

The Portable Edgar Allan Poe

Edited with an Introduction by
J. GERALD KENNEDY

PENGUIN BOOKS

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THE PORTABLE EDGAR ALLAN POE

EDGAR ALLAN POE was born in Boston on January 19, 1809, the son of itinerant actors. Orphaned in 1811, he became the ward of John and Frances Allan of Richmond, accompanying them to England in 1815 and then returning in 1820 to Richmond, where he completed his early schooling. In 1826 he attended the University of Virginia, but gambling debts forced his withdrawal, and after a clash with his foster father, Poe left Richmond for Boston. There in 1827 he published his first book of poetry, *Tamerlane and Other Poems*, and enlisted in the U.S. Army as “Edgar A. Perry.” After tours of duty in South Carolina and Virginia, he resigned as sergeant-major, and between two later books of poetry—*Al Aaraaf, Tamerlane, and Minor Poems* (1829) and *Poems* (1831)—he briefly attended the U.S. Military Academy. Court-martialed and expelled, he took refuge in Baltimore with his aunt, Maria Clemm, and there began to compose fantastic tales for newspapers and magazines; in 1835 he obtained a position in Richmond at the *Southern Literary Messenger*. Perhaps already secretly wedded to his thirteen-year-old cousin, Virginia Clemm, he married her publicly in 1836. At the *Messenger* Poe gained notoriety by writing savage reviews, but he also raised the journal’s literary quality and enhanced both its circulation and reputation. In 1837, however, economic hard times and alcohol lapses cost Poe his job; he moved to New York, where he completed a novel, *The Narrative of Arthur Gordon Pym*, published in 1838. By then, Poe had relocated to Philadelphia, where he wrote “Ligeia,” as well as “The Fall of the House of Usher” and “William Wilson.” During successive editorial stints at *Burton’s Gentleman’s Magazine* and *Graham’s Magazine*, Poe developed plans to establish a high-quality monthly periodical. He also published his first book, a volume titled *Tales of the Grotesque and Arabesque* (1840), and later produced the first modern detective story, “The Murders in the Rue Morgue,” as well as the prize-winning cryptographic tale, “The Gold-Bug.” In 1842 his wife suffered a hemorrhage that marked the onset of tuberculosis. Poe returned to New York in 1844 and reached the peak of his productivity, publishing such tales as “The Premature Burial” and “The Purloined Letter.” He gained fame in 1845 with his poem “The Raven,” and that year also saw the publication of two books: *Tales* and *The Raven and Other Poems*. But the weekly literary newspaper he had managed to acquire, *The Broadway Review*, collapsed at the beginning of 1846. Moving to nearby Fordham, Poe continued to write and to care for Virginia until her untimely death in 1847. In his final years, he composed the sweeping, cosmological prose-poem, *Eureka* (1848), as well as some of his most renowned poetry, including “The Bells,” “Eldorado,” and “Annabel Lee.” After a ruinous bout of election-day drinking, Edgar Allan Poe died in Baltimore on October 7, 1849.

J. GERALD KENNEDY is William A. Read Professor of English at Louisiana State University and past president of the Poe Studies Association. He earned his doctoral degree at Duke University, where he was elected to Phi Beta Kappa. His books on Poe include *Poe, Death, and the Life of Writing* (198

and “*The Narrative of Arthur Gordon Pym*” and *the Abyss of Interpretation* (1995), as well as two edited collections of essays, *A Historical Guide to Edgar Allan Poe* (2001) and (with Lilia Weissberg) *Romancing the Shadow: Poe and Race* (2001). In an early book titled *The Astonishing Traveler: William Darby, Frontier Traveler and Man of Letters* (1981), he reconstructed the career of a prolific antebellum geographer and magazinist. Kennedy’s work on literary modernism includes *Imagining Paris: Exile, Writing, and American Identity* (1993) and two edited collections, *Modern American Short Story Sequences* (1995) and (with Jackson R. Bryer) *French Connections: Hemingway and Fitzgerald Abroad* (1998). He has served many years on the board of the Ernest Hemingway Foundation. Fellowships from the John Simon Guggenheim Foundation, the National Endowment for the Humanities, and the Louisiana Board of Regents have supported work on an expansive study of national destiny and the cultural conflicts that vitiated American literary nation-building, 1820-1850.

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Introduction

An alien presence in the first generation of professional American authors, Edgar Allan Poe has fascinated generations of readers around the world while perplexing scholars. From the outset he overturned expectations and flouted conventions. The self-proclaimed need to “conquer or die—succeed or be disgraced” drove Poe to stretch the boundaries of literary representation. When an editor scolded him in 1835 for the disgusting particulars of an early tale, he coolly enumerated the narrative modes he meant to exploit: “the ludicrous heightened into the grotesque; the fearful colored into the horrible; the witty exaggerated into the burlesque; the singular wrought out into the strange and mystical.” Committing himself to an extreme art sometimes approaching “the very verge of bad taste,” Poe aimed to achieve celebrity by shocking the public. “To be appreciated, you must be *read*,” he insisted, justifying his tactics. While magazines and gift books purveyed sentimentalized images of death, he conjured subversive scenes of dissolution, dismemberment, and decomposition; his poems and tales defined a twilight zone of primal anxiety and endless melancholy. Dismissing a charge that he emulated the German romantics, Poe hinted at the origins of his own creativity when he observed in 1840 that “terror is not of Germany, but of the soul.” He rejected the assurance of contemporary religionists, making the condition of dread—and a corollary yearning for transcendence—his trademark as a writer. But he also mocked both Gothic terror and Transcendentalism.

Poe’s paradoxical trafficking in corporeality and spirituality, in vulgarity and sublimity, in banal humor and mortal seriousness may have something to do with his wide appeal as well as his resistance to facile categorization. His compulsion to astonish or perplex led him to overturn familiar assumptions, as when his detective C. Auguste Dupin observes: “Truth is not always in a well. In fact, as regards the more important knowledge, I do believe that she is invariably superficial.” Reversing the conventional logic of surface-depth relations, Poe suggests that the deepest truths are neither remote nor esoteric but instead obscured only by their immediacy. He vaunted his skill as a cryptographer and celebrated mental analysis in “tales of ratiocination,” yet he also parodied the investigative impulse and—in his only novel, *The Narrative of Arthur Gordon Pym*—caricatured scientific observation as self-delusion.

