CATALOG OF

Poe Manuscripts

in the Humanities Research Center Library
The University of Texas at Austin

A Texas Quarterly Supplement
Oil portrait of Poe by an unknown artist
A DESCRIPTIVE CATALOG OF

Edgar Allan Poe

Manuscripts

in The Humanities Research Center Library
The University of Texas at Austin

Compiled by

Joseph J. Moldenhauer

The University of Texas at Austin
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A RETROSPECTIVE FOREWORD

If, as the compiler hopes, this catalog adds in a practical and durable way, though modestly, to the understanding of Poe and his works, he will have contributed to a scholarly tradition sustained for over half a century by University of Texas faculty and their students. Foremost among these scholars was Killis Campbell (1872–1937), who investigated Edgar Poe in a series of monographs, editions, and reviews spanning twenty-seven of his thirty-seven years as a teacher at the University.

Earlier Poe criticism had been ruled by romantic and moralistic assumptions. In most of these treatments, whether adulatory, condemnatory, or both in combination, Poe was seen as a man divorced by choice or grace or personal deficiency from the world in which he lived. Campbell’s studies, which reflected his Johns Hopkins training in philology and medieval literature, challenged the prevailing impressionistic images of the writer. But in de-mythologizing Poe, Campbell did not debunk him: rather, he bent his efforts to demonstrate the author’s rich connections with the actualities of his time—the men, ideas, literary traditions, and concrete objects of experience that constituted his milieu. We may be amused today to read Campbell’s list of garden vegetables mentioned in Poe’s writings (to take an extreme example from “The Mind of Poe”), but such enterprises were consistent with Campbell’s scholarly program. He endeavored to lay a solid foundation of fact for biography and criticism, and thus to reveal dimensions of the author which prior scholars, in part encouraged by Poe’s Romantic self-dramatization, had ignored. Through a scrupulous investigation of Poe’s sources and cultural environment, exercising a strict intellectual discipline in the marshalling and
testing of evidence, Campbell illuminated his subject with a light that remains strong. A bibliography prepared by his daughter for the University of Texas Studies in English, XVII (1937), accompanying Professor Robert Adger Law's tribute to his colleague, includes some twenty-five Poe articles, thirteen reviews, a collection of essays, and three editions. The patterns of inquiry Campbell devised in these studies contributed substantially to the Poe "revival" of the twenties and thirties, and have continued directly and indirectly to affect a host of scholars.

His other accomplishments should not be disregarded. A devoted and inspiring teacher, Killis Campbell developed the Texas curricula in composition and American literature. He founded and for a quarter-century edited Studies in English, still flourishing under the title Texas Studies in Literature and Language. He wrote with distinction in numerous areas of literary history. He established the American Literature Group of the Modern Language Association, and in 1934 was elected the Association's vice-president. Although his name is now best remembered in the narrow precincts of Poe scholarship, Killis Campbell's influence upon his students, his department, his university, and his profession is deep and abiding.
INTRODUCTION

THE UNIVERSITY OF TEXAS AT AUSTIN assumed the rank and responsibilities of a major center for Edgar Allan Poe manuscripts when it acquired William H. Koester's splendid Poe collection in 1966. Its prior acquisitions of Poe autographs included the author's annotated copies of The Raven and Other Poems and Tales (1845)—the Lorimer Graham double volume, on which are based the authoritative texts of many poems and short stories—as well as some notable letters; but these holdings were modest in number. With the Koester Collection an astonishing quantity of Poe manuscripts came to the University: sixty-three letters and epistolary fragments, six drafts and copies of poems, two long tales, and fourteen whole and partial critical essays, plus five printed volumes marked or annotated by Poe and seven documents bearing his signature. Added to the nine items already in the Miriam Lutcher Stark Library and one which was purchased later, the Koester Collection raised to 107 the tally of separate Poe manuscripts at Texas.

Even without the autograph pieces, its brightest treasures, Koester's collection would command a very high place among public and private Poe archives. It contains first editions of all save one\(^1\) of Poe's books (some in multiple copies), contemporary magazine and newspaper printings of poems and tales, many posthumous collected editions, limited editions in fine bindings, books and articles about Poe, daguerreotypes, portraits, sculptures, and

1. The exception is the excessively rare separate publication of "The Murders in the Rue Morgue" and "The Man That Was Used Up" (Philadelphia: William H. Graham, 1843), number one in the abortive series of Prose Romances of Edgar A. Poe.
original illustrations, music written for the poems, furniture (Poe’s desk from the *Southern Literary Messenger* office), and an extensive body of manuscripts by the author’s relatives, friends, correspondents, admirers, editors, and translators. A few examples will suggest the range and importance of these last: seven letters by John Allan; seven by Maria Clemm; a poem in the handwriting of Virginia Poe; the manuscript of R. H. Horne’s *Orion* (an epic to which Poe devoted, in 1844, a review which anticipates “The Poetic Principle”); an unpublished letter to Poe by Nathaniel Parker Willis; letters and other manuscripts by Elmira Royster Shelton, “Estelle” Lewis, and Helen Whitman; essays, reminiscences, and letters pertaining to Poe by Longfellow, Lowell, Baudelaire, Walt Whitman, Swinburne, Kipling, Horace Greeley, George W. Eveleth, Julian Hawthorne, Edmund C. Stedman, and George E. Woodberry; correspondence about Poe by John H. Ingram and William M. Griswold; the manuscript of Hervey Allen’s biography, *Israfel*; and a vast amount of working material assembled by James H. Whitty. Most of the Whitty papers have already been described by Misses Carol Welch and Sandra Sharpe and Mr. Richard Goode in typescript lists available for use in the Humanities Research Library. When the task of cataloging the printed works and this secondary manuscript matter has been completed, one or more additional volumes may be issued as companions to the present list.

The University of Texas had once before seen an opportunity to purchase a substantial gathering of Poeana. In the prefatory essay to *John Henry Ingram’s Poe Collection at the University of Virginia* (Charlottesville: University of Virginia Press, 1960, pp. xl-xli), John Carl Miller recounts how Professor Killis Campbell of Texas, acting in behalf of his institution, deferred to Virginia’s prior interests in negotiations for the English biographer’s Poe papers after World War I. The Ingram collection was a scholar’s working file, consisting largely of correspondence with persons who knew Poe and copies of original letters prepared for Ingram by these acquaintances. William H. Koester’s collection, on the other hand, is that of a bibliophile. Without denying either its enormous value for the textual and biographical scholar or the purposiveness which Koester displayed in assembling it, the collection can be described as a general one, impressive for the variety, number, and excellence of its parts. While Koester was unfailingly generous with his holdings and keenly interested in the scholarship which his liberality made possible, he developed the collection without a researcher’s restricted design. He wrote nothing on Poe for publication; and although he intended to catalog
Introduction

his collection, he said he would save this project for his "old age," and it remained undone when he died on February 10, 1964. 2

The son of a German baker who had settled in Baltimore, William H. Koester was born in that city on March 17, 1888. Within a few blocks of the bakery and the family residence on Lexington Street were the Amity Street house where Poe lived between 1833 and 1835 and the writer's grave at Westminster Church. The success of the Koester bakery enabled William to extend his collecting interests from postage stamps (a boyhood enthusiasm) to writings on amateur magic, American engravings, and, beginning in the mid-1920s, the works of American authors. His concentration on Poe materials dates from the early 1930s.

