment of a good deal of Poe's fiction didn't have to wait for Dr. Freud's revelations about the significance of childhood experiences and impressions. In fact, Freud's own little guilty secret may have been just how much foundation work Poe had already done for him. The sights, sounds and smells of the dying mother hacking clotted blood onto her pale bosom and her ragged deathbed sheets couldn't fail to leave the impressionable tyke with valuable fodder for poems and fiction. This was a living nightmare he not only was never able to overcome, but was actually fated to live through again. But again, I get ahead of the story.

After the death of their mother, Poe and his two siblings were separated. The worst nightmares of their quotidian existence were relieved for awhile, though the administrations of liquor and laudanum seem permanently to have damaged all three babies: Henry, the eldest, became an alcoholic; Edgar also became an alcoholic whose first sip of spirits had an immediately disruptive impact on his psyche and behavior; and little Rosalie was borderline retarded by this point and never recovered.

Young Edgar Poe's new life was circumstantially much improved when he was unofficially adopted by Richmond businessman John Allan and became Edgar Allan Poe. Eddy had a new substitute beautiful mother to fixate upon. Schooling was provided and he eagerly took to education, becoming precociously erudite (though not so much so as he'd have us believe). By the time he was ready for University, he and his foster father had a strained relation at best.

[When I was a boy I hated John Allan for

his boorishness and his lack of understanding toward the young wayward genius he had brought into his home—with whom I identified in full, of course—but as I grow older I find myself more and more sympathetic to John Allan's dilemma. Edgar Poe seems to have been impossible to deal with on every level. Perhaps with a little more insight, John Allan might have been closer to Edgar, more supportive, but I think we have to forgive a "normal" person's being unable to cope with a real live Edgar Allan Poe in the house.]



He shrieked once—once only. Frontispiece. *Tales of Mystery and Imagination.* Harry Clarke.



The Raven. Edmund Dulac.

Since one can almost palpably feel John Allan's relief upon Edgar's going off to University, one wonders why he didn't make it easier for Edgar to stay away and be off on his own once and for all by providing Poe a little more financial support, which Allan could easily have afforded. But Allan didn't, and their relationship only deteriorated. Poe's letters to Allan, and Allan's responses and notes to himself on Edgar's letters, are decidedly depressing and pathetic. Allan once showed insight into the boy's character when he jotted on one of the letters that Poe's genius was not of the sort that could ever bring comfort to him.

Byron was all the Rage

It was Jefferson's expressed aim in founding the University of Virginia "to develop the reasoning faculties of our youth, enlarge their minds, cultivate their morals, and instill into them the precepts of virtue and order—and generally to form them to habits of reflection and correct action, rendering themselves examples of virtue to others, and happiness to themselves."

As Jeffersonian America was becoming Jacksonian America, Edgar Allan Poe entered the University of

Virginia at Charlottesville the year that its founder died, 1826. He received valuable training in the Greek and Latin classics, Romance languages, and other subjects, and spent his free time reading Byron and other poets. All things considered, Poe seems to have been no more dissipated than his fellows, though legends have grown about his drinking and gambling. More important than such rumors are the facts of his poetical productions, culminating in 1827 with what has become a Holy Grail of Nineteenth-century American literature. *Tamerlane and Other Poems*, "By a Bostonian," was published when Poe was 18 years old by a publisher who was but 19 himself. Poe had hoped the book would have great impact; it had none.

Poe did not stay on to finish his University curriculum. He joined the Army, only to quit before serving his full term of duty. A pattern of attempt and failure (often deliberate failure) was beginning to develop.

In early 1829 Poe's beloved foster mother Frances Allan died. Poe, a textbook slave to the as-yet-unnamed repetition compulsion, felt this was a cruel repeat of his real mother's death. A good case could be made that he—consciously or unconsciously, but perversely and compulsively—sought the accompanying abandonment of the second father, John Allan. Many of the psychological themes Poe compulsively and repetitively explored in his poetry and tales (lost love, impossible love, dead wives, evil doubles, revenge, betrayal, self-betrayal) were to have an uncannily repetitive pattern in his real life. The loss of important women in his life, his alcoholic binges, his hirings and firings at various magazines, his unsuccessful attempts to form his own literary journal, his rejections by publishers, all have a cumulative, overbearing impression of exhausting repetition. So do all his comings and goings along the Eastern Seaboard from Virginia to Boston. Reading Poe biographies, you sometimes have the vertiginous feeling that, even though you're further along in the book, you've read this part already. But Poe's desperate and miserable routines were actually like that: he could not escape his own life.

Other dilemmas repeated themselves through his career. Book publishers who had advised him to publish first in magazines would later reject collections because the individual stories had already ap-

peared in print. But his abject poverty always forced him to publish any story as soon as possible, for any tiny sum of money, just to eat. He discovered that scathing and caustic reviews, especially *ad hominem* attacks on his contemporaries, increased the circulation of the magazine he was working for at the time, but by doing one job well he was hampering future prospects. Burning bridges is certainly a key repeating motif in his life.

After rejections by better, and better known, publishers, Poe finally got Hatch & Dunning in Baltimore to publish his *Al Aaraaf, Tamerlane, and Minor Poems* in 1829. Except for a couple of forgotten reviews and an encouraging but somewhat ambiguous notice by renowned critic John Neal, this publication also disappeared, bringing Poe neither fame nor money.

In a repeat of his Army stint, Poe enrolled in West Point. After difficulties with John Allan and financial woes in general, he quit early: he deliberately got himself court-martialed out.

He then used cadet subscription money to finance the 1831 *Poems*, published by Elam Bliss of New York, but it was not at all what the subscribers had been expecting in the way of satiric and pointed barbs. Instead, the 1831 collection is a profound poetic masterpiece.

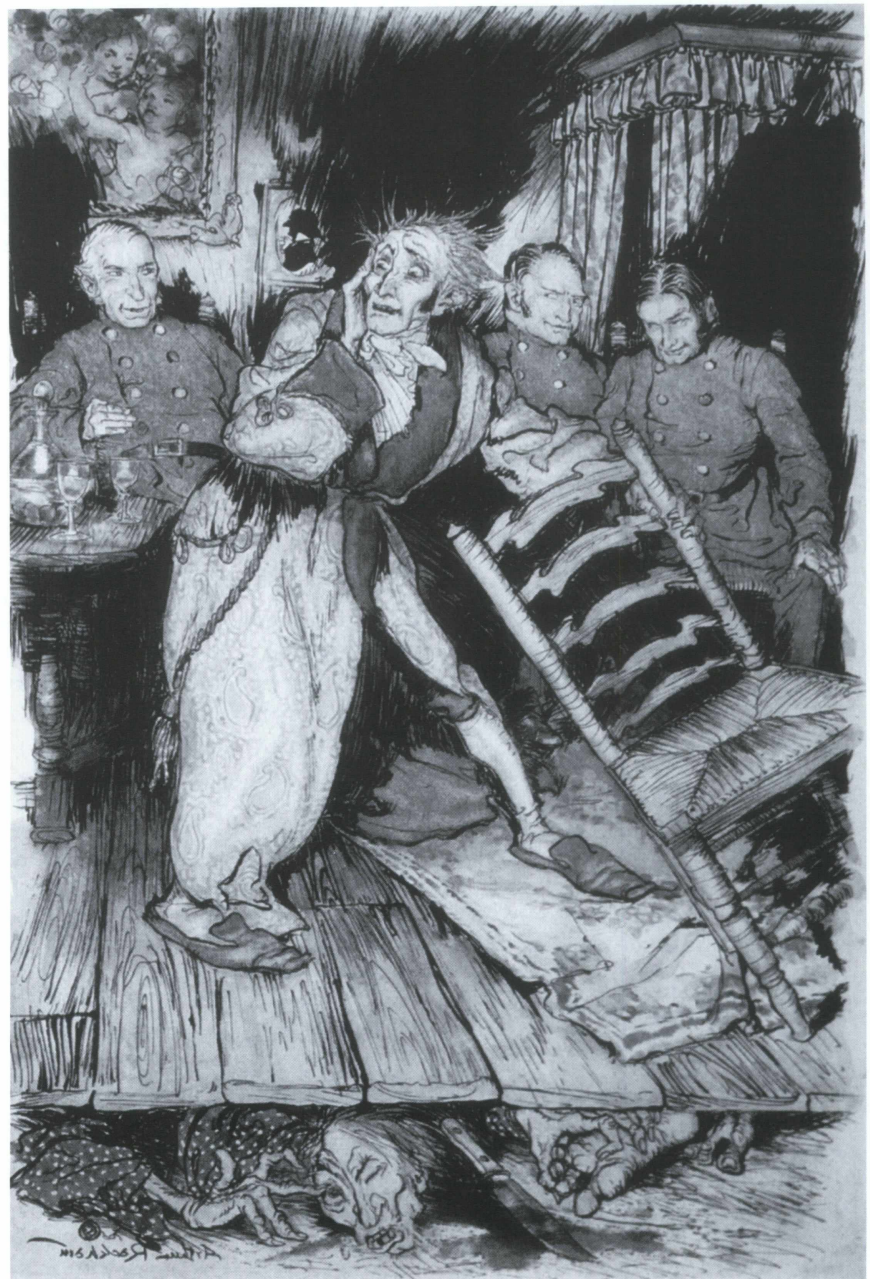
All three of these first poetical books by Poe are now exceptionally rare and valuable. They did little for Poe in his lifetime.

Democracy Hates Genius

In 1831 Poe was back in Baltimore. The writing was on the wall that the inheritance he might have once hoped for would be denied him. Allan had remarried and now had children of his own; Poe was disowned. He moved in with his aunt, Maria Clemm, whom he would later call "Muddy" (for "Mother") and her 10-year-old daughter, Virginia, his cousin, whom he would soon marry.

Poe set out on a literary career at the brink of a general economic depression in the United States, and in a time when lack of international copyright made it unattractive to

publishers to pay American writers when they could pirate British writers. This problem worsened for American writers after Dickens became popular and there were other popular British authors in his wake. American publishers concentrated mostly on copyright-free literature, and schoolbooks, religious and technical books. But although it was a slow period for literary book publishing, it was a boom period for magazines. It was to such magazines that Poe turned, out of necessity, to scrape out a meager existence for himself and his "family." Poe made a living doing hack editorial work, dashing off filler, and cutting his teeth on no-holds-barred reviews for one



The Tell-Tale Heart. Arthur Rackham.



The Raven. Gustave Doré.

magazine after another, most significantly the *Southern Literary Messenger*, *Burton's*, *Graham's* and the *Broadway Journal* (he also repeatedly got himself fired).