He cloaked his uncertainties about the fate of the soul in farces that travestied human mortality by representing characters who survive hangings, beheadings, and premature burials. He developed a theory of fiction in which effect trumps moral enlightenment—he called didacticism a “heresy”—and contrived nightmarish “tales of sensation.” But he also satirized literary sensationalism and devised moral fables about pride and profligacy. Poe famously declared the death of a beautiful woman to be “the most poetical topic in the world,” yet in several tales he made her demise the horrifying “soul of the plot.” His penchant for mystification, for constructing hoaxes to dupe the reading public and assert his intellectual superiority perhaps compensated for grinding poverty and social obscurity.

In an era of rampant optimism about his country’s future, Poe lampooned democracy as mob rule and refuted “human perfectibility” as well as the allied belief that civilization and progress culminated in the United States. Opposing literary nationalism, he scoffed at the tendency to overpraise “stupid” books because they were American, yet he quietly began to produce American tales himself in the 1840s. In temperament Poe embodied multiple contradictions, among which h

compulsion to sabotage his own schemes for personal and professional advancement seems ultimately the most intriguing. He did not write about “the spirit of perverseness” by chance but rather struggled against its pull throughout his short, unhappy life.

Brilliantly inventive yet contrarily at odds with himself, Poe sprang from modest origins. Born in Boston in 1809, he was the son of itinerant stage performers who left him an orphan before his third birthday. His father, the sodden David Poe, had abandoned the family and presumably died in Norfolk in 1811 just as tuberculosis (or “consumption”) claimed Edgar’s mother, the English-born actress Elizabeth Arnold Poe, in Richmond. Her middle child became the ward of a dour Richmond merchant John Allan, and his wife, Frances, while baby Rosalie came under the care of the Mackenzie family and his older brother, William Henry Leonard, went to live with grandparents in Baltimore. Significantly, although the Allans spoiled Edgar during his childhood, they declined to adopt him. As a small boy he accompanied them on vacations to White Sulphur Springs and on visits to plantations near Richmond; he probably played with slave children at Allan’s country estate on Buffalo Creek. A precocious lad, he reportedly could read a newspaper at five, although his formal schooling commenced the following year. In 1815, he sailed with the Allans to England, where after visiting relatives in Scotland, John Allan opened a London branch of the mercantile firm he owned with Charles Ellis. The boy known as “Edgar Allan” attended boarding school first with the Misses Dubourg in Chelsea and then at Reverend Bransby’s Manor House School in Stoke Newington. His studies included Latin and French, and his experiences at the latter institution inspired details of English school life in one of his later tales, “William Wilson.” In 1819 Poe spent two months in Scotland; his travel there and about the English countryside provided those glimpses of ancient castles, abbeys, country houses, and cathedrals that long after his return to America recurred in dream and memory as the Old World of his childhood.

Financial reverses in 1820 compelled John Allan’s return to Richmond, where his ward resumed the name Edgar Allan Poe in the city where Eliza Poe was buried. At Joseph H. Clarke’s academy the boy studied mathematics and geography, excelling in Latin and Greek; he also revealed a gift for verse and satire, collecting his clever poems in a portfolio that he begged Allan to publish. His foster father pondered the request and consulted the schoolmaster but finally refused, wishing not to excite authorial vanity. When Clarke left in 1822, Poe entered the school of William Burke, where he was instructed in French as well as the classical languages. In adolescence, he became adventurous and mischievous, an “imperious” lad whose enthusiasm for pranks sometimes provoked Allan. Poe enjoyed sports, loved to box, and challenged schoolmates to long-jumping contests or swimming competitions. Though slight in stature, he was combative and scornful; classmates declined his leadership. His friends nevertheless included Ebenezer Burling, Robert Cabell, and Robert Stanard.

At fourteen Poe turned to Jane Stith Stanard, the mother of his companion, for emotional comfort and understanding, later idealizing her in his poem “To Helen” after her sudden derangement and untimely death in 1824. Her loss intensified his own reckless impulsiveness: Not long afterward, he swam six miles in the James River against an incoming tide under a scorching sun to prove his indomitability. Hints of estrangement from his foster father lurk in Allan’s comment of 1824 that Poe “does nothing & seems quite miserable, sulky, and ill-tempered to all the family.” His lack of

“affection” and “gratitude” galled Allan in light of the “care and kindness” he allegedly received. Poe fell into line—literally—when General Lafayette visited Richmond in 1824 during his American tour; the boy paraded with the junior militia that formed an honor guard for the Revolutionary hero who had known his late grandfather, Major David Poe of Baltimore. But the moodiness Allan noted was soon exacerbated by emerging romantic interests. For several years Poe had scribbled poems to local girls, and most had been bantering in tone until he met Sarah Elmira Royster in the summer of 1825. She lived opposite Moldavia, the Richmond mansion John Allan had bought that year with a huge inheritance left by an uncle, and she later recalled Poe as a “beautiful boy” with a “sad” manner who occasionally came calling with verses in hand. The two developed a mutual fondness, spoke of marriage, and remained close until Poe left Richmond to enroll in the University of Virginia early the following year.

Classes at Mr. Jefferson’s university brought Poe in contact with some of the great minds of the young republic. The author of the Declaration was (until his death on July 4 of that year) very much an intellectual presence in Charlottesville, where he shaped the curriculum; the faculty included former presidents Madison and Monroe, who examined Poe in Latin and Greek. But the students were a brawling, hot-tempered lot who sometimes settled personal differences by dueling, and Poe (lacking sufficient funds from Allan) took to gambling and drinking. He also wrote poems, concocted stories, and covered the walls of his room with charcoal sketches; a classmate described him as “excitable, restless, at times wayward, melancholic, and morose.” Examinations intimidated him, but he performed well, excelling in “ancient languages” and French. By the end of the year, however, Poe was in deep trouble: summoned to testify about student gambling, he denied involvement but privately begged Allan to cover his losses. In late December, Allan journeyed to Charlottesville, settled the debts he deemed legitimate, withdrew Poe from the university, and hauled him back to Richmond in disgrace. To complete the debacle, Poe soon learned that Miss Royster’s father, having intercepted Poe’s love letters, had compelled her to break the engagement.

A fateful clash with Allan soon ensued. Condemned to disciplinary toil in the office of Ellis and Allan, Poe accused his foster father of heartlessly “exposing” his youthful indiscretions and thus blasting his hopes for “eminence in public life.” Packing his bags and leaving Moldavia, he demanded funds to journey north to earn enough money to resume his university studies, and a few days later embarked on a perilous new life. In Baltimore he apparently visited his brother, and then he traveled on to Boston, where he assumed an alias to dodge creditors from Virginia.