According to the incomplete purchase notes which accompany the manuscripts, Koester began to acquire Poe autographs from dealers and at auction by January, 1934. Between 1937 and 1947 his activity in the autograph market was at its peak. Sixty dated or datable purchases fall into this period, and in the Frank J. Hogan sale at the Parke-Bernet Galleries in 1945 Koester bought his finest literary pieces: fair copies of "The Domain of Arnheim" and "The Spectacles," a stanza of "The Raven," the first draft of "The Bells," the Valentine to Louise Olivia Hunter, and the annotated Nelson-Mabbott copy of Eureka. The decline in his rate of acquisition after 1947 can be attributed to the remarkable success of his earlier efforts. His zeal remained undiminished; but he had almost exhausted the supply of "movable" Poe manuscripts. Nevertheless, between 1948 and 1962 (the year of the last dated purchases) Koester came into possession of two unpublished letters, variant forms of two critical essays, and several other items of great interest.

Koester pursued his avocation with the utmost reserve. Despite his pre-eminence among Poe collectors in that most Poe-conscious of cities, Baltimore, he shunned publicity and was mentioned infrequently even in local newspapers and periodicals. Of the six articles commenting on his Poe involvements which Koester clipped for his files, only two deal with the collection at any length: a column by James R. McCready in the Baltimore Sunday Sun for August 31, 1952, and an illustrated feature story by James H. Bready, "The Buried Treasury of Edgar Allan Poe," in the Sunday Sun magazine section for January 18, 1953. In this scanty journalistic record we discover

2. For biographical details in this and the following paragraph, I am indebted to Mr. Richard E. Koester, the collector's son, who provided them in a personal letter dated September 24, 1969.
that Koester absorbed the local interest in "Poe traditions" from his school-teachers in the Amity Street neighborhood and that he was quietly instrumental in opening to public use the Poe Room at the Enoch Pratt Free Library. It is evident from correspondence preserved with the autographs that William H. Koester inspired the respect and admiration of professional bookmen who sold to him directly and who represented him at auctions. They regarded him as a discriminating purchaser, equipped with considerable knowledge of Poe and an astute sense of manuscript values. The portrait of the collector which emerges from these letters and from his correspondence with scholars is an engaging combination of shrewdness and openhandedness, enthusiasm and good taste, diffidence and dignity.

This catalog is designed to serve both as a guide to resources and as a resource volume in itself. Its most obvious purpose is to list the Poe manuscripts at Texas in such a way that scholars can easily identify items relevant to their concerns. This listing should simplify communications between out-of-town researchers and the Librarian, and should facilitate the location of manuscripts by the Humanities Research Library staff. Moreover, the catalog makes a large part of the manuscript collection immediately available for biographical and textual study, by means of physical descriptions, collations with the published writings, and transcripts of hitherto unpublished materials. The texts of two entirely new letters (items 53 and 86) are added to the Poe correspondence, which is further amplified by an envelope (item 71) indicating a formerly unknown letter by Poe to Philip Pendleton Cooke. The corpus of Poe's critical writings is enlarged and refined by the unpublished fragments here presented and by the numerous variants, more or less extreme, of standard essays. When a new edition of Poe's criticism is undertaken—and the project is sorely needed—these variants will contribute to the formation of definitive texts.

Additional research possibilities toward which the catalog points are these: a renewed investigation of Rufus W. Griswold's fidelity as Poe's posthumous editor; a study of the relationships between Poe's late "Literati" revisions (items 21 through 25, one being a "Griswold version") and the fragmentary manuscript of *Literary America* in the Huntington Library; a reconstruction of one or more unpublished "Marginalia" installments (items 16, 17, and 3. See Arthur Hobson Quinn, *Edgar Allan Poe, A Critical Biography* (New York: D. Appleton-Century Company, 1941), pp. 560–561.
Introduction

perhaps 11); a thorough study of Poe's professional connection with Professor Thomas Wyatt—a connection whose term is significantly extended by item 42; the revision of biographical detail called for by the dating, or rather undating, of the Valentine to Miss Hunter (item 5); an investigation of the progress of Poe's changes in *Eureka* (item 106); and a critical comparison of the new "Spectacles" manuscript (item 4) with the familiar version deriving from another fair copy.

In preparing this catalog I received the untiring assistance of Mrs. June Moll, former Librarian of the Miriam Lutcher Stark Library and the Humanities Research Library, and her assistant Mrs. Sally Leach. Beginning virtually on the day the Koester Collection arrived in Austin, they were indispensable consultants, guides, and helpers in my cataloging efforts. Mrs. Eleanor D. Kewer, Chief Editor for Special Projects at Harvard University Press, took the considerable trouble of providing me with unrevised and then revised page proofs of T. O. Mabbott's edition of Poe's verse. Her friendly cooperation enabled me to collate the manuscript poems with Professor Mabbott's texts six months earlier than would otherwise have been possible. I am also indebted to my colleague William B. Todd, and to Chancellor Emeritus Harry H. Ransom of the University of Texas, for their encouragement and advice. All errors and inadequacies in the catalog are, of course, my own responsibility.
ORGANIZATION AND DESCRIPTIVE PROCEDURES

The Poe manuscripts at Texas fall readily into five groups: literary (imaginative) compositions, critical writings, letters, documents, and annotations in printed works. Within these divisions I have arranged the items chronologically, determining their dates by internal and external evidence when they are not dated in Poe's own hand. In addition, the items are numbered consecutively throughout the catalog. The first detail of each entry is this item number, asterisked if the manuscript was acquired apart from the Koester Collection.

A normal entry consists of four paragraphs. In the first, after the item number, the manuscript is identified by type (e.g., essay, letter), title, subject, or recipient, number of pages (in some instances, number of words or stanzas as well), and specific or approximate date of composition. The second paragraph contains a physical description of the manuscript, including the writing medium, the size, color, and condition of the paper, the placement of the text on the page, corrections by Poe, and notations on the manuscript which are, or seem to be, non-authorial. If the item is not stored in its own properly labeled folder, its location is indicated at the end of this section.

In the third entry paragraph, the manuscript is related to the published Poe canon. (Unpublished whole and partial manuscripts are here transcribed in full.) I cite the original printing of each poem, tale, and critical piece, the definitive modern form, and intermediate appearances if these are significant. The most recent scholarly text has been used, whenever possible, for a collation whose results are provided at this point. For collations of the manu-

Since Mabbott’s and Ostrom’s editions are likely to remain definitive for many years to come, I have listed accidental variants (spelling, punctuation, capitalization, etc.) as well as substantive differences in the collation reports for manuscript poems and letters. On the other hand, Poe’s fiction and essays will probably be re-edited on modern textual principles within the next decade or two. Because of this likelihood I have reported only substantive variations between the manuscripts and the published tales and critical writings. The documents and the annotations in printed volumes have not been formally collated.

A fourth paragraph for most of the entries describes materials related to the manuscript which are, as a rule, stored with it. These “associated items” include clippings from dealers’ and auction catalogs, letters and notes by former owners, extracts from newspapers, periodicals, and books, dealers’ correspondence, and letters between William Koester and scholars who made

1. A new edition of Ostrom’s *Letters of Edgar Allan Poe* (New York: Gordian Press, 1966) contains a direct facsimile of the 1948 publication, followed by a freshly set supplementary section at the end of volume two. In the very few instances where the 1966 addendum prints a more accurate text than the *American Literature* supplements, I have used the expanded reprint for collation. Elsewhere I cite the 1948 edition and the journal supplements since these are probably more accessible than the 1966 volumes to users of the catalog. It should be noted that Ostrom’s numbering system for the letters remains constant throughout his several publications.