It was in such magazines that most of his greatest tales first appeared. 1832's "Metzengerstein" was the first. In the next 17 years Edgar Allan Poe would, one story at a time, rewrite all the rules, create several genres and entirely change the psychic landscape of American letters with one undeniable masterpiece of psychological horror after another, and three seminal "tales of ratiocination"—"The Murders in the Rue Morgue," "The Mystery of Marie Roget" and "The Purloined Letter."

In 1836, Poe officially married his 14-year-old cousin Virginia. There seems, from all evidence, to have been a genuine love there—but hardly a normal one. The nuclear family of Eddy, Sissy and Muddy was entirely insular and often on the move; Poe had no real friends, and neither did Sissy or Muddy. They lived in abject poverty, despite Poe's constant magazine work, his brilliant short stories, and the book-length *Narrative of Arthur Gordon Pym* (via Harpers in 1838). In December 1839 Lea and Blanchard of Philadelphia brought out *Tales of the Grotesque and Arabesque* (with a title-page date of 1840). It was one of the most significant moments in American literature, but again, only in retrospect: the book did Poe little good at the time, critically or financially.

In 1842, while singing, Virginia suffered a hemorrhage of the lungs, and blood began gushing from her mouth. From here forward it was clear to Poe that he was fated to watch his young bride die the same death as his mother, only more slowly. Virginia had tuberculosis; for Poe it was the Red Death. For years he would wait anxiously for her to die, writing about the condition and situation in various forms and (thin) disguises. With each new agony of the mind and heart and soul, his writing got better.

In the Grip of Fame

Professionally, it all came together for Edgar Allan Poe in 1845 with "The Raven." Within a few weeks of its first appearance, "The Raven" was America's most famous poem. In 1845, Wiley and Putnam published *Tales* (a one-volume selection overseen by Evert Duyckinck) and *The Raven and Other Poems*. Poe was famous. He had a respectable publisher. "The Raven" was quoted and parodied and imitated everywhere. The 1845 collection of *Tales* contained truly brilliant material; it was a significantly better selection than *Tales of the Grotesque and Arabesque* because it included fewer of the so-called humorous items. Poe was not constitutionally comedic; his sense of humor was strained and awkward, working best when being sarcastic to the extreme. *Tales* of 1845 collected the three tales of ratiocination featuring the character Auguste Dupin which together formed the nucleus of the modern detective story. During this brief period of relative success, Poe's presence was sought in various salons and literary circles. But he was psychologically and politically unable to parlay any of this into a decent income or even a basic level of security. Every chance he got, even on the lecture circuit, he would burn a bridge, insult a would-be or former benefactor, or otherwise shoot himself in the foot through his natural bile or his drinking.

He began a nasty series of literary and personal tear-downs in *Godey's Lady's Book* (which he detested) under the general umbrella title of "Literati." This series couldn't help but alienate him further from literary society. Within a year or two of the pinnacle of his success, Poe was a pariah. He could not provide the barest material essentials for his Muddy and his dying child bride, only the psychological essentials and, I believe, love. He wrote beautifully as the house cat warmed the bosom of the dying girl. Fanny Osgood (Frances Sargent Osgood), the lovely poetess and friend of Poe, was right when she told critic, editor and popular anthologist Rufus Griswold that "Annabel Lee" was Virginia. How could it not be? Virginia finally died the grisly Red Death in 1847.

And, by this time, as Fanny also told Griswold: "Reason had forever left her imperial throne in that overtaken brain."

There was still the role of anguished suitor to play with several women during his last couple of years, but such engagements were doomed and played out as melodramas and farces in the wake of his bizarre but exquisite love for Virginia. He consoled his fevered mind with a reworking and expansion of "The Landscape Garden" into the fantastical "Domain of Arnheim" and composed a beautiful "pendant" thereto entitled "Landor's Cottage." These are less about the pain than the beauty after the pain—at least the expected, hoped-for beauty after the pain. These two amazing pieces were separated by the last of Poe's revenge stories, "Hop-Frog."

Poe's final published book was the loose but luxurious, and occasionally beautiful, tapestry of insanity called *Eureka*. His final poetic masterpiece was, quite fittingly, "Annabel Lee."

"Rather the Worse for Wear" or, Delirium Tremendous

There is a tantalizing lacuna in Poe's existence that baffles and frustrates all who know the story. It seems that we will never know for sure what happened to Poe in his last few days.

On 7 September 1849, Poe set out northbound from Richmond. His last letters to Muddy, though frantic as usual and sprinkled with the usual delusions, show some justifiable optimism in a new periodical under his editorial control and an arrangement with Elmira Shelton which, if falling short of actual marriage, might still bode well emotionally for him, and financially for both him and Muddy. Toward the end of September, the world lost track of Edgar Poe: no correspondence; no evidence of exact whereabouts; no clues to his final circle of associates or his state of mind.

On 3 October 1849, Poe was discovered in Baltimore by a local printer named Joseph Walker in a tavern known as Gunner's Hall, which was being used on that election day as a polling place. Walker recognized Poe despite his illness, his drunkenness and his slovenly dress. Feeling unequal to the task himself, Walker wrote immediately to enlist the aid of the Baltimore editor and physician Joseph Snodgrass, stating that he had found Poe "in great distress," "rather the worse for wear" and in need of "immediate assistance." Snodgrass came straightaway to Gunner's Hall. Snodgrass saw the now nearly insensible Poe to the hospital of Washington Medical College and relayed him to the care of Dr. John Moran. Dr. Moran seems to have been a competent physician and none of the biographies I've read point a finger of blame at him. Poe was dying when he arrived at the hospital. Dr. Moran described Poe as developing a "busy, but not violent...delir-

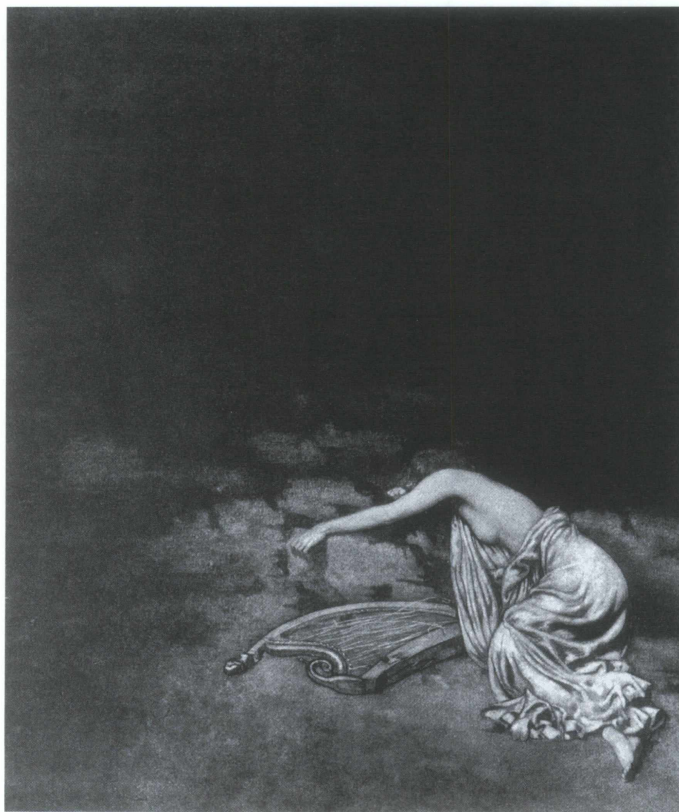
ium" and as addressing "spectral and imaginary objects on the walls." Poe's condition improved for a brief period and, when sensing a moment of relative wellness and lucidity, Moran told Poe that he might soon be again enjoying the company of friends. Poe replied, in Dr. Moran's words, that "the best thing his best friend could do would be to blow his brains out with a pistol."

Despite the hospitable environment and the solicitous care of Dr. Moran, Poe's condition worsened, declining into violently delirious fits and repetitive, mostly indecipherable, ravings. Our greatest insane genius died on 7 October 1849. No autopsy was performed, so the exact cause of death remains a mystery. Several theories have been put forward: exposure; congestion of the brain; cerebral inflammation; encephalitis; meningitis. I go along with Baudelaire's verdict: suicide.

Poe's actual burial, on the eighth, was a sorry sight, a potentially great scene ruined. It was a pathetic procession and a rushed service, with the thinnest possible group of onlookers.

I have heard that just before Halloween of 1849, within weeks of Poe's death, his beloved cat—who attended her Master's desk as he wrote, and who warmed the dying Virginia on her deathbed—was herself found dead at their old cottage.

I don't necessarily believe that—but it makes a good story.



Silence. Edmund Dulac.



Hop-Frog. Arthur Rackham.

The Purloined Poe: Edgar in the Hands of Others

With the Imp of the Perverse squarely on his shoulder, Edgar Poe named literary critic and popular anthologist Rufus Wilmot Griswold as the executor of his literary estate. Or so it seems. The waters here are extremely "Muddy" (pun intended). I have not personally apotheosized Poe to the extent of worshipping Maria Clemm as the Holy Mother and vilifying Griswold as Pontius Pilate—if not the anti-Christ himself—but this was one staggeringly bad decision. And it may have been as much Clemm's as Poe's; we only have her word that such a move was Eddy's wish. I have no doubt that Maria Clemm loved her Eddy. But she was weak intellectually and not quite 100 percent trustworthy where her own or Eddy's interests were concerned. Griswold never claimed to be Poe's friend; his enmity was quite evident, just as Poe's publicized opinions of Griswold would lead anyone to expect. They had a rather open feud over literary matters of the day, and privately Griswold stewed over the affection between the poetess Fanny Osgood and Poe. It had to be an act of mind-boggling naiveté or deliberate perversion to entertain the idea that Griswold would be a caring executor of Poe's literary remains. And it wasn't a case of Griswold being the only name at hand; any number of familiars would have been better choices.

The first significant obituary of Poe was the now-infamous "Ludwig" announcement in the 9 October 1849 issue of the *New York Daily Tribune*, penned by Griswold, and beginning: "Edgar Allan Poe is dead.

He died in Baltimore the day before yesterday. This announcement will startle many, but few will be grieved by it. The poet was well known... but he had few or no friends." Further in: "He was at times a dreamer—dwelling in ideal realms—in heaven or hell, peopled with creations and the accidents of his brain. He walked the streets, in madness or melancholy, with lips moving in indistinct curses, or with eyes upturned in passionate prayers (never for himself, for he felt, or professed to feel, that he was already damned), but for their happiness who at that moment were objects of his idolatry; or with his glance introverted to a heart gnawed with anguish, and with a face shrouded with gloom..."