In the city of his birth, Poe led a dire, hand-to-mouth existence, working first as a clerk in a mercantile store, then briefly as a market reporter for a struggling newspaper, and in May he enlisted in the army as “Edgar A. Perry.” Through relocation and travail Poe had continued to write poetry, and during the summer he found a publisher willing to print his little volume, *Tamerlane and Other Poems*, ascribed to “a Bostonian.” Recasting oriental legend, the exotic title poem showed the influence of Byron as Poe concocted a thinly disguised version of the cruelties that had separated him from Miss Royster. But the book received little notice. Reassigned to duty at Fort Moultrie, Poe in November boarded a brig bound for South Carolina, where he arrived eleven days later after nearly perishing in a gale off Cape Cod.

On desolate Sullivan’s Island, Poe became an artificer, maintaining the cannons and small artillery at the fort. He staved off boredom by writing verse and reading Shakespeare as well as other English poets; he also developed literary contacts in nearby Charleston, where he perhaps met writer-edit

William Gilmore Simms. Military life proved irksome, however, and Poe contrived to shorten his five-year enlistment; when his unit was reassigned to Fortress Monroe, Virginia, in December 1828, he begged Allan to arrange his release even as he accused him of utter neglect. About his outsized ambition Poe defiantly boasted, "The world shall be my theatre." A promotion to regimental sergeant major, however, apparently inspired a different plan: While still seeking the discharge, he asked Allan to enquire about an appointment to the military academy at West Point. But in early 1829, just as Poe was refining this scheme, another blow fell: He learned that his foster mother, the sickly Frances Allan, had died of a lingering illness.

Poe reached Richmond too late to attend Mrs. Allan's burial, but he achieved a temporary truce with Allan, who replenished Poe's wardrobe and on his behalf contacted several men of political influence. After hiring a replacement and securing a military release on April 15, Poe carried letters from Allan to Washington and then traveled on to Baltimore, there conferring with former Richmond acquaintance William Wirt, the U.S. attorney general, who assessed his poetry and offered cautionary advice. Undaunted, Poe tracked down publishers and editors, submitting his poems to periodicals and negotiating publication of a new volume of verse. He pursued his appointment to West Point while living in cheap hotels or lodging with impoverished relatives. In late 1829, a Baltimore publisher issued *Al Aaraaf, Tamerlane, and Minor Poems*, attributed to "Edgar A. Poe." With a touch of dramatic license, Poe declared himself "irrecoverably a poet," savoring a favorable review from the irascible New England critic John Neal.

By 1830 Poe had secured a place in the entering class at West Point. Initially he flourished at the academy; his scholastic efforts earned commendations in mathematics and French, and he played occasional pranks while regaling classmates with clandestine "doggerel" about cadet life. But again he lacked adequate funds to meet living expenses. When Allan journeyed to New York City in October to remarry, he departed without contacting his foster son, and then refused further communication with him, the cadet grasped that he had been permanently disowned. Without an allowance or inheritance, Poe knew that he could never properly sustain himself as an officer, and resentment of Allan provoked his subsequent drinking and neglect of duty. He later claimed that he had no love of "dissipation" but had been victimized by Allan's "parsimony." After several weeks of missed roll calls, parades, and inspections, Poe faced a court-martial and was dismissed from the academy on February 18, 1831. But appreciative of Poe's literary talents, the cadets subsidized the New York publication of *Poems by Edgar A. Poe*, which included "To Helen" and "Israfel."

Sick and discouraged, Poe lingered in New York for several weeks, but finding no work he returned to Baltimore, residing with his grandmother, his aunt Maria Clemm, and her daughter Virginia. Poe also rejoined his older brother, Henry, a poet and former sailor then in the last stages of tuberculosis. Surrounded by illness and poverty, Poe replied to an announcement in a Philadelphia newspaper of a hundred-dollar premium for the "best American tale" by composing that summer and fall a handful of clever narratives set in the Old World, mostly satirical imitations of magazine fiction—a Gothic tale of revenge, a pseudobiblical farce, a spoof about the indignities of dying, and two separate fantasies about men bargaining with the devil for their souls. Poe reinvented himself as a magazinist under depressing circumstances: His brother died in August, and soon thereafter a cholera epidemic gripped Baltimore. That fall poor health and abject poverty impelled Poe's penitent appeal to John Allan in which he acknowledged his "flagrant ingratitude"—an apology that Allan, then celebrating the birth of a legitimate male heir, rewarded with monetary assistance.

The new year brought some encouragement: Although Poe did not win the coveted literary prize, the *Saturday Courier* in January 1832 published his first prose tale, “Metzengerstein,” and four other stories subsequently appeared in print, perhaps bringing him a few dollars. In the same playful-parodic vein, Poe added several new tales to his portfolio and in August showed them to Lambert Wilmer, a Baltimore writer and editor. Still unable to find regular employment, though, Poe apparently tried his hand as a school-teacher, an editorial assistant, and a manual laborer at a brick kiln. He also began tutoring his young cousin, Virginia, a girl of sweetly sentimental temperament to whom he became emotionally attached. By May 1833 his accumulating cache of stories—now conceived as “Tales of the Arabesque” told by members of a literary club—numbered eleven, and in June, when the Baltimore *Saturday Visiter* announced prizes of fifty dollars in both fiction and poetry, Poe submitted six new pieces from a collection he rechristened “Tales of the Folio Club.” The selection committee found itself “wholly unprepared” for their wild novelty and selected “MS. Four in a Bottle” for the prize in fiction. Through this competition Poe met two influential men of letters, H. B. Latrobe and John Pendleton Kennedy, and in November, Kennedy himself delivered Poe’s manuscript collection to publisher Henry C. Carey in Philadelphia. One of Poe’s best “Folio Club” tales, a piece later titled “The Assigination,” soon appeared in *Godey’s Lady’s Book*, the first large-circulation periodical to feature his work.