2. The fragile condition of the “Domain of Arnheim” manuscript has discouraged me from collating it with the published version, but a spot-check of the outer loops of the rolls reveals no major substantive differences. “The Spectacles” varies so extensively from the printed texts that it will be prepared for separate publication.
use of his collection. I have omitted materials which are strictly of a business nature, listing only those which shed light on the composition, provenance, and scholarly importance of the autograph pieces to which they pertain. Aside from their value with respect to the Poe biography and the understanding of individual texts, these documents will be of interest to persons who wish to trace the progress of a given manuscript through various private collections or to study the development of a single collection, that of William H. Koester.

For information about periodical printings of Poe’s works during his lifetime, I have relied upon Charles F. Heartman’s and James R. Canny’s revised Bibliography of First Printings of the Writings of Edgar Allan Poe (Hattiesburg, Miss.: The Book Farm, 1943), which title is abbreviated to BIB in this catalog. Four other titles are regularly abbreviated:


An asterisk in a catalog item number indicates that the manuscript was acquired apart from the Koester Collection. The first such entry is [9*], Autograph manuscript portion of an essay on American poetesses. In the collation reports the inferior caret (̃) represents the absence of a punctuation mark. The wavy dash (―) stands for an unchanged word in a phrase which varies otherwise, e.g.,

- costs me] ― us

—the phrase in the published text being “costs us”.

Lines and dots directly beneath superscribed elements in numbers, such as 25th, and abbreviations, such as rec'd, have been regarded as manuscript conventions merely, not as signals for italics or periods. No effort has been made to reproduce these manuscript features in the transcriptions.
I

LITERARY COMPOSITIONS
[1] **Autograph manuscript portion of Politian—A Tragedy:** 54 lines including one cancelled line. 1 p. (1835)

Black ink on a sheet of buff paper, 7 3/4 by 13 inches. The number “64” is written in the right margin adjacent to the final line in a hand and ink consistent with the text. Line 10, “On bed of moss . . . adder:,” is cancelled and repeated as line 15. On line 30, “from the” is written over an erasure; on line 43, “Behold” is struck through and “So!” supplied above the cancellation; on line 47, “get thee [illegible word] hence” is cancelled and “where art thou?” supplied below the line; on line 50, “wedding” is cancelled and “bridal” supplied on the same line.


Variations from *Poems*, ed. Mabbott (line numbers of printed scene given)

<table>
<thead>
<tr>
<th>Line</th>
<th>Variation</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>and</td>
</tr>
<tr>
<td>34</td>
<td>～</td>
</tr>
<tr>
<td>36</td>
<td>～</td>
</tr>
<tr>
<td>42</td>
<td>me</td>
</tr>
<tr>
<td>44</td>
<td>men</td>
</tr>
<tr>
<td>53</td>
<td>Enter Lalage wildly</td>
</tr>
<tr>
<td>58</td>
<td>bride's</td>
</tr>
<tr>
<td>59</td>
<td>'Tis</td>
</tr>
<tr>
<td>62</td>
<td>(Exit)</td>
</tr>
<tr>
<td>63</td>
<td>Castiglione [see textual note]</td>
</tr>
<tr>
<td>64</td>
<td>(Exit)</td>
</tr>
</tbody>
</table>

Speaker designations at lines 54, 59, and 62 are not present in the manu-
script; the stage direction at line 53 is written in the left margin; the speech beginnings at lines 59 and 62, inset by Mabbott, are justified to left margin in the manuscript.

Associated items: (1) Estelle (Sarah) Anna Lewis, autograph letter, signed, n.d., 2 pp., to a Mr. Ross. Mrs. Lewis complies with Ross’s request, on behalf of a friend, for a Poe autograph. She mentions two items in the body of the letter, including a manuscript critique of herself, and adds in a postscript that she also includes a fragment of *Politian*, lately found. The letter refers to a planned “Book on Autography” by Ross. (2) J. H. Whitty, autograph letter, signed, March 24, 1917, to Gabriel Wells, 3 pp. Whitty discusses the *Politian* page with his correspondent (a dealer in manuscripts), and comments on the Morgan Library’s not purchasing it. (3) Note, initialed “R. T.” (Roderick Terry), n.d., 1 p., identifying the manuscript. (4) Leaves from catalog of American Art Association–Anderson Galleries (N.Y.) sale of the Roderick Terry library, part I, May 2–3, 1934. The present manuscript, lot 213, is reproduced in facsimile and partially transcribed.


Brown or faded black ink on two joined buff leaves, 7 by 9⅛ inches, in an album. The manuscript occupies the verso of the first leaf and part of the recto of the second.


Variations from *Poems*, ed. Mabbott (line numbers of printed text given)

*The Coliseum*] title: [in Roman]

length, at] 4: ~~~
thirst—] 5: ~,
Within Vastness, and Age,
Silence, and Desolation,
Gaunt vestibules, and phantom-peopled aisles

Here, where on ivory throne the Cæsar sate,
On bed of moss lies gloating the foul adder;
alas,
great, famed,
colossal
hours... fate
all, "the... me,
Propetic
loud,
us... ruin... wise,
in old days
sun
desolate
pallid

"Prophetic [and quotation marks at beginnings of all subsequent lines]
"Ruin, ... Ruin..."
Associated items: (1) Album of Mary Estelle Herring, half-sister to a cousin of Poe's. Its first entry is dated September 4, 1841, and later ones are dated August 31, 1841, April 7, 1841, April 7, 1842, September 16, 1844, and simply "1845." The album is partially disbound and the present manuscript is loose, but in stitch marks and paper size it matches the other leaves. (2) Copy in the hand of Virginia E. Poe, and signed by her, of Poe's "To -------": a variant of "To F----- S. O-----d" (see Poems, ed. Mabbott, pp. 234–236). This poem occupies the lower half of the page on which "The Colloseum" concludes. The erased words "loved one" or "Sweet one," in pencil in an unknown hand, are barely visible below the signature. On the verso of the leaf is affixed a newspaper notice of the "Death of Mrs. Poe." (3) Clipping from Baltimore Sun Magazine, January 9, 1927: Wyllys Rede, "Memory Book Holds Treasure." On the forthcoming display of the album at the Peabody Library. (Clipping in Koester newspaper file.)


Faded black ink on a sheet of yellowed and stained white paper, faintly ruled, 7 11/16 by 9 7/8 inches. One correction: "smil" (?) struck through and "blushing" entered above the cancellation, line 4. The words "Original MS of Edgar Allan Poe." are written at the top of the page in another hand.


Variations from Poems, ed. Mabbott, p. 349: all reported in Mabbott's collation

6. And ah! less] Ah, less, less
10. Their lustre] That the vapor
11. Of the vapor and gold and pearl] With the moon-tints of purple and pearl
12. sweet young] modest
20. to it] ~ her
21. to it] ~ her
Mabbott tentatively identifies the Koester-TxU manuscript with an 1844 copy once in the possession of Henry B. Hirst. It appears to be nearly contemporaneous with a draft—doubted by Mabbott—in the Lilly Library at Indiana University. For the dating of the latter, 1843, see Stovall, p. 266.

Associated items: (1) Leaf from catalog of Parke-Bernet Galleries (N. Y.) sale of the William Randolph Hearst collection, part I, November 16–17, 1938. The present manuscript, lot 245, is reproduced in facsimile and transcribed. (2) Clipping from the New York Times, November 19, 1938, “Gwinnett Script Bought for $7,500,” mentioning the purchase of the “Eulalie” manuscript at the Hearst sale.