In his stated effort to ameliorate what he expressed must have been a general misinterpretation of his "Ludwig" obituary, Griswold includes a "Memoir of the Author" in the third volume of his ongoing first posthumous collection of the works of Poe (1850-1856, published in New York by J.S. Redfield) that he stated he hoped would extricate him from the mess and clear him of charges of defaming the poet. If Griswold really intended to make up for and overcome the "Ludwig" notice, one can only wonder if he reread this essay before publishing it, as its effect was only to damage Poe's reputation further with such tidbits as: "he entered the University at Charlottesville, where he led a most dissipated life; the manners which prevailed there were extremely dissolute, and he was known as the wildest and most reckless student of his class" and "[Poe] would have graduated with the highest honors, had not his gambling, intemperance, and other vices, induced his expulsion."

In a masterpiece of underhandedness Griswold fueled rumors while claiming not to: "According to Poe's own statement he ridiculed the marriage of his patron [John Allan] with Miss Paterson, and had a quarrel with her; but a different story, scarcely suitable for repetition here, was told by the friends of the other party." This passage he footnotes with: "The story of the other side is quite different; and if true, throws a dark shade upon the quarrel, and a very ugly light upon Poe's character. We shall not insert it, because it is one of those relations which we think...should never be recorded."

Despite strident rejoinders in the ephemeral press, Griswold's book-form *Memoir* stood as Poe's official biography for decades. Ever since, fresh biographers have tried to even the balance.

But how much is our love of and fascination with Poe reliant upon his having "a good reputation?" Do we expect someone who wrote like he did to have been a normal guy, an upright citizen? Does it bother or surprise us to learn that Poe liked narcotics or had a problem with alcohol? Are we aghast to discover that he made a child-bride of the waif, his cousin, who lived with him? Are we nonplused to hear he couldn't control his temper or always get

along well with employers? That he couldn't hold his tongue and suffer fools gladly?

It is precisely the cracks in Poe's mind that have assured him a place in our hearts. Edgar Allan Poe remains unique, powerful and important *because* of his being cracked and intermittently insane—not in spite of it.

As far as I'm concerned, Poe doesn't need any resurrection from Griswold's crucifixion or any rinsing off from the mud-slinging. It's beside the point. His writings speak for themselves. I immediately knew what I was in for when, as a child, I took a little book down from the shelf and started in:

"Listen to me," said the Demon as he placed his hand upon my head...

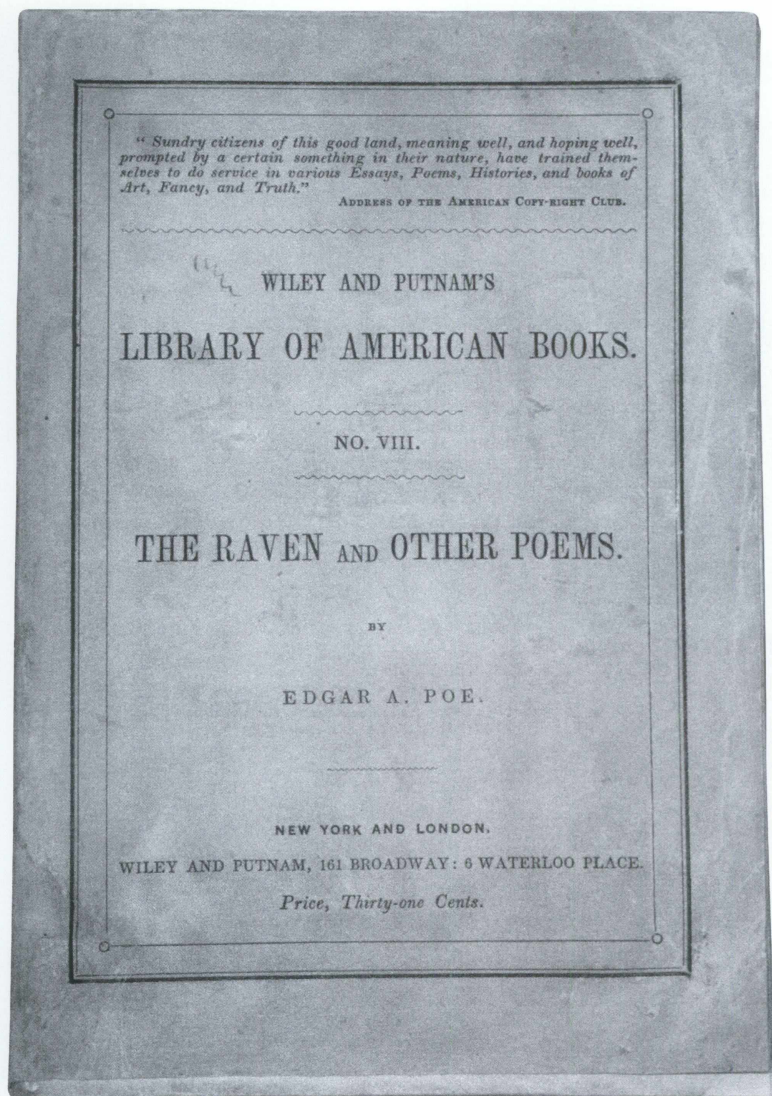
Poe's script: The Grisly End

Did Poe, like the narrators in "The Cask of Amontillado" and "Hop-Frog," take his revenge upon Griswold from beyond the grave? I don't believe it, but it makes a good story:

Within a year of Poe's death, Fanny Osgood was dead from tuberculosis. Griswold became epileptic; he almost drowned in the East River; he lost his teenaged daughter in a train wreck in 1853, the same year that a gas explosion peeled off a good portion of his face and claimed several of his fingers. In 1857 Griswold died alone of tuberculosis at the age of 42 in a small, dingy room in New York, which was decorated only by three portraits on the walls: himself, Fanny Osgood and Edgar Allan Poe.



The Pit and the Pendulum. Arthur Rackham.



COLLECTING POE

Unless you're the reincarnation of H. Bradley Martin with the resources of a Rockefeller, you'll have serious trouble collecting first editions of Poe. Of the first three books by Poe only a dozen or so copies of each exist, and only a handful are in private collections. A check of American and British auction records of the last 20 years shows *Tamerlane and Other Poems* appearing three times at hammer prices of \$130,000 (Sotheby's New York 1991), \$150,000 (Sotheby's New York 1990, Bradley Martin sale) and \$180,000 (Sotheby's New York 1988); *Al Aaraaf* only once at \$55,000 (Sotheby's New York 1990, Bradley Martin sale); and *Poems* of 1831 once at \$17,000 (a very worn copy at Sotheby's New York in 1997) and once at \$37,500 (Sotheby's New York 1990, Bradley Martin sale). The latter is a presentation copy from Poe to the critic John Neal and is again on the market. *Prose Romances* of 1843 made only one appearance in the last 20 years, again, not surprisingly, at the Bradley Martin sale, where it realized \$55,000 hammer. Hammer prices do not in-

clude the buyer's premium and dealer commission, if applicable. So you can see how collecting Poe is a rich person's playing field.

If you can afford to collect at the six-figure level, by all means try for everything, but be patient. Top dealers tend to keep track of such material, even as it rests in private collections. Don't be shy about asking top-level dealers for the impossible, if you're really ready for it. And keep an eye on the rooms, where anything can happen.

Tales of the Grotesque and Arabesque, *Tales* of 1845 and *The Raven and Other Poems* are usually obtainable, but still require a serious investment, though not at the level of those first three books. The vastly underrated and often ignored *Pym* and the lunatic/fascinating *Eureka* don't present any obstacles. The conchology textbook stands outside the real Poe canon and is only for the completist. There is no book-form appearance to contend with of Poe's "Overland Pym," *The Journal of Julius Rodman*.

If your book budget is strictly limited, I suggest you chase down what you can find in the way of periodical appearances of a few of your favorite poems and stories, just to have examples of some first appearances. Hold out for examples with decent wrappers, and get the much-maligned but hugely important Griswold/Redfield edition of the posthumously collected works: *The Works of the Late Edgar Allan Poe*.

With a Memoir by Rufus Wilmot Griswold and Notices of his Life and Genius by N. P. Willis and J. R. Lowell, New York, Redfield 1850 [-1856].

READING POE

For the shelf, and for your eyes, a nice reading set of Poe's works is suggested. There are many of these to choose from and it becomes a matter of personal preference. The John Ingram edition first appeared in 1874. The R. H. Stoddard edition was 1884. The excellent E. C. Stedman and G. E. Woodberry edition was 1894-95. Between the editions of James A. Harrison ("The Virginia Poe") and C. F. Richardson, 1902 was a very good year for readers and lovers of Poe. These 1902 editions travel under different sobriquets: *Tamerlane*; *Arnheim*; *Virginia*; and *Monticello*. For critical reading, the Thomas Olive Mabbott variorum edition from Harvard (three volumes, 1969-1978) is essential, but its footnoting and variorum apparatus can interfere with pleasure reading, for which I return to the 1902 editions.

READING ABOUT POE

There are a lot of books about Edgar Allan Poe, both biographical and critical. In my opinion the best single biography is the 1941 publication *Edgar Allan Poe: A Critical Biography* by Arthur Hobson Quinn, thankfully now back in print through Johns Hopkins. It builds upon, and is indebted to, preceding biographical work by John Ingram, Richard Henry Stoddard, Edmund Clarence Stedman, George Woodberry, James Harrison, John Robertson, Mary Elizabeth Phillips and Hervey Allen. More modern, and quicker to read, is Kenneth Silverman's *Edgar A. Poe: Mournful and Never-ending Remembrance* (HarperCollins, 1991). Interesting for its tan-

gents (and justified by such in the immediate wake of Silverman) is Jeffrey Meyers' *Edgar Allan Poe: His Life and Legacy* (Scribner's, 1992).

For criticism, analysis, and historical perspective, all of the following can be recommended:

The American Face of Edgar Allan Poe edited by Shawn Rosenheim and Stephen Rachman (Baltimore, 1995).

Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville by David S. Reynolds (Cambridge, 1988).

Edgar Allan Poe: A Phenomenological View by David Halliburton (Princeton, 1973).

The Life and Works of Edgar Allan Poe: A Psychoanalytic Interpretation by Marie Bonaparte, with a Foreword by Sigmund Freud (1933); translated 1949.


The Mind of Poe and Other Studies by Killis Campbell (Cambridge, 1933).