A lawyer and novelist, Kennedy also became a mentor: He hired Poe to do odd jobs, gave professional advice, furnished new clothes, and provided occasional meals. He encouraged the younger writer to send his work to Thomas W. White, a Richmond editor who had just launched the *Southern Literary Messenger*. Poe needed a fresh start: John Allan’s death in March 1834 had ended any possibility of reconciliation, and his will contained no mention of his impoverished former ward. Moreover, despite Kennedy’s intervention, Carey seemed politely reluctant to publish the “Folio Club” tales. How Poe sustained himself during this period remains unclear; by 1835 his appearance was so “humiliating” that he declined a dinner invitation from Kennedy. But an important literary connection was already in the making: Poe’s shocking new tale, “Berenice,” had appeared in the March issue of the *Messenger*. Though chastened by White about the story’s grisly finale, Poe supplied another mystical tale, “Morella,” for the April issue, along with several critical notices. By May he was a regular contributor, and by June he was advising White about promotional strategies. Two months later he ventured to Richmond, ostensibly to pursue a teaching position but actually to negotiate employment with White. Arriving in Richmond—and curiously affected by his separation from Mrs. Clemm and Virginia—Poe became overwhelmed by a paralyzing melancholy and sought respite in drink. The dubious White judged Poe “rather dissipated” upon arrival and chose to hire him “not as Editor” but as an untitled assistant.

With a new job and an annual salary of \$520, Poe nevertheless suffered from depression, and in late August contemplated suicide. Within a month he bolted from the *Messenger* office, returning to Baltimore perhaps to wed his cousin in secret and certainly to beg her and Mrs. Clemm to join him in Richmond. He then asked White for reinstatement, which the editor reluctantly granted. With his aunt and cousin installed in Richmond, Poe threw himself into the task of making the *Messenger* a leading national periodical. He did so less by featuring his own tales and poems—which in 1836 consisted mostly of reprinted pieces—than by begging contributions from respected authors, eliciting favorable notices of the *Messenger* in other publications, and composing pungent critical notices. He gradual

expanded the journal's circulation—though not so greatly as he later claimed. Defiantly he attacked the “misapplied patriotism” of nationalistic critics “puffing” inferior books by American authors. He also performed journalistic stunts, concocting an exposé about a chess-playing automaton as well as pseudoscientific exercise in handwriting analysis. In May, perhaps to quash local rumors, he publicly married his cousin (then not quite fourteen) before a handful of witnesses that included his employer. Although White recognized his assistant's brilliance, he nevertheless refused to name him the editor. White struggled to restrain Poe's literary attacks, and deplored his recurrent insobriety.

Meanwhile, Poe renewed his efforts to publish his “Folio Club” tales, approaching Harper & Brothers in New York through James Kirke Paulding; when the Harpers declined the volume, advising Poe to write a novel instead, he offered the collection—without avail—to Philadelphia and London publishers. But he also began an American novel about a Nantucket youth who revolts against his family by going to sea in quest of romantic adventures. The opening chapters of *The Narrative of Arthur Gordon Pym* appeared in the *Messenger* in early 1837, just as White, beset by financial woes and exasperated by Poe's instability, dismissed his mercurial assistant.

An outcast once more, Poe moved to New York just as an economic panic portended a long national depression. For more than a year he floundered in Manhattan without employment, writing little and publishing less, toiling mainly on the novel that Harper & Brothers agreed to print but postponed because the book market had collapsed. Desperate for work, Poe relocated to Philadelphia in early 1838, appealing unsuccessfully to Paulding (then secretary of the navy) for a clerkship. When *The Narrative of Arthur Gordon Pym* finally appeared that summer, it probably brought scant remuneration, and reviews were mixed. Poe called it “a silly book” and concluded that the only narratives worth writing were those readable at one sitting. Soon after the novel appeared, Poe earned ten dollars for his most brilliant tale to date, “Ligeia,” composed for the Baltimore *American Museum*. That journal subsequently carried the twin parody now known as “How to Write a Blackwood Article” and “A Predicament,” in which a mordant Poe satirized literary sensationalism and the palpable hazards of authorship.

Desperation alone explains Poe's willingness in 1839 to allow his name to be used in connection with *A Conchologist's First Book*, a plagiarized textbook on seashells. That spring he composed for *The Gift* another extraordinary tale, “William Wilson,” about a remorseless cardsharp whose adversary proves at last to be his own conscience. About then Poe also sought work with William L. Burton, a Philadelphia actor and theater manager who had just purchased a journal. The crass and ambitious Burton welcomed Poe's collaboration in publishing *Burton's Gentleman's Magazine* and paid him ten dollars per week. Although Burton suppressed a few stinging reviews, Poe again indulged in the occasional “using up” of mediocre writers, a tactic that attracted publicity. But he also contributed original tales, including his satire of an American Indian fighter, “The Man That Was Used Up,” and his incomparable “The Fall of the House of Usher.” Praised by critics and fellow writers (such as Washington Irving), the latter tale confirmed Poe's emerging importance as a writer of fiction, and perhaps convinced Lea and Blanchard of Philadelphia to publish a two-volume edition in 1840 called *Tales of the Grotesque and Arabesque*. A reviewer in *Alexander's Weekly Messenger* declared that Poe had “placed himself in the foremost rank of American writers” with his *Tales*. Poe reciprocated by contributing short articles to the Philadelphia newspaper and by promising, as an intellectual exhibition, to solve any cryptograms sent to him. He simultaneously prepared for Burton a serialized (and heavily plagiarized) narrative about Western exploration called *The Journal of Julius Rodman*. As a writer enamored of “the foreign subject” Poe must have resented Burton

announcement of a \$1000 literary contest that included \$250 for five tales illustrating different eras of American history or portraying U.S. regional differences. His contempt for Burton prompted him to tell a friend: “As soon as Fate allows I will have a magazine of my own—and will endeavor to kick up a dust.”

That idea became increasingly irresistible. In 1840, as Rodman’s apocryphal journal was unfolding in monthly installments and as Poe unscrambled cryptograms for *Alexander’s*, he also devised a plan to start his own periodical. In *Burton’s* he decided to play the literary sleuth by accusing Harvard professor Henry Wadsworth Longfellow of plagiarizing from Tennyson. Poe also published a fine new poem of his own, “Sonnet—To Silence,” as well as “Peter Pendulum, the Business Man,” a biting satire perhaps aimed obliquely at Burton but more obviously targeting American commercial greed. In March, Burton lamely reneged on the announced premiums for original works, and two months later, intent on building a new theater, he prepared to sell his journal. Poe seized the moment to print a prospectus for his own periodical, to be called the *Penn Magazine*, but when Burton saw the circulation he accused Poe of disloyalty, fired him, and demanded repayment of money already advanced. The dismissal provoked a blazing reply in which Poe warned Burton, “If by accident you have taken it into your head that I am to be insulted with impunity I can only assume that you are an ass.”