Black ink on 10 sheets of white paper, folded and gathered into a booklet of 40 pp., each page measuring 4 1/2 by 7 inches. Pages 1 through 38 are numbered in Poe’s hand, while the last leaf is blank on both sides. The booklet is sewn into a marbled paper cover and its first and last leaves are stained by contact with the marbling. It appears that this is the manuscript of “The Spectacles” sent by Poe to the English poet Richard H. Horne in March, 1844, for possible publication in England (see LP, I, 245–246, publication data below, and associated item 3).

Publication: The Dollar Newspaper, March 27, 1844; Broadway Journal, November 22, 1845; The Works of... Poe, ed. Griswold, II, 322–346; CW, V, 177–209 (based on Broadway Journal). The present manuscript contains numerous variations, both substantive and accidental, from the Dollar Newspaper, Griswold, and CW texts.

Associated items: (1) Printed pamphlet, THE SPECTACLES/ Short Story/ By/ EDGAR ALLAN POE/ CAREY & LEA/ Philadelphia/ 1842: text unrelated to the manuscript and authentic published forms, and apparently a forgery. Compare this print with the probable forgery dated 1830, discussed in BIB, pp. 29–32. (2) George T. Goodspeed (Goodspeed’s Book Shop, Inc., Boston), typed letter, signed, to William H. Koester, February 23, 1944, 1 p., concerning the pamphlet dated 1830. (3) Clipping from catalog (of Henry Buxton Forman sale: for identification of clipping see next item, where it is
The present manuscript, lot 551, is partially reproduced in facsimile and identified as the copy sent to Horne, who later presented it to Forman. (4) Leaves from Parke-Bernet Galleries sale of the Frank J. Hogan collection, January 24, 1945. The present manuscript, lot 562, is partially reproduced in facsimile and spot-collated with a published text of 1876. (5) Bookplates of Forman and Frank Brewer Bemis attached to inside of manuscript's front cover.


Black ink on the recto of the first leaf of a folio of special white letter paper watermarked "J WHATMAN 1845." The leaf, measuring 7 15/16 by 9 13/16 inches, is bordered by an embossed lace pattern in blue and white. The month and day are written in Poe's hand. "1847." has been added in pencil; and the formation of the numerals, as compared with those in letters by Poe immediately before and after February, 1847, indicates fairly conclusively that this part of the date is an interpolation. Further, the last two digits of "1847" are written over an erasure. Mabbott accepts the 1847 dating: see his discussion in Poems (1969), pp. 396–397.

Publication: See associated items 1, 2, 6, and 8 below. The poem is first collected in Mabbott's edition, pp. 398–399.

Variations from Poems, ed. Mabbott
8. Thus, the] ～∧～
9. ∧Neath] 'Neath
10. beguiling,] ～∧

dateline. February 14.} February 14, 1847.

In the manuscript, line 6 is indented and line 7 is not; Mabbott indents line 7 but not line 6.

Associated items: (1) Clipping from the New York Times, February 14, 1932, reporting the discovery of the manuscript by Dr. A. S. W. Rosenbach and printing a facsimile as well as a transcript of the poem. (2) Clipping from Richmond (Va.) Times Dispatch, February 15, 1932, reporting the discovery of the manuscript; with a transcription. (3) A. S. W. Rosenbach, typed letter, signed, to J. H. Whitty, February 24, 1932, 1 p., confirming the 1847 date as Poe's. On the verso of this letter are pencil notes, apparently in Whitty's

[6] Autograph manuscript of the final stanza of "The Raven"; signed "Edgar A Poe." Presentation manuscript; 6 lines. 1 p. (1846?)

Black ink on a sheet of white paper, 6¾ by 8½ inches, folded to 6¾ by 4¾ inches. The stanza is written on the recto of the first leaf, which is stamped with the monogram "VEP" (Virginia Eliza Poe) in its upper left corner; the other pages are blank. The sheet has been folded further and wafered, suggesting that it may have been delivered to the recipient rather than presented personally by Poe. Conjectural dating is based on the uniformity of paper and embossed initials between this item and number 74, a letter dated June 16, 1846.

Publication: *New York Evening Mirror*, January 29, 1845; *American Re-
"The Domain of Arnheim."

By Edgar A. Poe.

The garden like a lady fair was cut,
That lay as if the summer in delight,
And to the open skies her eyes did shut.

The azure fields of Heaven were trembled bright,
In a large round set with the flowers of light.
The flowers de luxe and the round sparks of dew
That hung upon their azure leaves did shine
Like twinkling stars that sparkle in the evening blue.

Giles Fletcher.

From his cradle to his grave a gale
Of prosperity bore my friend Ellison along.
Nor do I use the word Prosperity in its
more worldly sense, I mean it as synonymous with Happiness. The person of whom I speak
seemed born for the purpose of foreshadowing
the doctrines of Jungt, Price, Priestly, and
Condorcet — of exemplifying by individual instance what has been deemed the chimera of the perfectionists. In the mere existence of Ellison I fancy that I have
seen refuted the dogma that in man's very nature lies some hidden principle, the
view, February, 1845; *The Raven and Other Poems* (N. Y., 1845); numerous newspaper and periodical reprints; *CW*, VII, 100. Stovall's text in his 1965 edition of the poems derives from the Lorimer Graham copy of *The Raven and Other Poems*, while Campbell's edition of 1917 and Mabbott's of 1969 use the text in the *Richmond Semi-Weekly Examiner*, September 25, 1849; but the final stanzas in these two versions are identical. For lists of early printings of "The Raven," with collations of variants, see Stovall, pp. 260–266 and Mabbott, pp. 363, 369–370. Additional information about the publication of the poem is given in BIB, especially p. 100.

Variations from *Poems*, ed. Mabbott, p. 369

1. sitting—] \(\sim\),
2. door[,] \(\sim\),
3. demon] demon's
4. floor[,] \(\sim\),
6. nevermore.] \(\sim\)!

Lines 2, 4, and 5, indented in the manuscript, are justified left with lines 1 and 3 in Campbell's, Stovall's, and Mabbott's editions.

Associated items: (1) Leaf from catalog of Parke-Bernet Galleries sale of the Frank J. Hogan collection, January 24, 1945. Lot 575 consists of the present manuscript, which is reproduced in facsimile and transcribed, laid into a copy of the 1845 *Raven and Other Poems*. Catalog leaf located in Poe provenance file. (2) Associated item 5 with number 78; the present manuscript is reproduced in facsimile.


Black ink on pale blue paper, faintly ruled, in sheets of varying lengths (usually 12 inches) and measuring 3 15/16 inches wide. The sheets are numbered and wafered vertically into two rolls, the first comprising 17 sheets of text, plus two short sheets on which appear title, author's name, and epigraph from Giles Fletcher. Roll I ends with the words "'man and God.'" (*CW*, VI, 188). Roll II contains 14 sheets, the first numbered "19" and commencing "him to abandon the idea." (*CW*, VI, 189). One sheet (p. 18), containing two paragraphs and part of a third of printed text, is missing from the manuscript. Roll II ends with the words "violets, tulips," (*CW*, VI, 196): the
final sheet of manuscript (p. 32) has been torn away. Both rolls are somewhat smudged on their outer surfaces, and suffer from slight tears in addition to the loss of sheets at the beginning and end of roll II. "MS of Edgar A. Poe." is written on the outer loop of roll I, and "Manuscript of Edgar A. Poe" on that of roll II, in a hand other than Poe's.