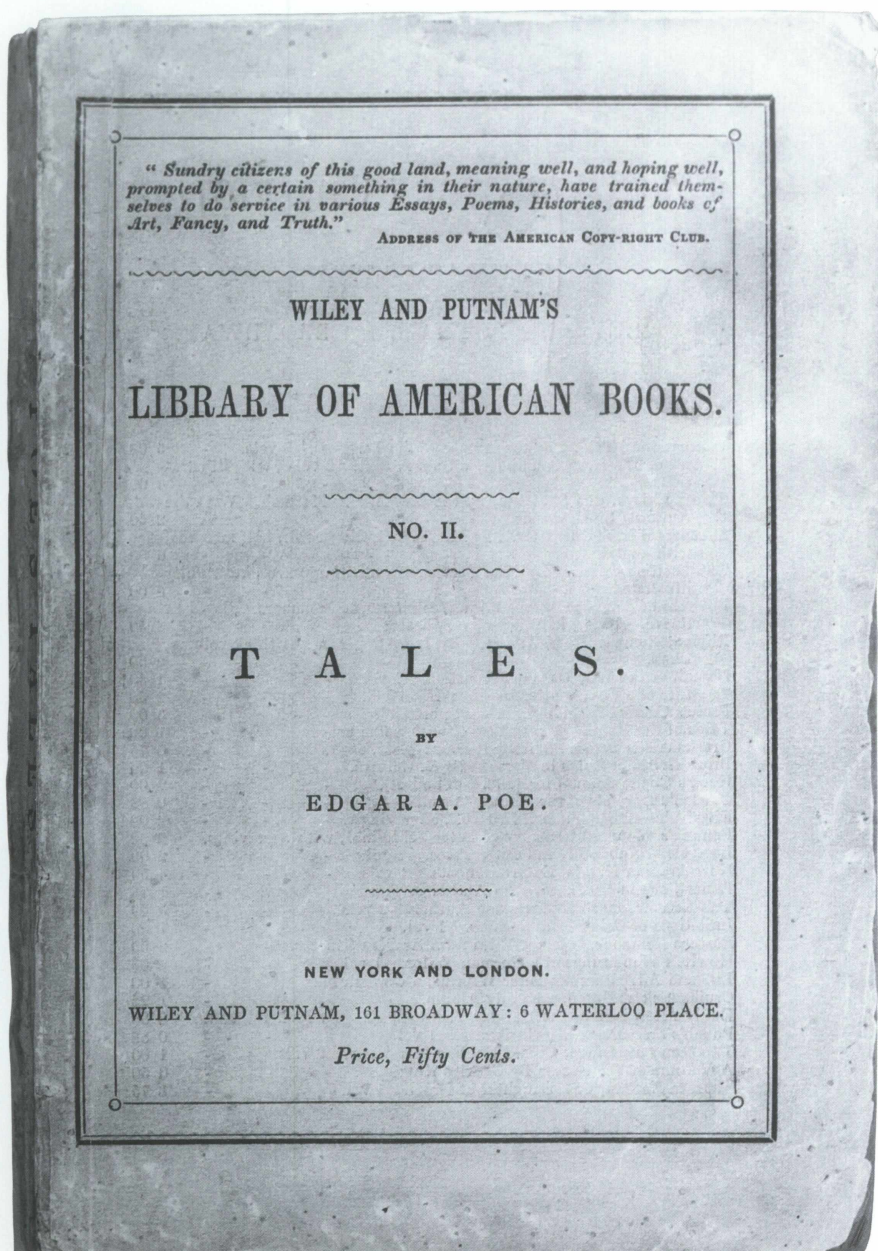
The Mystery to a Solution: Poe, Borges, and the Analytic Detective Story by John T. Irwin (Baltimore, 1994).

On Poe: The Best from "American Literature" edited by Louis J. Budd and Edwin H Cady (Durham, 1993).

Poe and the British Magazine Tradition by Michael Allen (Oxford 1969).

The Purloined Poe: Lacan, Derrida & Psychoanalytic Reading edited by John P. Muller and William J. Richardson (Baltimore, 1988).

The Raven and the Whale: Poe, Melville and the New York Literary Scene by Perry Miller (Baltimore, 1956). 





Fairy-land. Edmund Dulac.



Edgar Allan Poe

First Appearances

A Bibliographic Checklist of the First Appearances of the Key Works of Poe in Alphabetical Order

THE FOLLOWING IS A SELECTIVE, THOUGH fairly comprehensive, overview of first appearances of all the stories, all significant poems, a few key articles and all books—chosen with an eye toward being “usably complete.” There is a surfeit of bibliographical information on Poe, not a dearth, and this checklist does not add to that bibliographical information. Rather, I have tried to sift the several bibliographical sources into a useful single list for the nonspecialist. I have not included the critical essays and reviews, filler, the “Marginalia,” the “Literati,” and the prospectuses. Some of the works have key reappearances that are noted. This list is in alphabetical order (a strategy I generally dislike for bibliographies), rather than chronological (which I generally prefer), in order to be most helpful when one has a specific title at hand. This list is not descriptive. Alternative titles or later titles are cross-referenced in order to be most helpful. Please be aware that later printings of a story, or even more often, of a poem, though of little value to a collector or dealer, can be very interesting to scholars or readers on account of authorial revisions, often quite significant.

The titles of stories, articles and poems are in quotes; titles of periodicals and books are in italics; titles of books by Poe are in bold italics.

References used are the standard essential Poe bibliographies:

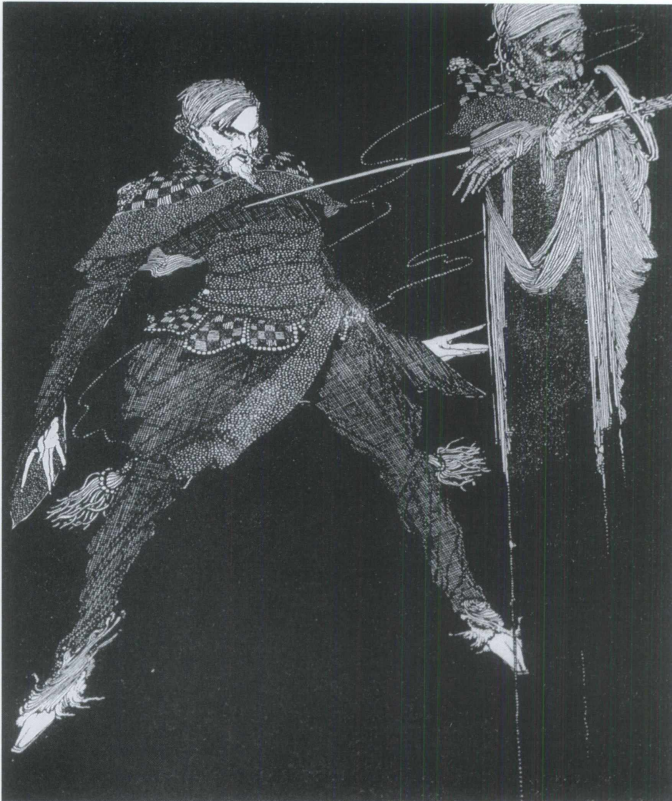
Bibliography of American Literature, Volume 7 (compiled by Jacob Blanck; Volume 7 edited and completed by Virginia L. Smyers and Michael Winship), New Haven: Yale University Press, 1983. (This reference does not cover periodical appearances). (Cited as BAL)

This is the essential reference work on most Nineteenth-century American authors; no dealer or collector interested in the Nineteenth century should be without the complete set.

HEARTMAN, Charles F. and James R. Canny. *A Bibliography of First Printings of the Writings of Edgar*



Metzengerstein. Arthur Rackham.



In my death, see by this image, which is thine own, how utterly thou hast murdered thyself. "William Wilson." Harry Clarke.

Allan Poe together with a Record of First and Contemporary Later Printings of His Contributions to Annuals, Anthologies, Periodicals and Newspapers Issued During His Lifetime. Also Some Spurious Poana and Fakes. Revised Edition. Hattiesburg: 1943 (also available in a 1977 Kraus reprint). (Cited as Heartman and Canny)

Does anyone else find this bibliography as unfriendly and difficult as I do? It drifts off on tangents about the spurious material; it seems to me unfocused; and, though indexed, the index has all references in order of appearance within the text, so that one cannot immediately turn to what could be bolded or asterisked as the first appearance or key entry on a specific title.

MABBOTT, Thomas Olive, editor. *Collected Works of Edgar Allan Poe*. Volume I: Poems (1969). Volume II: Tales and Sketches 1831-1842 (1978). Volume III: Tales and Sketches 1843-1849 (1978). Cambridge [MA]: Harvard University Press.

ROBERTSON, John W. *Bibliography of the Writings of Edgar A. Poe*. San Francisco: Russian Hill Private Press, Edwin & Robert Grabhorn, 1934. (Cited as Robertson)

Very well-printed and designed, easy to read or browse through, and still surprisingly helpful despite having preceded Heartman and Canny.

WEST, Richard Samuel, and Steven Lomazow. *Bibliography of American Literature in Periodicals*. Easthampton, MA: Periodyssey Press, 1997.

As you might suspect from the title, this reference work does not cover book form appearances and is not exclusive to Poe, but since so much of Poe first appeared in American periodicals it is very useful.

First appearances in alphabetical order:

"Al Araaf - Part I" First appeared in *Al Araaf, Tamerlane, and Minor Poems* (1829).

"Al Araaf - Part II" First appeared in *Al Araaf, Tamerlane, and Minor Poems* (1829).

(N.B. Excerpts of "Al Araaf" appeared in the December 1829 issue of *The Yankee*; and *Boston Literary Gazette* from advance manuscript passages sent by Poe to well-known critic John Neal. Arthur Hobson Quinn (Poe biographer) and Thomas Olive Mabbott (editor of the best variorum edition of the works of Poe) also mention an advertisement in the 18 May 1829 issue of *Baltimore Gazette and Daily Advertiser* in which extracts appear in an advertisement.

Al Araaf, Tamerlane, and Minor Poems. Baltimore: Hatch & Dunning, 1829. (BAL 16124)

Contents:

Poem without title. ("Science! meet daughter of Old Time thou art!") First appearance. This work is also known as "Sonnet" and "Sonnet - To Science" and is used without title to preface "The Island of the Fay."

"Al-Aaraaf - Part I" First appearance.

"Al-Aaraaf - Part II" First appearance.

"Tamerlane" First appeared in *Tamerlane and Other Poems* (1827).

"Preface" ("Romance who loves to nod and sing") First appearance. Republished in *Poems* of 1831 as "Introduction" and later as "Romance."

"To ——" ("Should my early life seem,") First appeared in *Tamerlane and other Poems* (1827) as "Imitation" (q.v.).

"To ——" ("I saw thee on thy bridal day —") First appeared in *Tamerlane and Other Poems* (1827) (q.v.). Also known as "Song."

"To ——" ("The bowers whereat, in dreams, I see") First appearance.

"To the River ——" First appearance.

"The Lake. To ——" Appeared first in *Tamerlane and Other Poems* (1827).

"Spirits of the Dead" Appeared first in *Tamerlane and Other Poems* (1827) as "Visit of the Dead" (q.v.).