Out of work, Poe enlisted contributors and subscribers for his proposed journal, which he envisioned as having a “lasting effect upon the growing literature of the country.” He found a new ally in Frederick W. Thomas, a Cincinnati novelist and Whig partisan who campaigned in Philadelphia for presidential candidate William Henry Harrison. Another sympathetic figure was George Graham, who edited the *Saturday Evening Post*, owned *The Casket*, and in October acquired *Burton’s*. Graham generously lauded Poe’s plans for the *Penn*, and when illness forced Poe to postpone the project, Graham solicited his work for his amalgamated monthly, *Graham’s Magazine*. In the first issue, Poe’s “The Man of the Crowd” signaled the beginning of an important connection with Graham, for when a bank crisis in early 1841 forced another delay in the *Penn*, Poe gratefully assumed responsibility for book reviews in *Graham’s* at an annual salary of eight hundred dollars. But the monthly also provided a venue for new tales: developing the city mysteries premise of “The Man of the Crowd,” he invented the modern detective story in “The Murders in the Rue Morgue” in April, and the following month published “A Descent into the Maelström.” Poe also contributed a series on cryptography, “A Few Words on Secret Writing,” that grew from his writing for *Alexander’s*.

Convincing Graham that they could together create a prestigious, high-quality monthly featuring American writers exclusively, Poe began in June 1841 to solicit contributions from notable authors—Irving, Kennedy, the poet Fitz-Greene Halleck, and even the much abused Longfellow. But privately he admitted to Thomas his growing irritation with Graham, and for the next two years pursued a clerkship in the administration of President John Tyler, successor to Harrison (who died soon after his inauguration). Poe was disillusioned by the absence of an international copyright law to protect the work of American authors and to prevent U.S. publishers from selling “pirated” English works. He was also appalled by the “namby-pamby” character of *Graham’s*, which added fashion plates and—by the end of 1841—two female editors to a staff that already included Charles Peterson. Poe nevertheless claimed responsibility for the journal’s commercial success and continued to write reviews, read proofs, and contribute tales (such as “Never Bet the Devil Your Head”) as well as a new series on handwriting called “Autography.” He also wrote an “Exordium to Critical Notices” questioning the campaign for “national literature” while warning of America’s “degrading imitation of British culture. But in January 1842, a devastating event destroyed Poe’s tranquil home life: H

young wife (then only nineteen) suffered a massive pulmonary hemorrhage while singing at the piano. ~~“Dangerously ill” for weeks, she seemed to recover, yet relapses confirmed that Virginia, like Poe’s mother, had been stricken with consumption.~~

Vacillating between denial and anger, Poe sought forgetfulness in drink; sometimes absent from work, he quarreled with Graham about money. He still pursued the dream of a magazine of his own, urging Thomas to propose to President Tyler a journal edited by Poe that might “play an important part in the politics of the day.” When not overwrought, he carried out assignments for *Graham’s*, interviewing Charles Dickens in Philadelphia in March and producing for the May issue the famous review of Hawthorne that enunciated Poe’s theory of the tale based on unity of effect. He also published two stories betraying domestic anxieties: “The Oval Portrait,” which depicts an artist too busy to notice that his wife is dying, and “The Masque of the Red Death,” which represents fatal contagion as an unexpected intruder.

But another interloper, a fifth editorial associate added by Graham—Reverend Rufus W. Griswold—apparently precipitated Poe’s departure from the magazine staff. Griswold had included Poe’s work in his *Poets and Poetry of America*, the first comprehensive anthology of its kind, and Poe and Griswold expressed mutual cordiality but privately despised each other. At Griswold’s hiring, Poe abruptly resigned, claiming that the magazine’s feminized content—“the contemptible pictures, fashion-plates, music and love tales”—had motivated his departure, but he plainly refused to work with Griswold and saw his arrival as a threat to his own editorial influence.

Without steady income, Poe resumed old quests and cultivated new connections. Thomas spoke of an impending appointment at the Philadelphia Custom House, but Poe nevertheless visited New York seeking an editorial position—though inebriation undermined his efforts there. To Georgia planter and poet Thomas Holley Chivers, he proposed a lucrative partnership, still hoping to launch the *Penny Magazine*. Poe’s focus on the journal intensified in November, when hopes for a government position faded. Hearing that James Russell Lowell was founding a Boston magazine, Poe offered to become a contributor, forwarding a new poem, “Lenore,” and an essay, “Notes Upon English Verse.” Lowell also published “The Tell-Tale Heart” in his short-lived *Pioneer*, and upon its demise Poe announced to Lowell his own plan to create “the best journal in America.” He was soon contracting with Philadelphia publisher of “ample capital” named Thomas Clarke to produce a high-quality magazine now titled *The Stylus*. In response to the “great question of International Copy-Right,” it would feature American writers exclusively, resisting “the dictation of Foreign Reviews.” Poe seemed once more on the verge of realizing his great dream, but again he destroyed his prospects for success.

An administrative change at the Custom House persuaded Poe that he could secure a government job by appealing directly to the president in Washington. He had expected Thomas to arrange the necessary interview with Tyler, but Thomas was ill, and upon reaching Washington, Poe began drinking heavily. His boorish behavior offended his friends, the president’s son, and a visiting Philadelphia writer named Thomas Dunn English. In desperation, Poe’s ally Jesse Dow implored Clarke, a temperance man, to rescue Poe from humiliation. Poe returned to Philadelphia on his own steam, however, making an immediate, conciliatory visit to the publisher. But Clarke had seen enough and soon retracted his offer to publish *The Stylus*. In the wake of this misadventure, English included a derisive portrait of Poe in his temperance novel, *The Doom of the Drinker*, a work commissioned by Clarke.

But Poe’s situation was not altogether hopeless. His tale “The Gold-Bug” won a hundred-dollar

prize offered by the *Dollar Newspaper*. Reprinted in many papers, the story garnered more recognition for Poe than any previous publication; one Philadelphia theater immediately staged a dramatic adaptation. In August the author resumed a loose affiliation with *Graham's*, his sporadic review serving to repay loans from the publisher. That same month the *Saturday Evening Post* published "The Black Cat," Poe's own temperance tale about the perverse compulsions incited by drink. As *The Doctor of the Drinker* appeared in serial form, Poe found a new source of income: He became a public lecturer, speaking on American poetry to large crowds in Philadelphia, Wilmington, Newark (Delaware), Baltimore, and Reading. In early 1844 his staunch support of the copyright issue drew a letter from Cornelius Mathews of New York, who sent his pamphlet on that subject and perhaps an invitation to join the American Copyright Club. Having imposed too often on too many people in Philadelphia, Poe moved in April to New York.