Publication: The Columbian Lady's and Gentleman's Magazine, March, 1847; CW, VI, 176–196, based on Columbian. The manuscript contains numerous variations, mostly accidental, from the published text.

Associated items: (1) Catalog of Stan. V. Henkels (auctioneer) for sale of July 1, 1920, listing the present manuscript as lot 331 (in Koester auction catalog file); (2) Leaf from catalog of Parke-Bernet Galleries sale of the Frank J. Hogan collection, January 24, 1945. The present manuscript is lot 564. A small portion of the beginning of roll I is reproduced in facsimile. Catalog description indicates that the manuscript was originally in the Bemis collection.


Black ink on a sheet of yellowed white paper, 7 by 9½ inches.


Associated items: (1) Clipping from the Maryland Free Press, Annapolis,
November 3, 1849: a reprinting of the last revised text of “The Bells” from the *Union Magazine*. (2) Clipping from catalog of Bangs and Company (N. Y.) sale of the Charles B. Foote collection, November 23, 1894. The present manuscript is lot 220. Catalog description includes statement that the current owner had purchased the manuscript in the sale of J. H. Ingram’s library and autographs. (3) Clipping from the *New York Times Saturday Review of Books*, n.d.: a letter by Harold Van Santvoord, “Kinderhook, N. Y., Jan. 18,” calling attention to John Sartain’s account of the evolution and publication of “The Bells” in Sartain’s *Reminiscences of a Very Old Man*, and adding some information about the “Shew” manuscript obtained by Santvoord from William Sartain, the publisher’s son. (4) Leaves from catalog (of Parke-Bernet Galleries sale of the Frank J. Hogan collection, January 24, 1945: for identification of these leaves see associated item 4 for “The Spectacles,” number 4). The present manuscript, lot 566, is transcribed and reproduced in facsimile.
II

CRITICAL WRITINGS
[9*] Autograph Manuscript portion of an essay on American poetesses. 12 pp. (1845?)

Black ink on six leaves of yellowed buff paper, 6⅞ by 10 inches, bound in a leather cover. Numerous ink corrections in Poe's hand. Pencil markings in a strange handwriting include the numerals 1 through 6 in the lower left corner (recto) of each leaf, and the numeral 6 and the word "end" at the bottom of the last page.

Publication: The manuscript incorporates parts of Poe's review of Poetical Remains of the Late Lucretia Maria Davidson, Graham's Magazine, December, 1841 (CW, X, 221–226, with the last third of the Graham's review omitted) and "Margaret Miller and Lucretia Maria Davidson," The Literati, ed. Griswold (New York, J. S. Redfield, 1850), pp. 219–228 (itself a variant of the Graham's piece). The first two paragraphs appear in neither the Literati nor the CW essay:

'Mrs Maria Brooks, the author of "Zophiel, or The Bride of Seven", is [cancelled] one of the most [justly: cancelled] distinguished of our poetesses. Her language is bold, nervous, passionate—her imagination rich, lofty, spiritual. Her chief faults are bombast and extravagance. She has been highly lauded by Southey—and is one among the few of Southey's innumerable protégés, whom he has not quite overwhelmed and destroyed by indiscriminate laudation.

The allusion to the poet laureate brings to my remembrance the patronage he was pleased to bestow upon two very remarkable instances of precocious poetical talent—I mean the Misses Davidson—Lucretia Maria and Margaret Miller.

Variations from CW, X, 221–226: (substantives only)
It is about [two: cancelled] 4 years ago, I believe, that Mess: Lea & Blanchard published "The Biography] 221: Some few months since we had occasion to speak of "The Biography world] public
I was] we had been
enthusiast did not fail] enthusiast, simply yet most effectively painted
... adorn, could not have failed
my warmest] our
I dwelt] we
I said] we
my observations] our
not in] fully
with the] that of
my contemporaries] our
child, I was] —— a precocity truly wonderful, —— we were
forced to] —— in some slight measure, —
the personal poetess] the poetess
I did] we do
ephemeron] 222: ephemera
indulging a] in
[absent; marginal note reading “in Lit” (?) and bracket at this point]
222–223: Lucretia Maria Davidson . . . nearly equal merit.
is the “Lenore”] is “Lenore,”
I have just spoken] we have just now
sister, Lucretia had] sister had
I confess] we
I have seen] we
other poems] others
through the influence of the Professor] through the Professor
[their: cancelled] its] their
book] poems
review it] 224: them
[absent] enough of aspiration
and indeed] in fact
flat heresy] little less than a declaration of heresy
Sedgwick—“has] Sedgwick in the very volume now before us, “has
a tribute from] the following tribute is from
Now, what Miss Sedgwick] What this lady
opinions in general I still] opinion we still
[can: cancelled] what she means] can mean
I shall] we
I hope] we
the public] each one’s
her poetical judgment] her judgment
Critical Writings

the articles] 225: ~ leading ~
took then definitive] took definitive
to the ghost of Robert] to Robert
air—I mean] ~, we ~
and I trust] ~ we ~
were content] are ~
What] But what
Sedgwick herself says] Sedgwick says
been long] long been
This “prodigious” puts me in mind of Dominie Sampson. The cant] The cant [previous sentence absent]
I yield] We ~
costs me] 226: ~ us
my heart] one ~ [sic; Graham’s: our]
in my] ~ our
I have] we ~
twattle] twaddle [CW essay ends with this sentence]

Variations of remainder from Griswold, pp. 226–228 (substantives only)
I will endeavor] 226: We ~ ~
very succinctly] as concisely as possible
chiefly iambic octo-syllabic] chiefly octo-syllabic
foot.] foot; at another . . . with three.
always decent] ~ good
extend—but] extend; that is to say . . . too little; but
[absent] ] For example . . . the spell.
[absent] ] and evidently without design
[absent] ] as, for example . . . meet thee and die.
it rises] the versification ~
like] 227: very much akin to
anything] aught
my dispassionate] our ~
midnights] midnight’s
and thus reveals] and reveals
has claim] have ~
that only the . . . outline can] that the . . . outline alone can
tale, in . . . fact, is told] tale is, in . . . fact, told
if there is anything more, it has] at least the rest has
I recognize]  We ~
I see, occasionally, gleams] 228: We see occasional ~
cloud of even] ~ ~ Heaven
queen of Heaven] ~ ~ even
I look]  We ~
these 3 examples] these examples
I should]  we ~
opinion of Miss Sedgwick's, which] opinion which
effusion] production
I do not]  we do ~
I may] In regard to it we may
repeat of it what] repeat what
I just now said]  we said
that I have seen] ~ we ~ ~
poems, written] ~ in every respect, ~
saying I] ~ we
I feel convinced that I]  We are convinced that we
the perhaps unuttered] the unuttered
person] individual
I feel]  we ~
my flat]  our ~
Southey. [pencil close-bracket] I have spoken thus at length upon this
little passage of our literary history, [by way: cancelled] with the view
of showing by what trains of circumstances, and upon how frail a basis,
an American reputation is, occasionally, manufactured.] Southey.
[end of essay]

A note on the binding end-paper indicates that the manuscript was purchased
at the sale of the Charles B. Foote collection (November 23, 1894). In Bangs
and Company's catalog for that auction, the manuscript is lot 221.