"A Dream" First appeared as poem without title ("A wilder'd being from my birth") in *Tamerlane and Other Poems* (1827).

"To M——" ("O! I care not that my earthly lot") First appearance. Later titled (post-Griswold) "To ——" with modifications to first two stanzas, opening "O! I heed not..."

"Fairyland" First appearance (though, like "Al Araaf," excerpts showed up in Neal's article/advance review in *The Yankee*). This poem has a complicated history dealt with under its separate entry.

"Alone" Once controversial, though now generally conceded to be genuinely the work of Poe and anthologized, this first appeared in print in the September 1875 issue of *Scribner's Monthly Magazine*.

"The Angel of the Odd" First appeared in *Columbian Lady's and Gentleman's Magazine*, October 1844.

"Annabel Lee" Poe's last poetical masterwork first appeared within the notorious Griswold obituary, the "Ludwig" obituary, in *The New York Daily Tribune* of 9 October 1849; a slightly different version appeared in *Sartain's Union Magazine* in January 1850.

"Arthur Gordon Pym" (see *The Narrative of Arthur Gordon Pym of Nantucket...*)

"The Assigination" (see "The Visionary")

"Autography" (I-II) First appeared in the *Southern Literary Messenger* issues of February and August 1836. (Not to be confused with the less caustic "A Chapter on Autography" in *Graham's Lady's and Gentleman's Magazine* issues of November and December 1841 and January 1842.)

"Ballad" First appeared in the *Southern Literary Messenger* of January 1837. Also "Bridal Ballad" and "Song of the Newly Wedded."

"The Balloon-Hoax" First appeared in *The [New York] Extra Sun*, Saturday 13 April 1844. This was a broadside, not titled in original publication, and was intended as an elaborate hoax. (BAL 16141)

"The Bargain Lost" First appeared in *Saturday Courier*, 1 December 1832. Later "Bon-Bon." First collected as "Bon-Bon" in *Tales of the Grotesque and Arabesque* (1840). (N.B. *Tales of the Grotesque and Arabesque* was published in December 1839 with, typically, the date of the new year showing on the title-page; I date it throughout this list by the stated date on the title-page.)

"The Bells" First appeared in *Sartain's Union Magazine* of November 1849, with a revision published the following month. The Robertson bibliography claims priority for *Home Journal* of 27 October 1849, but *Sartain's* is conceded to precede. (N.B. After January 1849 *Union Magazine* was known as *Sartain's Magazine*, and I refer to it throughout this list as *Sartain's Union Magazine*.)

"Berenice" First appeared in the *Southern Literary Messenger* of March 1835. This title was first collected in *Tales of the Grotesque and Arabesque* (1840).

"The Black Cat" First appeared in the *United States Saturday Post* of 19 August 1843. First collected in *Tales* (1845).

"Bon-Bon" First appeared with this title in the *Southern Literary Messenger* of August 1835, but was first printed as "The Bargain Lost" (q.v.) in the *Saturday Courier* of 1 December 1832. The story was first collected, as "Bon-Bon," in *Tales of the Grotesque and Arabesque* (1840).

"Bridal Ballad" (see "Ballad")

"The Business Man" (see "Peter Pendulum")

"Byron and Miss Chaworth" First appeared in *Columbian Lady's and Gentleman's Magazine* of December 1844.

"The Case of M. Valdemar" (see "Facts of M. Valdemar's Case")

"The Cask of Amontillado" First appeared in *Godey's Lady's Book* of November 1846.

"Catholic Hymn" First appeared incorporated in "Morella" in the *Southern Literary Messenger* of April 1835. Its first separate appearance was in the *Broadway Journal* of 16 August 1845. It was first collected in *The Raven and Other Poems* (1845).

"The City in the Sea" First appearance under this title is the *American Review* of April 1845, but the original was "The Doomed City" (q.v.) in *Poems* (1831). Also known as "The City of Sin" and "A Prophecy."

"The City of Sin" (see "The City in the Sea")

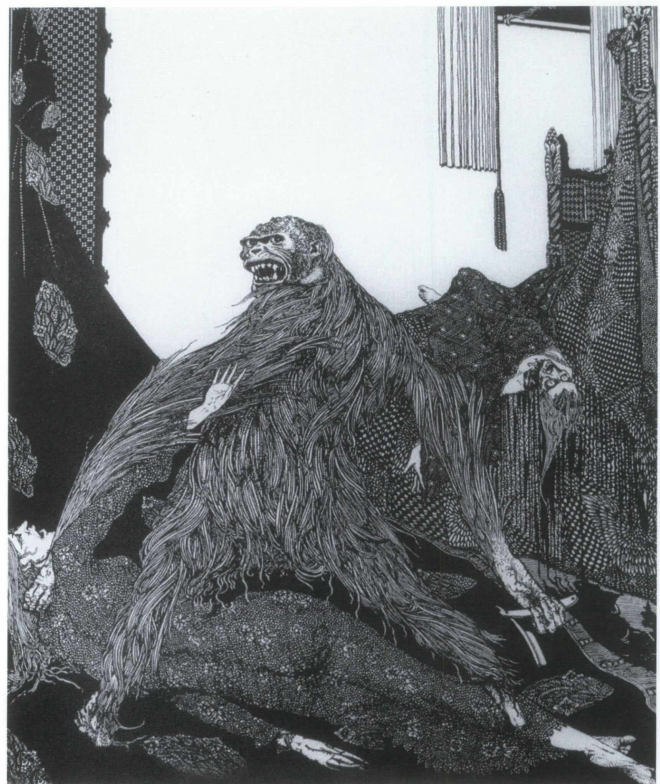
"The Coliseum" First appeared in *The Baltimore Saturday Visitor* of 26 October 1833.

"The Colloquy of Monos and Una" First appeared in *Graham's Lady's and Gentleman's Magazine* August 1841. It was first collected in *Tales* (1845).

The Conchologist's First Book: or, a System of Testaceous Malacology... Philadelphia: Published for the Author, by Haswell, Barrington, and Haswell..., 1839. (BAL 16131) A second edition appeared in 1840; this was the only time in his life that a book of Poe's went into a second edition.

"The Conqueror Worm" First appeared in *Graham's Lady's and Gentleman's Magazine* of January 1843. This brilliant poem was incorporated into the great second version of the tale "Ligeia" (q.v.) in its 1845 reappearance.

"The Conversation of Eiros and Chairman" First appeared in *Burton's Gentleman's Magazine* of December 1839. The



Grasping its teeth, and flashing fire from its eyes, it flew upon the body of the girl. "The Murders in the Rue Morgue." Harry Clarke.



The Oval Portrait. Arthur Rackham.



The Fall of the House of Usher. Arthur Rackham.

tale is first collected in *Tales of the Grotesque and Arabesque* (1840) and again in *Tales* (1845).

"A Decided Loss" First appeared in the *Saturday Courier* of 10 November 1832. Later known as "Loss of Breath." First collected as "Loss of Breath" in *Tales of the Grotesque and Arabesque* (1840).

"A Descent into the Maelström" First appeared in *Graham's Lady's and Gentleman's Magazine* of May 1841. First collected in *Tales* (1845).

"The Devil in the Belfry" First appeared in the *Saturday Chronicle* of 18 May 1839. First collected in *Tales of the Grotesque and Arabesque* (1840).

"Diddling Considered as One of the Exact Sciences" (see "Raising the Wind")

"The Domain of Arnheim" First appeared with this title in *Columbian Lady's and Gentleman's Magazine* of March 1847, as expanded from "The Landscape Garden" which first appeared in *Snowden's Ladies' Companion* of October 1842.

"The Doomed City" First appeared in *Poems* (1831). Later known as "A Prophecy," "The City of Sin" and "The City in the Sea."

"A Dream" First appearance with this title was in *Al Aaraaf, Tamerlane, and Minor Poems* (1829). But it first appeared as poem without title ("A wilder'd being from my birth") in *Tamerlane and Other Poems* (1827).

"Dream-Land" First appeared in *Graham's Lady's and Gentleman's Magazine* of June 1844.

"A Dream within a Dream" First appeared in *Flag of Our Union* of 31 March 1849.

"Dreams" ("Oh! that my young life were a lasting dream!") First appeared in *Tamerlane and Other Poems* (1827).

"The Duc de l'Omelette" First appeared in the *Saturday Courier* of 3 March 1832. A revision appeared in the *Southern Literary Messenger* of February 1836. The tale was first collected in *Tales of the Grotesque and Arabesque* (1840).

"Eldorado" First appeared in *Flag of Our Union* of 21 April 1849.

"Eleonora" First appeared in *The Gift: A Christmas and New Year's Present for 1842*. Philadelphia: Carey & Hart [September 1841]. (BAL 16135)

"The Elk" (see "Morning on the Wissahiccon")

"An Enigma" First appeared in *Sartain's Union Magazine* of March 1848.

"Epimanes" First appeared in the *Southern Literary Messenger* of March 1836. Story incorporates "The Latin Hymn" and "Song of Triumph." It is also known as "Four Beasts in One - The Homo-cameleopard." First collected in *Tales of the Grotesque and Arabesque* (1840).

"Eulalie" First appeared in *American Review: A Whig Journal* of July 1845.

Eureka: A Prose Poem... New-York: Geo. P. Putnam, of Late Firm of "Wiley & Putnam," 1848. (BAL 16153)

"Evening Star" First appeared in *Tamerlane and Other Poems* (1827).

"Facts of M. Valdemar's Case" Under this original title, this story first appeared in the *American Review* of December 1845. It is also known as "The Case of M. Valdemar" and nowadays mostly as "Facts in the Case of M. Valdemar." A separate stitched pamphlet publication in London in 1846 used the title "Mesmerism - In Articulo Mortis."

"Fairyland" This poem has a convoluted publication (and revision) history. It first appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829) (though, like the title poem, excerpts had already appeared in Neal's advance review in *The Yankee* of September 1829). It was expanded for inclusion in *Poems* (1831) with 40 prefacing lines, beginning "Sit down beside me, Isabel" which Poe afterwards dropped, once again making the opening line "Dim vales - and shadowy floods." The title can be "Fairyland," "Fairy-Land," or "Fairy Land." It has also been titled "Heaven."

"The Fall of the House of Usher" First appeared in *Burton's Gentleman's Magazine* of September 1839. First collected in *Tales of the Grotesque and Arabesque* (1840) and again in *Tales* (1845).

"Fanny" First appeared in the *Baltimore Saturday Visitor* of 18 May 1833.

"For Annie" First appeared in *Flag of Our Union* of 28 April 1849.

"Four Beasts in One - The Homo-Cameleopard" (see "Epimanes")

"The Gold-Bug" First appeared in the *Dollar Newspaper* issues of 21 and 28 June, 1843. The 12 July 1843 "Supplement" is the first separate publication of the entire story. It was first collected in *Tales* (1845).