The author created an instant sensation in Manhattan when his "Balloon Hoax" appeared as a dispatch in an extra edition of the *Sun*. The public clamored for news about the transatlantic flight, but James Gordon Bennett of the rival *Herald* detected a ruse and forced a retraction. The uproar, however, only confirmed Poe's talent for what he called "mystification" and excited his creativity. That summer he told Lowell of the "mania for composition" that sometimes seized him; since December 1843 he had composed "A Tale of the Ragged Mountains," "The Spectacles," "Mesmerism: A Revelation," "The Premature Burial," "The Oblong Box," "The Purloined Letter," "'Thou Art the Man,'" and "The System of Doctor Tarr and Professor Fether," as well as "The Balloon Hoax" and several shorter pieces. Like "The Gold-Bug," most of the new tales portrayed American scenes, and Poe declared that he was writing a "Critical History of Am. Literature." For a small Pennsylvania newspaper he was also writing a chatty column called "Doings of Gotham." Once indifferent to American subjects, he manifested a pragmatic shift in focus. That spring Poe again proposed to Lowell coeditorship of a "well-founded Monthly journal" featuring American authors; he reminded Chivers of a similar offer, and in late October he cajoled Lowell a third time while sending proposals for both the magazine and a new, multivolume collection of tales to Charles Anthon, an influential New York professor.

Disillusioned by Whig partisanship and cheered by the copyright campaign of Young America, a group of rabid Democrats, Poe lent token support to the Democratic Party in 1844, befriending the head of a political club and writing the lyrics to a campaign song. He commented wryly on the contest between Whig Henry Clay and Democrat James K. Polk in his metropolitan gossip column, and in November began contributing "Marginalia" to the partisan *Democratic Review*. But he privately mistrusted the expansionist agenda of Polk, and in a tale partly inspired by the election of 1844 satirized the chief rationale for U.S. imperialism—belief in Anglo-Saxon cultural superiority—"Some Words With a Mummy."

Even as he was caricaturing the predicament of the American magazinist in "The Literary Life of Thingum Bob," Poe accepted a position in October with N. P. Willis's *Evening Journal*, where his celebrated poem "The Raven" first appeared in January 1845. Widely discussed, reprinted, and parodied, the poem made Poe a celebrity, yet its evocation of unending melancholy also marked a rehearsal of his impending bereavement. He distracted himself from constant worry about Virginia by playing the literary lion in New York salons and by plunging into daily journalism. But his squibs for the *Mirror* and subsequent contributions to a new newspaper, the *Broadway Journal*, curbed his productivity in fiction, which in 1845 amounted to only four new tales, including "The Imp of the Perverse" and "The Facts in the Case of M. Valdemar." But his newfound fame, partly excited by

Lowell's biographical sketch of Poe in *Graham's*, gave him greater editorial freedom, which he used to renew his attacks on Longfellow. He extended his assault on the professor poet in a well-attended February lecture on American poetry, but he also remained adamant about copyright, and that month published "Some Secrets of the Magazine Prison-House," his most searing analysis of literary property and the economic thralldom of American authors. Evert Duyckinck, leader of Young America, rewarded Poe's advocacy of copyright by publishing first *Tales* and then *The Raven and Other Poems* in his Library of American Books.

Soon after his "Prison-House" manifesto, Poe joined the staff of the *Broadway Journal*, which was owned by John Bisco and Charles F. Briggs. There he accelerated the Longfellow war by adopting a pseudonym (or so it appears) to stage a notorious debate with himself about the revered poet. Briggs initially countenanced Poe's monomania on plagiarism, but by May became alarmed by his renewed drinking after a long abstinence. Lowell and Chivers, who both visited New York that spring, testified to his reckless dissipation. But Poe managed somehow to revise many of his tales and poems for reprinting in the weekly, and among his numerous reviews he celebrated the poet Mrs. Francis Sargent Osgood, with whom he was carrying on an ostensibly platonic, semi-public "amour" sanctioned by his ailing wife. Wishing to give the journal a "fresh start," Briggs planned to relieve Poe of his editorial role and find a new publisher, but when his partner disagreed, Briggs withdrew, and Bisco named Poe editor, offering him half of the meager profits. The crisis came in October: that month Poe made his infamous appearance at the Boston Lyceum, reading not a promised new poem but rather the early esoteric "Al Aaraaf." The outcry from that fiasco had not subsided when Bisco capitulated and sold out to Poe, who through loans from friends became sole proprietor of a failing literary journal. Despite the attraction of his revised, reprinted works and his biting editorial commentaries—in which for weeks he taunted his Boston critics—the *Broadway Journal* was in a death spiral. Beset by debts, Poe ceased publication on January 3, 1846, the final issue ironically reprinting his early tale "Loss of Breath."

Illness, poverty, and scandal dogged Poe through 1846. For *Graham's* he composed "The Philosophy of Composition," an exaggerated account of how he wrote "The Raven." A jealous Elizabeth F. Ellet stirred a controversy involving Mrs. Osgood's love letters to Poe that ostracized him from the popular salon of Anne C. Lynch. The episode also provoked a bizarre scuffle with Thomas Dunn English, who had moved to New York and become an unlikely ally in the Longfellow wars but defied Poe at a volatile moment. Rumors of Poe's insanity and Virginia's worsening condition prompted their move to healthier surroundings in Fordham, where they rented a country cottage. Still unwell, Poe prepared for *Godey's* a series on the "New York Literati," flattering friends and abusing enemies in pithy sketches. He also continued his "Marginalia" series but composed only one notable new tale—perhaps inspired by his feud with English—titled "The Cask of Amontillado." The "Literati" sketch portraying English as an ignorant charlatan elicited a slanderous reply for which Poe eventually received a legal settlement. But in 1846 he increasingly became an object of private gossip and public derision by "little birds of prey"; alluding to his latest renunciation of drink, he called Virginia his "only stimulus now to battle with this uncongenial, unsatisfactory, and ungrateful life." In letters to Philip Pendleton Cooke and George W. Evelith, he nevertheless revealed his determination to publish *The Stylus*, the "one great purpose" of his literary life. But at year's end that goal seemed remote; both Poe and Virginia were bedridden in Fordham, attended by Mrs. Clemm and Marie Louise Shew, a friend with nursing experience.