[10*] Autograph manuscript fragment of an essay on Richard Adams
Locke. 70 words. 1 p. (1846)

Black ink on a slip of yellowed white paper, 7 1/8 by 4 3/4 inches. A pencil note
by Poe at the end of the text proper, "Here introduce the discussion of
vraisemblance from Margin. in Graham", has been written over in pencil by
another hand. The verso is blank except for a penciled number 4.
Publication: “The Literati ... Richard Adams Locke,” Godey’s Lady’s Book, October, 1846; The Literati, ed. Griswold (1850), p. 126 (from Godey’s); CW, XV, 134 (from Godey’s). The manuscript passage begins with a fragmentary sentence, “... the deception only upon seeing my own previous jeu d’esprit.”, which does not appear in the published essay but which is related to CW, XV, 128–129.

The remaining manuscript sentence varies as follows from p. 134:

attributable] referable
conception] idea
the tact] ~ consummate ~
matter] deception
and, fourthly] fourthly
the vraisemblance] ~ exquisite ~

The manuscript was formerly laid into a copy of the Griswold Literati (1850) which bears the contemporary signature of John W. Francis, Jr., and the bookplate of Charles B. Foote. In the Bangs and Company (N.Y.) sale of the Foote collection, November 23, 1894, the volume and manuscript constituted lot 216.


All this is about a poem published anonymously in “The American Review”, and of which I am by no means sure (although Mr. Hirst is) that I am the author. It is called “Ulalume”. The passage about Astarte, which Mr H. says I purloined from the already quoted passage from Endymion, runs thus:

And now, as the night was senescent
And star-dials pointed to morn—
As the star-dials hinted of morn—
At the end of our path a liquefied
And nebulous lustre was born,
Out of which a miraculous crescent
Arose with a duplicate horn—
Astarte’s bediamonded crescent,
Distinct with its duplicate horn.

The resemblance between the two passages can now be satisfactorily de-
terminated by any reader, for himself, without [any: cancelled] assistance from me; and at this point the [p. 2] topic may stand. Let me add, however, one suggestion to the multitude of literary hints which I have already given Mr. Hirst, privately, and of which he has so plentifully availed himself that I sometimes fancy his poems to be merely our conversations done into verse—let me just suggest to him that, in the concluding two lines of his own passage as quoted, there is an identical rhyme—no doubt an oversight— but one which may as well be remedied in a second edition.

In the meantime, here is a passage from a little poem which I really did write—"Lenore":

"How shall the ritual, then, be read?—the requiem how be sung
By you—by yours, the evil eye—by yours, the slanderous tongue
That did to death the innocence that died and died so young?"

And here, again, is a passage from a poem, by Mr Hirst, published in the last January number of "Graham's Magazine": [p. 3]

"Mine the tongue that wrought this evil—mine the false and slanderous tongue
That done to death the Lady Gwineth—O, my soul is sadly wrung!
'Demon! devil!' groaned the warrior—'devil of the evil eye!
Look upon the awful horror wrought by thy atrocious lie!"

Now my objection, in this case, is not to the larceny per se. I have always told Mr Hirst that, provided he stole my poetry in a reputable manner, he might steal just as much of it as he thought proper—and, so far, he has behaved very well, in largely availing himself of the privilege. But what I do object to, is the being robbed in bad grammar. It is not that Mr Hirst did this thing—[p. 4] but that he has went and done did it.

Black ink on 4 sheets of white paper, all 3 7/8 inches wide and measuring in length 7 1/8, 9 1/8, 6 7/8, and 1 3/4 inches, wafered vertically. On the verso of the topmost sheet Poe has written, and cancelled with diagonal lines, "personal acquaintance, of course] by introducing it as he does, shadows out his story exactly as Mr Poe introduces his Astarte, the plagiarism". The manuscript is stored in a folder stamped "MARGINALIA EDGAR A. POE ORIGINAL MANUSCRIPT."
Publication: Variant of "Henry B. Hirst," *The Literati*, ed. Griswold (1850), pp. 210–212; *CW*, XIII, 210–213, text from Griswold. "Ulalume" was reprinted in the *Philadelphia Saturday Courier* for January 22, 1848. It was in the *Courier* that Poe was accused of plagiarizing from Hirst's "Endymion."

Associated items: (1) Samuel D. Patterson, autograph letter, signed, to E. C. Stedman, November 26, 1881, 2 pp. The writer informs Stedman that his late father, Samuel D. Patterson, had told him that the Poe manuscript was written for *Graham's Magazine* but not published. The elder Patterson had become publisher of *Graham's* in August, 1848. (2) Leaf (pp. 211–212) from Griswold, ed., *The Literati* (1850), a portion of the published Hirst essay, with penciled proof-markings and note at top, initialed *E C S*: presumably working copy for the Stedman–George E. Woodberry edition of *The Works of Edgar Allan Poe* (Chicago: Stone & Kimball, 1894–1895). (3) Leaves from catalog of Anderson Auction Company sale of the Stedman library and autograph collection, part III, January 24–25, 1911; stored in folder with numbers 18, 19, and 20. The present manuscript, lot 2282, is partially reproduced in facsimile and partially transcribed. (4) Leaves from catalog of Parke-Bernet Galleries sale of the A. Edward Newton collection, part III, October 29, 1941; stored in folder with numbers 18, 19, and 20. The present manuscript, lot 71, is partially reproduced in facsimile and partially transcribed.

[12] *Autograph Manuscript Copy* of four lines from Mrs. Lewis's poem, "Florence": "The waves are smooth . . . its margin hiding." (1848)

Black ink on a scrap of pale blue paper, faintly ruled, approximately 6 by 1½ inches; pasted to a larger sheet.


Associated items: (1) Richard Davey, autograph note, signed, February 16, 1880, written on the mounting sheet. Davey declares that the fragment had been given to him by Philip Ripley of New York, a friend of Poe's. (2) Clipping from an unidentified sale catalog, dated in an autograph notation October 25, 1960. The present manuscript is lot 175.
[13*] AUTOGRAPH MANUSCRIPT FRAGMENT of an essay on Sarah Anna Lewis. Printer’s copy; 68 words. 2 scraps. (1848)

In person;—she is about the medium height of woman, or perhaps rather above it—of a dignified and reserved demeanour—a finely formed figure—chestnut hair, curling naturally, and large, dark hazel eyes. The beautiful portrait, by Elliot, lately exhibited, is by no means too flattering a likeness.

Probably no American poetess has a more thoroughly educated mind or is more conversant with standard English and American Literature.

Black ink on two slips of yellowed pale blue paper, 6 7/16 by approximately 2 inches and 1 3/4 inches, wafered and pasted to a backing sheet. Some fragments of another wafering remain on the slips. It appears that additional matter was scissored from the ends of both portions. The text occupies the rectos; the versos cannot be examined. Pencil notations not in Poe’s handwriting include the underlined (compositor’s?) name “Lardner” in the margin before “Probably” and the numeral 3 on the backing sheet.

Publication: With the two portions in reverse order, and another sentence following “flattering a likeness,” in “The Literati of New-York. S. Anna Lewis,” Democratic Review, August, 1848, p. 160. One variant: the semicolon and dash after “person” are printed as a comma. Compare CW, XIII, 216, another version of the passage.

With an autograph letter, signed Thomas Ollive Mabbott, March 21, 1957, referring the manuscript to the Democratic Review essay.

[14] AUTOGRAPH MANUSCRIPT PORTION of “The Rationale of Verse”: “first because . . . lines;—although”. Printer’s copy; 321 words. 1 p. (1848)

Black ink on a sheet of pale blue paper, somewhat stained, 6 3/4 by 7 15/16 inches. The numeral 2, in an ink and hand consistent with the rest of the manuscript, appears in the upper right corner.