"Hans Phaall" First appeared in the *Southern Literary Messenger* of June 1835. Alternate titles: "Lunar Discoveries, Extraordinary Aerial Voyage by Baron Hans Pfaal" (in the four-part reprint in *The New York Transcript* issues of 2-5 September 1835) and "The Unparalleled Adventures of One Hans Pfaall" (Griswold's retitling and respelling for the first posthumous collected works). It was first collected in book form as "Hans Phaall" in *Tales of the Grotesque and Arabesque* (1840).

"The Happiest Day" (see Poem without title ["The happiest day - the happiest hour"])

"The Haunted Palace" First appeared in *The American Museum of Science* of April 1839. This poem was later incorporated into "The Fall of the House of Usher."

"Heaven" (see "Fairyland")

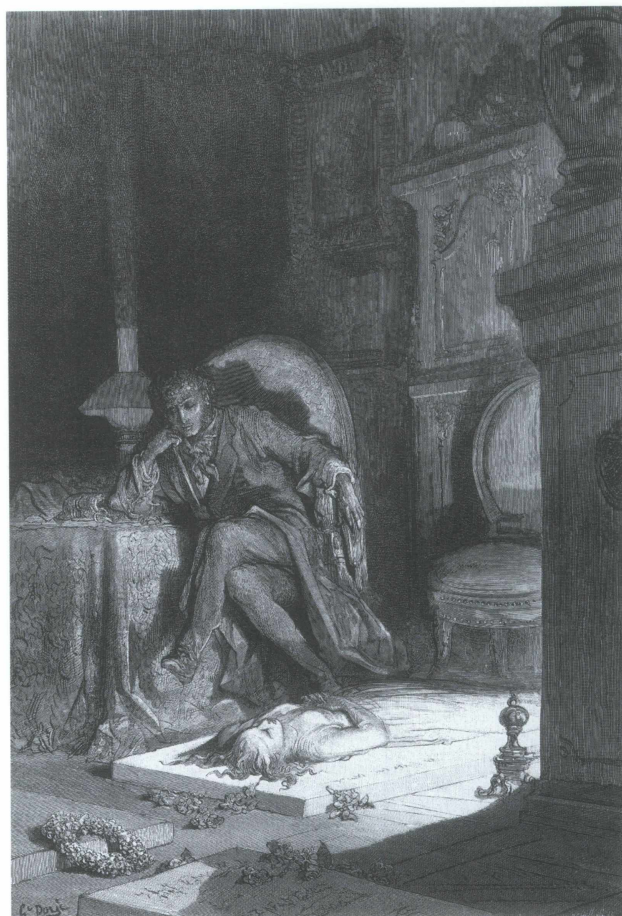
"Hop-Frog" First appeared in *Flag of Our Union* of 17 March 1849.

"How to Write a Blackwood Article" (see "The Psyche Zenobia")

"Hymn" First appeared incorporated into "Morella" in the *Southern Literary Messenger* of April 1835. (see "Catholic Hymn")

"Imitation" First appeared in *Tamerlane and Other Poems* (1827).

"The Imp of the Perverse" First appeared in *Graham's Lady's and Gentleman's Magazine* of July 1845.



The Raven. Gustave Doré.

"Instinct versus Reason" First appeared in *Alexander's Weekly Messenger* of 29 January 1840.

"Introduction" (see "Preface" and "Romance")

"Irene" First appeared in *Poems* (1831). Later known as "The Sleeper."

"The Island of the Fay" First appeared in *Graham's Lady's and Gentleman's Magazine* of June 1841.

"Israfel" First appeared in *Poems* (1831).

"The Journal of Julius Rodman" First appeared in *Burton's Gentleman's Magazine* in six chapters, one per issue, from January 1840 through June 1840.

"King Pest" First appeared in the *Southern Literary Messenger* of September 1835 as "King Pest the First." First collected as "King Pest" in *Tales of the Grotesque and Arabesque* (1840).

"The Lake" First appeared in *Tamerlane and Other Poems* (1827). Alternate title: "The Lake - To _____."

"Landor's Cottage" First appeared in *Flag of Our Union*, 9 June 1849.

"The Landscape Garden" This title first appeared in *Snowden's Ladies' Companion*, October 1842. It was expanded into "The Domain of Arnheim" in the *Columbian Magazine* of March 1847 and is now reprinted as such.

"Latin Hymn" First appeared incorporated into "Epimanes" in the *Southern Literary Messenger* of March 1836.

"Lenore" This first appeared as "A Paean" in *Poems* (1831); it was improved into "Lenore" which first appeared as such in *The Pioneer* of February 1843.

"Life in Death" First appeared in *Graham's Lady's and Gentleman's Magazine* of April 1842, and is now known as "The Oval Portrait."

"Ligeia" First appeared in the *American Museum*, September 1838. It was first collected in *Tales of the Grotesque and Arabesque* (1840).

"Lines Written in an Album" ("Eliza - Let thy generous heart") First appeared in the *Southern Literary Messenger* of September 1835. Then appeared as "To _____" in the August 1839 issue of *Burton's Gentleman's Magazine*; then as "To F_____ " in the *Broadway Journal* of 13 September 1845; and as "To F_____s S. O_____d" (q. v.) [Frances Sargent Osgood] in *The Raven and Other Poems* (1845).

"Lionizing" First appeared in the *Southern Literary Messenger* of May 1835. It was first collected in *Tales of the Grotesque and Arabesque* (1840) and again in *Tales* (1845). Also known as "Some Passages in the Life of a Lion."

"The Literary Life of Thingum Bob, Esq." First appeared in *Southern Literary Messenger* of December 1844.

"Loss of Breath" A later title for "A Decided Loss" (q.v.). With the new title "Loss of Breath" it was reprinted in *Southern Literary Messenger* of September 1835 and was first collected as "Loss of Breath" in *Tales of the Grotesque and Arabesque* (1840).

"Maelzel's Chess Player" First appeared in the *Southern Literary Messenger* of April 1836.



Ligeia. Arthur Rackham.

"The Man of the Crowd" First appeared simultaneously in both *The Casket* of December 1840 and *Burton's Gentleman's Magazine* of December 1840. These two magazines had identical contents this one month as George Graham was in the process of uniting them. Copies of the December 1840 issue exist also with *Graham's Lady's and Gentleman's Magazine* wrappers, though the first issue of this new magazine was technically January 1841. The story is first collected in *Tales* (1845).

"The Man That Was Used Up" First appeared in *Burton's Gentleman's Magazine* of August 1839. It was first collected in *Tales of the Grotesque and Arabesque* (1840) and was included in *Prose Romances* (1843).

"The Masque of the Red Death" First appeared in *Graham's Lady's and Gentleman's Magazine* of May 1842.

"Mellonta Taunta" First appeared in *Godey's Lady's Book* of February 1849.

"Mesmeric Revelation" First appeared in *Columbian Lady's and Gentleman's Magazine* of August 1844. First collected in *Tales* (1845).

"Metzengerstein" Poe's first tale to appear in print first appeared in the *Saturday Courier*, 14 January 1832. First collected in *Tales of the Grotesque and Arabesque* (1840).

"Morella" First appeared in the *Southern Literary Messenger* of April 1835. First collected in *Tales of the Grotesque and Arabesque* (1840).

"Morning on the Wissahiccon" First appeared in *The Opal: a Pure Gift for the Holy Days*. Edited by N.P. Willis. New York: John C. Riker, 1844 [i.e., 1843] (known as "The Opal for 1844"). (BAL 16139) This sketch is generally known now as "The Elk." This is one of Poe's "plate articles"—his musings on certain engravings and published as letterpress accompaniment. (Other such articles include "Byron and Miss Chaworth" and the exquisite "Island of the Fay.")

"MS. Found in a Bottle" First appeared in the *Baltimore Saturday Visiter*, 19 October 1833. First collected in *Tales of the Grotesque and Arabesque* (1840), though first book appearance is in "The Gift for 1836" (BAL 16126).

"The Murders in the Rue Morgue" First appeared in *Graham's Lady's and Gentleman's Magazine* of April 1841. It was included in *Prose Romances* (1843) and collected in *Tales* (1845).

"Mysterious Star" First appeared in *Poems* (1831), incorporated into that book's version of "Al Araaf."

"The Mystery of Marie Roget" First appeared in *Snowden's Ladies' Companion*, November and December 1842 and February 1843. First collected in *Tales* (1845).

"Mystification" (see "Von Jung")

The Narrative of Arthur Gordon Pym of Nantucket... New York: Harper & Brothers, 1838. (BAL 16128). Chapters I and II first appeared in an aborted serialization in the *Southern Literary Messenger* issues of January and February 1837.

"Never Bet Your Head" First appeared in *Graham's Lady's and Gentleman's Magazine* of September 1841. The newspaper appearance in the 4 September 1841 *Brother Jonathan* quickly followed. The title is now usually "Never Bet the Devil Your Head."

"The Oblong Box" First appeared in *Godey's Lady's Book* for September 1844.

"The Oval Portrait" The appearance with this title in the *Broadway Journal* of 26 April 1845 is a reprint of "Life in Death" (q.v.). This story is nowadays anthologized as "The Oval Portrait."

"A Paean" First appeared in *Poems* (1831), but was much improved later as "Leonore" in *The Pioneer* of February 1843.

"Peter Pendulum" First appeared in *Burton's Gentleman's Magazine* of February 1840. It is now usually titled "The Business Man."

"The Philosophy of Composition" First appeared in *Graham's Lady's and Gentleman's Magazine* of April 1846.

"The Philosophy of Furniture" First appeared in *Burton's Gentleman's Magazine* of May 1840.

"Pinakidia" First appeared in the *Southern Literary Messenger* of August 1836.

"The Pit and the Pendulum" First appeared in *The Gift: a Christmas and New Year's Present 1843* Philadelphia: Carey and Hart [1842] (known as "The Gift for 1843"). (BAL 16137)

Poem without title ("Science! meet daughter of Old Time thou art!") First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829). Alternate titles include "Sonnet" and "Sonnet - To Science." The poem also appears as an untitled preface to "The Island of the Fay" (q.v.).

Poem without title ("The happiest day - the happiest hour") First appeared in *Tamerlane and Other Poems* (1827).

Poem without title ("A wilder'd being from my birth") First appeared in *Tamerlane and Other Poems* (1827). Appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829) as "A Dream."

Poems. Second Edition. New York: Elam Bliss, 1831. (BAL 16125)

Contents:

"Letter to Mr. ——" First appearance.

"Introduction" First appeared as "Preface" in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"To Helen" First appearance.

"Israfil" First appearance.