For Virginia, the end came on January 30, 1847. On her deathbed she asked her husband to read

Mrs. Shew a poignant letter from the second Mrs. John Allan, confessing that she had turned Poe's foster father against him. Virginia's death and burial prostrated Poe, and although he composed a poem ("The Beloved Physician") for Mrs. Shew when she nursed him back to health, he wrote little else in 1847. His lawsuit against English briefly provided distraction from grief and, after a favorable ruling, relief from penury. That summer Poe visited Thomas in Washington and called at the office of *Graham's* in Philadelphia, perhaps to deliver a new review of Hawthorne that appeared in the November issue. His only significant literary composition since Virginia's death, however, was "Ulalume," a mystical poem transparently inspired by her loss. He received attentions from several literary women and composed for Sarah Anna Lewis the anagrammatic poem, "An Enigma." Across the Atlantic his work had attracted the attention of Charles Baudelaire, the poet whose translation would enshrine Poe as a literary deity in France.

Recovering his vigor, Poe turned again in 1848 to the grand, unfinished project of launching a monthly magazine; he printed a prospectus and planned a tour to attract subscribers. He intended to feature his long-deferred study of "Literary America," providing a "faithful account" of the nation's "literary productions, literary people, and literary affairs." Simultaneously he was penning *Eureka*, a cosmological prose poem, to elaborate his insights into life and death, matter and spirit, God and humankind. To finance his tour he gave a lecture called "The Universe" in February, but according to Evert Duyckinck, his "ludicrous dryness" actually "drove people from the room." Hoping to extract a salable tale from his magnum opus Poe sent the futuristic satire "Mellonta Tauta" to *Godey's*, which published it thirteen months later. He also contributed more "Marginalia" to *Graham's* and tried to ignore journalistic taunting by English. Having completed a year of mourning, Poe found himself increasingly pursued by literary women, and he contemplated remarriage. The kindnesses of Mrs. Shew (a married woman) inspired a valentine poem, and Poe drafted a version of "The Bells" at her home, but his pantheism so troubled her that she broke off the friendship. A widow, Sarah Helen Whitman, published a valentine poem to Poe in the *Home Journal*, and he reciprocated by sending her a poem recalling a glimpse of her in 1845. Another married poet, Jane Ermina Locke, came to Fordham to meet Poe and invite him to lecture in Lowell, Massachusetts. During a July visit there he lectured on American poetry and met Annie Richmond, a young married woman who quickly became his muse and confidante. The encounter inspired part of "Landor's Cottage," a landscape sketch he composed later that year. Upon his return to New York, Poe found bound copies of *Eureka* awaiting him.

Pausing in Fordham only briefly, Poe was on the move again, traveling to Richmond to secure support for his magazine; there he renewed his acquaintance with his first love, Sarah Elmira Shelton, by then a wealthy widow, and he contacted John Thompson, editor of the *Messenger*, who accepted for publication his longest essay on poetry, "The Rationale of Verse." Poe was also, as Thompson later reported, getting drunk every night and—to the puzzlement of locals—declaiming from *Eureka* in the bars. On the eve of an extended tour of the South, however, he received an ardent letter and an accompanying poem from Mrs. Whitman that changed his plans.

Impulsively, Poe journeyed to Providence in September to court his admirer, a woman of romantic sensibility and ample means to whom he proposed marriage—two days after meeting her—as they strolled through a cemetery. Inhibited by her mother's disapproval and her own misgivings, Mrs. Whitman declined the initial offer, but Poe persisted, returning one month later en route to Lowell. Again rebuffed, he went on to Massachusetts, where he sought affection and advice from Annie Richmond before returning to Providence. But torn between admiration for Mrs. Whitman and

passionate love for Mrs. Richmond, tormented as well by the “demon” of perverseness, Poe bought laudanum and took the train to Boston, intending to kill himself or to make a scene that would bring Annie to his bedside. Instead, he became wretchedly ill before he could write to her. Returning to Providence three days later, he implored Mrs. Whitman to marry him immediately, and when she hesitated, he became inebriated at his hotel. Yet after extracting his pledge of future sobriety, she agreed to a “conditional engagement,” and a haggard Poe returned to New York, where Mrs. Clemm barely recognized him. The writer made two subsequent visits to Providence in December, and on the second occasion delivered a new lecture, “The Poetic Principle,” before a huge audience, inspiring Mrs. Whitman to accept his proposal. But the nuptials Poe arranged for Christmas day never took place. When Mrs. Whitman received an eleventh-hour, anonymous report of Poe’s recent drinking, her mother held a brief and ferocious interview with Poe that sent him slouching toward Fordham, never again to return to Providence.

Poe’s break with Mrs. Whitman only sharpened his desire for Mrs. Richmond, to whom he wrote several impassioned letters in early 1849, dedicating as well a new poem, “For Annie,” which dramatized his November near-death experience. Despite recurrent headaches, he threw himself into daily writing with renewed energy and, responding to a publisher’s invitation, produced for the Boston antislavery newspaper *Flag of Our Union* such tales as “Hop-Frog,” “Von Kempelen and His Discovery,” “Landor’s Cottage,” and “X-ing a Paragrab.” There he also first published the poems “Dream Within A Dream,” “Eldorado,” and “To My Mother,” as well as “For Annie.” In April he also resumed his “Marginalia” in the *Southern Literary Messenger* and in May and June published his “Fifty Suggestions” in *Graham’s*. But Poe’s commentaries on intellectual tidbits signaled a lapse in creative activity. He was depressed both by fears that he would never see Annie again and by ominous trends in the periodical trade: the *Columbian Magazine* had failed, and other journals (including the *Messenger*) were suspending payments to authors. At this low ebb he received a long-delayed letter from one Edward Patterson, a young newspaper editor in Oquawka, Illinois, who volunteered to become Poe’s partner in a magazine venture. Dubious about launching a distinguished journal from a frontier village, Poe nevertheless accepted the offer and sent Patterson a sample title page, proposing simultaneous publication in New York and St. Louis. His consuming desire to own and edit *The Styl* seemed suddenly close to realization.