Publication: Southern Literary Messenger, October, 1848; CW, XIV, 210–211. There are four minor differences in accidentals between the manuscript and CW, which derives from the Messenger text.

With an autograph letter, signed by John R. Thompson to J. P. Leavitt, dated Richmond, September 18, 1857, 1 p., with address portion of an en-
velope or letter addressed to Leavitt in Thompson's hand and postmarked Richmond, August 3, 1857. Thompson, editor and proprietor of the Southern Literary Messenger from 1847 to 1860, presents the Poe manuscript and identifies it as part of the "Rationale of Verse" holograph. See also the following entry.

[15] Autograph manuscript portion of "The Rationale of Verse": "To return to equality... and so on. I". Printer's copy; 153 words. 1 p. (1848)

Black ink on a partial sheet of pale blue paper, somewhat stained, approximately 5 5/8 by 3 1/8 inches. "Edgar Poe," in a hand other than the author's, is written in pencil at the bottom. The manuscript is pasted onto a larger sheet, and is stored with number 14 in a folder stamped "MANUSCRIPT LEAF BEING PART OF ESSAY 'THE RATIONALE OF VERSE' AND FRAGMENT OF MANUSCRIPT CONCERNING 'EQUALITY' BY EDGAR ALLAN POE."

Publication: Southern Literary Messenger, October, 1848; CW, XIV, 218–219.

With an autograph letter, signed, by F. L. Pleadwell to "Ceat" (?), November 30, 1928, 1 p. The letter concerns a Poe manuscript identified, in an ink note in another hand, as that on "Equality."

[16] Autograph manuscript portion of a critique of Sue's The Wander-ing Jew. Printer's copy; 115 words. 1 p. (1848?)

Marshal Simon is represented as being aware of deadly intentions toward his daughters, on the part of the Jesuits—of their being in siege of the house to entrap and destroy these two girls—and of the fact that, when three days shall have expired, all danger will cease; and yet some mere matters of business which might readily have been postponed (and which the author does not even think it necessary to say could not have been postponed) are supposed to be sufficient, in spite of his intense anxiety on account of these daughters, to take him away from them before the expiration of three days. The result of his abandonment is their death!

Black ink on two slips of yellowed white paper, 3 15/16 by 2 1/16 inches and 3 15/16 by 4 1/4 inches, wafered vertically. The manuscript is matted, and is stored with number 17 in a folder stamped "THREE MANUSCRIPT
LEAVES BEING PORTIONS OF ‘MARGINALIA’ BY EDGAR ALLAN POE.”

Publication: Unlocated by the compiler; possibly unpublished. Eugene Sue’s enormous and internationally popular romance (1844–1845) received English translation in 1845 and was mentioned by Poe in a letter before the end of the year (LP, I, 305). He referred to “Sue’s admirable Juij Errant” in a footnote to “The Domain of Arnheim” in 1847 (CW, VI, 179). The present manuscript may be a rejected portion of an unpublished “Marginalia” installment in the Huntington Library, San Marino, California, HM 1183 (reference by permission), with which it is uniform in ink color and paper width. Pages 3 through 20 of the Huntington manuscript are given to improbabilities of plotting and motivation in The Wandering Jew. At the beginning of the installment Poe remarks on Mrs. Lewis’s The Child of the Sea (1848).

Associated items: (1) Leaf from catalog of an unidentified sale, n.d. The present manuscript is said to have been obtained by E. C. Stedman from the family of Samuel D. Patterson; it “remained undisturbed among [his] most valued papers until... 1881, when it was transferred by Samuel D. Patterson, Jr. to... Mr. Stedman, and by him, in 1902, to The Colonial Company, Ltd.” See associated item 1, manuscript number 11. (The Huntington “Marginalia” installment also came to Stedman from Patterson.) (2) Clipping from catalog of American Art Association sale of the Willets collection, November 12, 1937. The description of the present manuscript, lot 331, includes the text of the preceding associated item.

[17] AUTOGRAPH MANUSCRIPT PASSAGE on Laughton Osborn. Printer’s copy; 235 words. 2 pp. (1848–1849?)

he himself, the author, had written them in full and wished them so to appear. The publisher, of course, was much in error if he promised himself, through any such small subterfuge, immunity from the consequences of libel; but, without dwelling on this point, Mr Osborn was weak in not withdrawing his book altogether, at any sacrifice, rather than submit to terms which would render his position equivocal. It is not proper (to use a gentle word) nor does it seem courageous, to attack our foe in spirit and in effect—so that all the world shall know whom we mean—while either we say to ourselves or permit others to force us into saying, “I have not attacked this man by name, in [p. 2] the eye, or according to the letter,
of the law.” But, admitting Mr Osborn’s intention carried out, and the names printed in full—can any one fail to see the inconsistency of claiming credit for courage and chivalry, on the score of so printing them, while, in publishing his book anonymously, he puts it out of the power of the satirized to retaliate, and thus virtually avows his dread of retaliation? The secret of the authorship was for a long time, indeed, carefully preserved. Had Mr. O. thought at all upon these matters, he is the very last man in the world who would have subjected himself to censure respecting them.

Black ink on two sheets of yellowed white paper, the first consisting of two slips (3 15/16 by 4 7/16 inches and 3 15/16 by 1 3/4 inches) wafered vertically, the second measuring 3 7/8 by 5 3/4 inches. Both pages are matted, and are stored with number 16 in a folder stamped “THREE MANUSCRIPT LEAVES BEING PORTIONS OF ‘MARGINALIA’ BY EDGAR ALLAN POE.”

Publication: Unlocated by the present compiler; possibly unpublished. Poe wrote often on Osborn (see CW, index), and a variant of the third sentence of the manuscript appears in “Marginalia”: “It is not proper (to use a gentle word), nor does it seem courageous, to attack our foe by name in spirit and in effect, so that all the world shall know whom we mean, while we say to ourselves, ‘I have not attacked this man by name in the eye, and according to the letter, of the law’—yet how often are men who call themselves gentlemen, guilty of this meanness!” (Southern Literary Messenger, May, 1849; CW, XVI, 152-153).

With leaf from catalog of Parke-Bernet Galleries sale, April 5, 1939. The present manuscript, lot 365, is partially reproduced in facsimile and partially transcribed. It is conjectured in the catalog description that Osborn’s first book, Sixty Years of the Life of Jeremy Levis (New York, 1831), is the work Poe alludes to.

[18] Autograph manuscript portion of “Marginalia”: “John Neal is by no means... vivid sensa-” Printer’s copy; 124 words. 1 p. (1849?)

Black ink on a sheet of yellowed white paper, 3 15/16 by 5 1/2 inches, matted; stored with numbers 19 and 20 in a folder stamped “THREE MANUSCRIPT LEAVES BEING PORTIONS OF ‘MARGINALIA’ BY EDGAR ALLAN POE.”
Publication: Variant of a passage in “Marginalia,” *Southern Literary Messenger*, May, 1849, p. 294; *CW*, XVI, 152, based on *Messenger* text. The manuscript is related to that on Laughton Osborn, number 24.