"The Doomed City" First appearance.

"Fairy Land" Appeared earlier in *Al Aaraaf, Tamerlane, and Minor Poems* (1829). (See details at "Fairyland.")

"Irene" First appearance.

"A Paean" First appearance.

"The Valley Nis" First appearance.

Poem without title ("Science - meet daughter of Old Time thou art") First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"Tamerlane" First appeared in *Tamerlane and Other Poems* (1827), though here it incorporates "Imitation"/"Dream within a Dream" and "The Lake."



A Descent into the Maelstrom. Arthur Rackham.

"The Poetical Principal" First appeared posthumously in the *Home Journal* of 31 August 1850.

"Politian" (see "Scenes from an Unpublished Drama")

"The Power of Words" First appeared in the *United States Democratic Review*, June 1845.

"A Predicament" (see "The Psyche Zenobia")

"Preface" (to "Al Aaraaf") First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829) Later titled "Introduction" in *Poems* (1831) and finally "Romance" which is how it is now titled in anthologies.

"The Premature Burial" First appeared in the *Dollar Newspaper* of 31 July 1844.

"A Prophecy" (see "The Doomed City")

The Prose Romances of Edgar A. Poe. Uniform Serial Edition. Each Number Complete in Itself. No. 1 [all published]... Philadelphia: William H. Graham, 1843 [wrapper title serving as title page] (BAL 16138) Contains only "Murders in the Rue Morgue" (q.v.) and "The Man That Was Used Up" (q.v.). The *New Mirror* of 9 September 1843, in its review of *Prose Romances* reprints the entire text of "The Man That Was Used Up" with, of course, no remuneration to Poe.

"The Psyche Zenobia" First appeared in the *American Museum* of November 1838, incorporating "The Scythe of Time" as a "story within the story." The stories have been published separately under these two titles, and also as, respectively, "How to Write a Blackwood Article" and "A Predicament." The two were first collected in *Tales of the Grotesque and Arabesque* (1840) as "The Signora Zenobia" and "The Scythe of Time."

"The Purloined Letter" First appeared in *The Gift: A Christmas, New Year and Birthday Present* (known as "The



The dagger dropped gleaming upon the sable carpet. "The Pit and the Pendulum." Harry Clarke.

Gift for 1845"). Philadelphia: Carey and Hart, [1844]. This appearance is prior to the abridgment in *Chamber's Edinburgh Journal* of 30 November 1844. First collected in *Tales* (1845).

"Raising the Wind; or Diddling Considered as One of the Exact Sciences" First appeared in the *Saturday Courier*, 14 October 1843.

"The Rationale of Verse" First appeared in the *Southern Literary Messenger* of October 1848. It is a substantial revision and expansion on an essay entitled "Notes Upon English Verse" that appeared in *The Pioneer* of March 1843.

"The Raven" America's most famous poem first appeared in the *American Review: A Whig Journal* of February 1845. Former disputes that it might have first appeared in the newspaper *The Evening Mirror* issue of 29 January 1845, have been put to rest based on a conclusive subscription notice in the Gimbel collection. However, *The Evening Mirror* is the poem's first appearance over Poe's real name (rather than the pseudonym "Quarles"). Both items would be highly desirable for a Poe collection. There were numerous reprints immediately, the most significant in the *Weekly Mirror* of 8 February 1845 because of the laudatory introductory remarks by N. P. Willis. The first book form appearance of "The Raven" is not in *The Raven and Other Poems* (1845) but, rather surprisingly, as an unauthorized example of versification in a schoolbook entitled *A Plain System of Elocution* [Second Edition] by a Mr. G. Vanderhoff.

The Raven and Other Poems By Edgar A. Poe. New York: Wiley and Putnam, 1845. (BAL 16147) As No. VIII in "Wiley and Putnam's Library of American Books."

Contents:

"The Raven" First appeared in *The American Review* of February 1845.

"The Valley of Unrest" First appeared as "The Valley Nis" in *Poems* (1831).

"Bridal Ballad" ("The ring is on my hand, And the wreath is on my brow") First appeared as "Ballad" in the *Southern Literary Messenger* of January 1837.

"The Sleeper" First appeared as "Irene" in *Poems* (1831).

"The Coliseum" First appeared in the *Saturday Visitor* of 26 October 1833.

"Lenore" First appeared as "A Paean" in *Poems* (1831).

"Catholic Hymn" First appeared incorporated into "Morella" in the

Southern Literary Messenger of April 1835, and made its first separate appearance in the *Broadway Journal* of 16 August 1845.

"Israfil" First appeared in *Poems* (1831).

"Dream-land" First appeared in *Graham's Lady's and Gentleman's Magazine* of June 1844.

"Sonnet - To Zante" First appeared in the *Southern Literary Messenger* of January 1837.

"The City in the Sea" First appeared in *Poems* (1831) as "The Doomed City."

"To One in Paradise" First appeared incorporated in "The Visionary" in *Godey's Ladies' Book* of January 1834. Its first separate appearance was as

"To Ianthe in Heaven" in *Burton's Gentleman's Magazine* of July 1839.

"Eulalie - A Song" First appeared in the *American Review* of July 1845.

"To F——s S. O——d" ("Thou wouldst be loved?") First appeared in the *Southern Literary Messenger* of September 1835 as "Lines written in an Album" (q.v.). Other reprintings with some variations in *Burton's Gentleman's Magazine* of August 1839 as "To ———" and the *Broadway Journal* of 13 September 1845 as "To F."

"To F———" ("Beloved! amid the earnest woes") First appeared in the *Southern Literary Messenger* of July 1835 as "To Mary" (q.v.) and was republished as "To One Departed" in *Graham's Lady's and Gentleman's Magazine* of March 1842.

"Sonnet—Silence" First appeared in the *Saturday Courier* of 4 January 1840 as "Silence. A Sonnet."

"The Conqueror Worm" First appeared separately in *Graham's Lady's and Gentleman's Magazine* of January 1843. It was incorporated into "Ligeia" in this story's 1845 revision.

"The Haunted Palace" First appeared in the *American Museum* of April 1839 and was soon thereafter incorporated into "The Fall of the House of Usher."

"Scenes from 'Politian'; an Unpublished Drama" First appeared in the

Southern Literary Messenger of December 1835 as "Scenes from an Unpublished Drama."

And, disclaimed as "Poems Written in Youth" in the Contents and on the fly-title at page [53]:

"Sonnet—to Silence" First appeared as poem without title ("Science - meet [here: 'true'] daughter of Old Time thou art") in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"Al Aaraaf" (Parts I and II) first appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"Tamerlane" First appeared in *Tamerlane and Other Poems* (1827).

"A Dream" First appeared in *Tamerlane and Other Poems* (1827) without title ("A wilder'd being from my birth").

"Romance" First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829) as "Preface" and then in *Poems* (1831) as "Introduction."

"Fairy-land" (q.v.) ("Dim vales - and shadowy floods-") First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"To ——" ("The bowers whereat, in dreams, I see") First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"The Lake - To ——" First appeared in *Tamerlane and Other Poems* (1827).

"Song" ("I saw thee on thy bridal day") First appeared in *Tamerlane and Other Poems* (1827) as "To ——."

"To Helen" First appeared in *Poems* (1831).

"Romance" (see "Preface" and "Introduction")

"Scenes from an Unpublished Drama" First appeared in the *Southern Literary Messenger* issues of December 1835 and January 1836. These sections were collected in *The Raven and Other Poems* (1845). The work now known as "Politian" was not published in full until the critical edition of Thomas Mabbott in 1923.

"The Scythe of Time" (see "The Psyche Zenobia")

"Secret Writing" First appeared in *Graham's Lady's and Gentleman's Magazine* issues of August, October and December of 1841.

"Serenade" First appeared in the *Baltimore Saturday Visiter* of 20 April 1833.

"Shadow" First appeared in the *Southern Literary Messenger* of September 1835. It was first collected in *Tales of the Grotesque and Arabesque* (1840). It is also known as "Shadow - a Fable" or "Shadow - a Parable."

"The Signora Zenobia" (see "The Psyche Zenobia")

"Silence - a Fable" (see "Siope")

"Silence. A Sonnet" First appeared in the *Saturday Courier* of 4 January 1840.

"Siope" First appeared in *The Baltimore Book: A Christmas and New-Year's Present*. Baltimore: Bayly and Burns: 1838. (BAL 16129) This extraordinarily powerful sketch was first collected in *Tales of the Grotesque and Arabesque* (1840) as "Siope," but is now known as "Silence" or "Silence - a Fable."

"The Sleeper" First appeared as "Irene" in *Poems* of 1831.

"Some Passages in the Life of a Lion" (see "Lionizing")

"Some Secrets of the Magazine Prison-House" First appeared in the *Broadway Journal* of 15 February 1845.

"Some Words with a Mummy" First appeared in *American Review* of April 1845.

"Song" (see "To ——") ("I saw thee on thy bridal day")

"Song of the Newly Wedded" (see "Ballad")

"Song of Triumph" Contained in "Epimanes" in the *Southern Literary Messenger* of March 1836.

"Sonnet - Silence" (see "Silence. A Sonnet")

"Sonnet - To Science" ("Science - meet daughter of Old Time thou art") First appeared as poem without title in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"Sonnet. To Zante" First appeared in the *Southern Literary Messenger* of January 1837. Also just "To Zante."

"The Spectacles" First appeared in the *Dollar Newspaper*, 27 March 1844.

"The Sphinx" First appeared in *Arthur's Ladies' Magazine*, January 1846.

"Spirits of the Dead" First appeared in *Tamerlane and Other Poems* (1827) with the title "Visit of the Dead." First appeared entitled "Spirits of the Dead" in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

Stanzas without title ("In youth have I known one with whom the Earth") First appeared in *Tamerlane and Other Poems* (1827).

"A Succession of Sundays" First appeared in the *Saturday Evening Post* of 27 November 1841. It is now titled "Three Sundays in a Week."

"The System of Dr. Tarr and Prof. Fether" First appeared in *Graham's Lady's and Gentleman's Magazine* of November 1845.

"A Tale of Jerusalem" First appeared in the *Saturday*



Upon the bed there lay a nearly liquid mass of loathsome —of detestable putridity. "The Oblong Box." Harry Clarke.

Courier of 9 June 1832. It was first collected in *Tales of the Grotesque and Arabesque* (1840).

"A Tale of the Ragged Mountains" First appeared in *Godey's Lady's Book* of April 1844.

Tales... New York: Wiley and Putnam, 1845. (BAL 16146). There are no first appearances in this book.