But Poe was destined to be victimized again by his own compulsions. After a soulful week in Lowell with Annie and her husband, Poe set out in late June for Richmond, Virginia, planning now to secure subscribers and contributors before embarking on a tour of the West leading to Oquawka. Stopping in Philadelphia, however, Poe imbibed so heavily that he was briefly incarcerated in prison where his hallucinations involved Mrs. Clemm’s dismemberment. Publisher John Sartain rescued Poe, bought two new poems—an expanded version of “The Bells” and “Annabel Lee”—and helped collect funds to get Poe to Richmond. Soon after reaching Virginia, he called upon Sarah Elmira Shelton and, renewing a courtship begun in 1825, proposed marriage to her. Like Mrs. Whitman, Mrs. Shelton initially demurred, and not until Poe had delivered a successful lecture (“The Poetic Principle”) and taken a sobriety pledge did she agree to marry him. Poe’s joining the Sons of Temperance marked a desperate bid to change his ways and repair his reputation. In poor health, yet sustained by Mrs. Shelton’s acceptance, he departed for New York, presumably to accompany Mrs. Clemm to Richmond for the wedding. But in Baltimore, his first stop en route, Poe imbibed excessively, and on October 3, an election day, he was discovered at a polling place “rather the worse for wear.” Transported to Washington College Hospital, he remained intermittently delirious for four

days and died on October 7, 1849.

In a checkered career of barely two decades Poe produced more than sixty poems, some seventy odd tales, one completed novel, a long prose poem of cosmological theory, and scores of essays and reviews. He introduced into poetry, criticism, and prose fiction many innovations that altered literary culture. Poe's greatest achievement as a writer, however, transcends his technical or formal innovations. Working in the context of U.S. nation building and territorial expansion, the rise of a capitalist market economy, the decline of religious authority, the development and secularization of mass culture, and the advent of modern scientific skepticism, Poe (in the words of Sarah Helman Whitman) "came to sound the very depths of the abyss," articulating in his tales and poems "the unrest and faithlessness of the age." As compellingly as any writer of his time, Poe intuited the spiritual void opening in an era dominated by a secular, scientific understanding of life and death. Kierkegaard analyzed philosophically the condition of dread that accompanied the "sickness unto death," Poe gave memorable literary expression to modern doubt and death anxiety. His *Eureka* may be seen as a late, desperate effort to construct from the laws of physics—from the implacable materiality of science itself—a theory of spiritual survival. In his most stunning poetry and fiction he staged the dilemma of the desolate self, confronting its own mortality and beset by uncertainties about a spiritual afterlife.

Thanks in part to Reverend Rufus Griswold, the nemesis whom the author perversely designated his literary executor, Poe's posthumous reputation was originally clouded by moral condemnation. Griswold's notorious obituary, recast as a preface to the otherwise reliable edition of Poe's works he supervised in the 1850s, acknowledged his contemporary's genius but also portrayed him as a morbid loner, a drunken lunatic wandering the streets muttering "curses and imprecations." Poe's early defenders included George Graham and N. P. Willis as well as Mrs. Whitman, who in 1860 issued *Edgar Poe and His Critics*, an acute estimate of his lasting significance. The publication of a multivolume edition of his works in French by Baudelaire established his fame abroad and made Poe the patron saint of the symbolist movement. Later in the nineteenth century John H. Ingram and George Woodberry wrote pioneering biographies, and as the twentieth century began, James A. Harrison produced the first scholarly edition of Poe's collected writings. During the twentieth century new biographies by Arthur Hobson Quinn and more recently by Kenneth Silverman have incorporated fresh information and critical perspectives. John Ward Ostrom's edition of Poe's letters, and the compilation of the *Poe Log* by David K. Jackson and Dwight Thomas, as well as the definitive edition of Poe's collected writings by T. O. Mabbott and Burton R. Pollin, have marked important milestones in scholarship, while critical studies of the past seventy-five years have enriched and complicated the appraisal of Poe's work. Derogation of Poe's achievements by such luminaries as Henry James, T. S. Eliot, and Aldous Huxley as well as Poe's exclusion from several studies of the so-called American renaissance have underscored his problematic status. Yet he remains irresistibly compelling, the undying appeal of his strange tales and poems testifying to his enduring international significance.

Chronology

1809 Born in Boston to actors David Poe and Elizabeth Arnold Poe. Father born in Baltimore, son of Irish-born emigrant David Poe, Sr., American quartermaster during the Revolutionary War. English-born mother came to United States in 1796; wedded David Poe in 1805. Older brother William Henry Leonard Poe born in 1807.

1811 Mother dies of tuberculosis in Richmond, one year after birth of daughter, Rosalie. Father has abandoned family; likely died of tuberculosis in 1811. Richmond merchant John Allan and wife Frances become foster parents of Edgar; grandparents in Baltimore care for brother Henry, who marries; Mackenzie family of Richmond welcomes Rosalie.

1815 Accompanies John and Frances Allan to England, where Allan opens a branch of his mercantile firm, Ellis and Allan, in London. Edgar visits Allan family relatives in Scotland and the following year enters boarding school in London as “Edgar Allan.”

1816 Paternal grandfather David Poe, Sr., dies in Baltimore.

1818 Enters Reverend Bransby’s Manor House School in Stoke Newington.

1820 Economic reverses compel Allan to close his London branch and return with family to Richmond, where Poe enrolls in Richmond Academy using his family name.

1822 Composes an ode for departing teacher, Joseph H. Clarke; cousin Virginia Clemm born in Baltimore.

1823 Enters William Burke’s school; meets Jane Stith Stanard, mother of a friend.

1824 Mourns death of Mrs. Stanard; makes six-mile swim in James River.

1825 Allan inherits a fortune, purchases a Richmond mansion; Poe becomes engaged to Sarah Elmira Royster.

1826 Enters University of Virginia; excels academically but incurs gambling debts; returns to Richmond, where Mr. Royster forbids daughter’s marriage to Poe.

1827 Quarrels with Allan and leaves home; sails to Boston under an alias; enlists in U.S. Army as Edgar A. Perry. Calvin F. S. Thomas publishes *Tamerlane and Other Poems*; Poe sails to South Carolina for duty at Fort Moultrie.

1828 Seeks release from army commitment; Elmira Royster marries Alexander Shelton; Poe and his unit relocate to Fortress Monroe, Virginia.

1829 Receives promotion to sergeant major and plans to seek appointment to West Point. Foster mother, Frances Allan, dies in Richmond. Poe hires military replacement and receives honorable discharge; moves to Baltimore, lodges at hotels and with relatives, seeks publisher for new poetry volume. Hatch and Dunning publish Poe’s *Al Aaraaf, Tamerlane and Minor Poems*.

1830 Receives appointment to U.S. Military Academy; excels in French and mathematics. John Allan remarries, leaves New York without contacting Poe, forbids further communication.

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