Contents:

- "The Gold-Bug" (q.v.)
- "The Black Cat" (q.v.)
- "Mesmeric Revelation" (q.v.)
- "Lionizing" (q.v.)
- "The Fall of the House of Usher" (q.v.)
- "A Descent Into the Maelström" (q.v.)
- "The Colloquy of Monos and Una" (q.v.)
- "The Conversation of Eiros and Charmion" (q.v.)
- "The Murders in the Rue Morgue" (q.v.)
- "The Mystery of Marie Roget" (q.v.)
- "The Purloined Letter" (q.v.)
- "The Man of the Crowd" (q.v.) (The Contents lists this as "The Man in the Crowd")

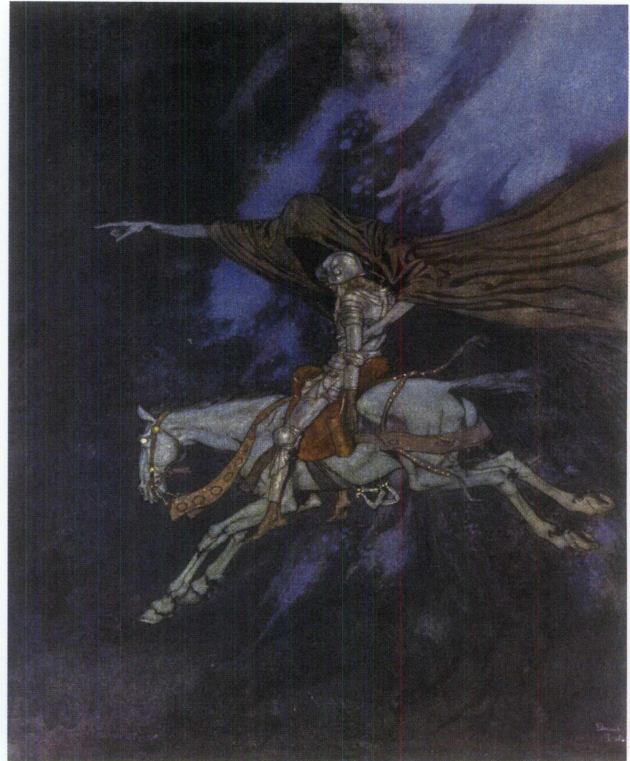
Tales of the Grotesque and Arabesque... In Two Volumes. Volume I. [II.] Philadelphia: Lea and Blanchard, 1840 [i.e., December 1839] (BAL 16133).

Volume I contains:

- "Morella" (q.v.)
- "Lionizing" (q.v.)
- "William Wilson" (q.v.)
- "The Man that Was Used Up" (q.v.)
- "The Fall of the House of Usher" (q.v.)
- "The Duc de L'Omelette" (q.v.)
- "MS. Found in a Bottle" (q.v.)
- "Bon-Bon" (see "The Bargain Lost")
- "Shadow" (q.v.)
- "The Devil in the Belfry" (q.v.)
- "Ligeia" (q.v.)
- "King Pest" (q.v.)
- "The Signora Zenobia" (see "The Psyche Zenobia")
- "The Scythe of Time" (see "The Psyche Zenobia")

Volume II contains:

- "Epimanes" (q.v.)
- "Siope" (q.v.)
- "Hans Phaall" (q.v.)
- "A Tale of Jerusalem" (q.v.)
- "Von Jung" (q.v.)
- "Loss of Breath" (see "A Decided Loss")
- "Metzengerstein" (q.v.)
- "Berenice" (q.v.)
- "Why the Little Frenchman Wears his Hand in a Sling" First appearance.
- "The Visionary" (q.v.)
- "The Conversation of Eiros and Charmion" (q.v.)
- Appendix (pertaining to "Hans Pfaall") First appearance.



Eldorado. Edmund Dulac.

"Tamerlane" First appeared in *Tamerlane and Other Poems* (1827).

Tamerlane and Other Poems. By A Bostonian... Boston: Calvin F.S. Thomas Printer, 1827. (BAL 16123)

Contents:

- "Tamerlane" First appearance.
- "To ——" ("I saw thee on thy bridal day") First appearance. Later known as "Song."
- "Dreams" ("Oh! that my young life were a lasting dream!") First appearance.
- "Visit of the Dead" First appearance. Later known as "Spirits of the Dead."
- "Evening Star" First appearance.
- "Imitation" First appearance.
- Stanzas without title ("In youth have I known one with whom the Earth") First appearance.
- Poem without title ("A wilder'd being from my birth") First appearance. Later known as "A Dream."
- Poem without title ("The happiest day - the happiest hour") First appearance.
- "The Lake" First appearance.

"The Tell-Tale Heart" First appeared in *The Pioneer*, January 1843.

"Thou Art the Man!" First appeared in *Godey's Lady's Book* of November 1844.

"The Thousand-and-Second Tale of Scheherazade" First appeared in *Godey's Lady's Book* of February 1845.

"Three Sundays in a Week" (see "A Succession of Sundays")

"To ——" (see "Lines Written in an Album")

"To ——" ("I saw thee on thy bridal day") First appeared in *Tamerlane and Other Poems* (1827). Later "Song."

"To ——" ("Should my early life seem") First appeared, substantially different, in *Tamerlane and Other Poems* (1827) as "Imitation." Mabbott cites this 1829 version separately, Volume I, page 130.

"To ——" ("Sleep on") First appeared in the *Baltimore Saturday Visitor* of 11 May 1833.

"To ——" ("The bowers whereat, in dreams, I see") First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"To ——" ("I saw thee once - only once"). This is the second "To Helen" (this one to Sarah Helen Whitman). It first appeared in *Sartain's Union Magazine* of November 1848.

"To F——" (see "Lines Written in an Album")

"To F——s S. O——d" [Frances Sargent Osgood] (see "Lines Written in an Album")

"To Helen" First appeared in *Poems* (1831). Revisions took place until 1843 when it was finessed into final form.

"To Her Whose Name is Written Below" First appeared in the *Evening Mirror* of 21 February 1846. It was republished as "A Valentine to ——" in *Sartain's Union Magazine* of March 1849 and then in the 3 March 1849 issue of *Flag of Our Union* as "A Valentine," which is how it is generally known today.

"To Ianthe in Heaven" (see "To One in Paradise")

"To M——" ("O! I care not that my earthly lot") First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"To M. L. S." [Marie Louise Shew] First appeared in the *Home Journal* of 13 March 1847.

"To Mary" First appeared in the *Southern Literary Messenger* of July 1835. Later known as "To One Departed" (*Graham's Lady's and Gentleman's Magazine* of March 1842), and "To F——." ("Beloved! amid the earnest woes") in *The Raven and Other Poems* (1845).

"To My Mother" First appeared in *Flag of Our Union*, 7 July 1849.

"To One Departed" (see "To Mary")

"To One in Paradise" First appeared incorporated within "The Visionary" in *Godey's Lady's Book* of January 1834.

"To the River ——" First appeared in *Al Aaraaf, Tamerlane, and Minor Poems* (1829).

"To Zante" (see "Sonnet - To Zante")

"Ulalume" First appeared in the *American Review* of December 1847.

"The Unparalleled Adventure of One Hans Pfaal" (see "Hans Phaall")

"A Valentine" (see "To Her Whose Name is Written Below")

"The Valley Nis" First appeared in *Poems* (1831). Later known as "The Valley of Unrest," appearing with that title in the *American Review* of April 1845.

"The Valley of Unrest" (see "The Valley Nis")

"The Visionary" First appeared in *Godey's Lady's Book*, January 1834, incorporating "To One in Paradise." It was first collected in *Tales of the Grotesque and Arabesque* (1840). The story is now titled "The Assignation," first appearing as such in the *Broadway Journal* of 7 June 1845.


"Visit of the Dead" First appeared in *Tamerlane and Other Poems* (1827), and later known as "Spirits of the Dead."

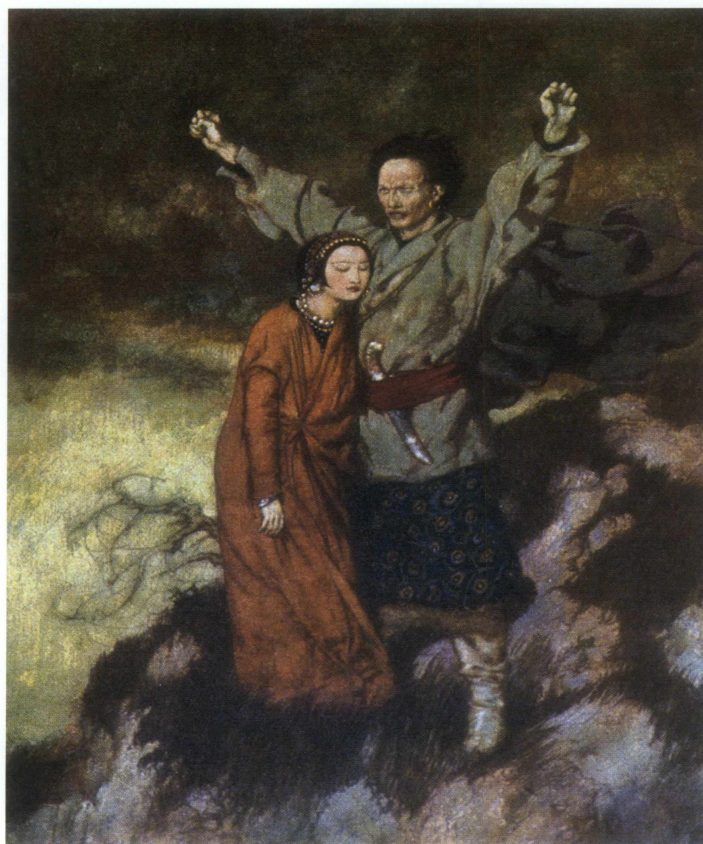
"Von Jung, The Mystic" First appeared in the *American Monthly Magazine* of June 1837. It was first collected as "Von Jung" in *Tales of the Grotesque and Arabesque* (1840), and was titled "Mystification" in the *Broadway Journal* of 21 December 1845.

"Von Kempelen and His Discovery" First appeared in *Flag of Our Union*, 14 April 1849.

"Why the Little Frenchman Wears His Hand in a Sling" First appeared in *Tales of the Grotesque and Arabesque* (1840). Bentley's printed this as "The Irish Gentleman and the Little Frenchman" (*Bentley's Miscellany*, 1 July 1840).

"William Wilson" First appeared in *The Gift: A Christmas and New Year's Present for 1840*. Philadelphia: Carey and Hart [September 1839] (Known as "The Gift for 1840.") Reprints include *Burton's Gentleman's Magazine*, October 1839. The story was first collected in *Tales of the Grotesque and Arabesque* (1840).

"X-ing a Paragrab" First appeared in *Flag of Our Union* of 12 May 1849. 



Tamerlane. Edmund Dulac.