Variations of manuscript from *CW* (substantives only)

*John Neal* is by no means noticeable for finish. [I hardly know how to account for the repeated failures of John Neal as regards the *construction* of his works.

rather than detailed] and undetailed
grows wearied] becomes ~
He begins] ~ always ~
do the author justice by giving him credit] give the author credit

[19] **Autograph Manuscript Portion** of “Marginalia”: “passages which have become . . . particular quotability.” Printer’s copy; 106 words. 1 p. (1849)

Black ink on two slips of yellowed white paper, 3 15/16 by 4 11/16 inches and 3 15/16 by 1 3/4 inches, wafered vertically. The page is matted and is stored with numbers 18 and 20 in folder stamped “THREE MANUSCRIPT LEAVES BEING PORTIONS OF ‘MARGINALIA’ BY EDGAR ALLAN POE.”

Publication: “Marginalia,” *Southern Literary Messenger*, May, 1849, p. 294; *CW*, XVI, 154, based on *Messenger* text. The manuscript varies slightly from the published form, four times in accidentals and three in substantives, the latter here recorded:

which, in later days, Thomas] which Thomas
has become so distinguished] is distinguished
particular] especial


[20] **Autograph Manuscript Portion** of “Fifty Suggestions”: “The simple *negative* injunction . . . up in silence.’” Printer’s copy; 123 words. 1 p. (1849)

Black ink on a sheet of pale blue paper, 3 15/16 by 6 11/16 inches, mounted on a larger backing sheet. “Edgar A. Poe ———” is written in another hand in the left margin. Stored with numbers 18 and 19 in folder stamped
“THREE MANUSCRIPT LEAVES BEING PORTIONS OF ‘MARGIN-ALIA’ BY EDGAR ALLAN POE.”

Publication: *Graham’s Magazine*, May, 1849; *CW*, XIV, 172, based on *Graham’s* text. The manuscript is a complete paragraph, while in the published form the passage is preceded by four sentences. There are, in addition, three minor differences in accidentals.

Associated items: (1) Leaf from catalog of American Art Association sale of the Herbert L. Rothchild library, April 30 and May 1–2, 1924. The present manuscript, lot 1166, is transcribed and reproduced in facsimile. (2) Leaf from catalog of Parke-Bernet Galleries sale of the Paul Francis Webster library, April 28, 1947. The present manuscript, lot 103, is partially reproduced in facsimile and in part transcribed.

[21] AUTOGRAPH MANUSCRIPT PORTION of an essay on Frances Sargent Osgood: “The little poem called ‘The Music Box’... class of compositions which Mrs”. Printer’s copy; 488 words. 2 pp. (1849)

Black ink on both sides of a sheet of yellowed white paper, 8 by 10 inches, uniform with numbers 22, 23, 24, and 25. The leaf is paginated “11” and “12” in pencil in the upper right corner of the recto and the upper left corner of the verso respectively. “In the handwriting of Edgar A. Poe” appears, in the autograph of James T. Fields, at the top of the recto.

Publication: “Poems by Frances S. Osgood,” *Southern Literary Messenger*, August, 1849; *CW*, XIII, 182–184, based on *Messenger* text: a revised version of both Poe’s review of Mrs. Osgood’s poems in *Godey’s Lady’s Book*, March, 1846 (*CW*, XIII, 105–125) and his “Literati” essay on the poetess in the same magazine for September, 1846 (*CW*, XV, 94–105). Compare Griswold, ed., *The Literati* (1850), pp. 87–99. The Griswold version is reprinted in *CW*, XV, 271–288, together with Griswold’s variants of the *Godey’s* essays on Charles F. Briggs, “Thomas Dunn Brown,” James Lawson (see number 23), and Mary E. Hewitt, as an Appendix of suspicious forms; “Poe’s own articles,” says the editor, “will be found in their proper places.” The Griswold text combines aspects of both the *Godey’s* “Literati” essay and the 1849 *Messenger* piece; some of Mrs. Osgood’s poems, quoted in the *Messenger*, have been deleted and transitions adjusted either by Poe or by Griswold. It is conceivable that the manuscript from which the present leaf was taken formed the basis of Griswold’s text. They differ 12 times in acci-
dentals, once in diction (MS: her] Griswold: the), and three times in the omission from the Griswold text of matter in the manuscript: two poems by Mrs. Osgood and one clause of 16 words by Poe introducing the first of these. By comparison, the Messenger–CW text omits nothing, but contains the her/the variation and 12 variants in accidentals, not all identical with those in Griswold. See also publication commentary for numbers 22, 23, 24, and 25.

Associated items: (1) James T. Fields, autograph letter, signed, December 20, 1864, 2 pp. Fields presents the manuscript to his correspondent. (2) Typed dealer’s description identifying the recipient of Fields’ letter as Henry A. Bright.

[22] AUTOGRAPH MANUSCRIPT PORTION of an essay on Frances Sargent Osgood: “She loves him yet!/ The flower . . . than they really are.” Printer’s copy; 500 words. 2 pp. (1849)

Black ink on both sides of a sheet of yellowed white paper, 7 15/16 by 10 inches; ink and paper uniform with those of number 21 and apparently part of the same larger manuscript. Upper right corner (recto aspect) has been cut off diagonally. The words “Specimen of the beautiful MS of Edgar A. Poe.” are written at the top of the verso.

Publication: “Poems by Frances S. Osgood,” Southern Literary Messenger, August, 1849; CW, XIII, 189–191, based on Messenger text. See publication commentary for preceding manuscript entry and compare Griswold, ed., The Literati (1850), p. 98. Both Griswold’s and the Messenger–CW texts vary from the manuscript in three accidentals and one substantive (MS: respectably] happily); in the Griswold version, however, two passages of poetry have been deleted and Poe’s transitional material adjusted accordingly.

See associated item for number 86 below.

[23] AUTOGRAPH MANUSCRIPT ESSAYS, “Henry Cary.” and “James Lawson.” Printer’s copy; 550 words (Cary) and 147 words (Lawson). 2 pp. (1849)

Black ink on both sides of a sheet of yellowed white paper, 8 by 10 inches, uniform with numbers 21, 22, 24, and 25. Paginated “92” and “93” in pencil in upper right corner of recto and upper left corner of verso respectively. A pencil notation at the top of the recto, initialed by Charles Eliot Norton,
Critical Writings

identifies the manuscript as from *The Literati* and refers to a note to Norton by W. M. Griswold, December 30, 1893.

Publication: "Henry Cary": close variant of the "Literati" essay on this author in *Godet's Lady's Book*, July, 1846, on which are based both Griswold, ed., *The Literati* (1850), pp. 68–69 and *CW*, XV, 67–68. Thirty-seven variations in accidentals appear in a comparison of the manuscript and Griswold, in addition to the following differences in substantives:

the "Poets" *Lit.*, 68: "The Poet
the spirited Anacreontic song commencing] an Anacreontic song of
much merit entitled, or commencing,
This, however, was] This was
but little] little
although, under] but, ∼
absurdity] toadyism
probably] possibly
amusing] fanciful, entertaining
Mr B. wishes] the critic of the B. J. ∼
the critic in question] Mr. Briggs (or whoever it is)
then there is not a schoolboy in the land] there are few schoolboys
in hunting at least, if not in criticism, than this gentleman who has so very
indifferent an opinion of Macaulay.] hunters than Mr. Briggs.
as quoted on the very] on the very
Again, just below—"We] "We [previous phrase absent]
Here the *ands* italicized are obviously "superfluous". Again, immediately below,—"After] "After [previous ten words absent]
Here the *and* is pleonastic, because the whole force of the sentence might be thus given—"Finding, after consultation" etc.] 69: The last sentence should read, "Finding, after consultation," etc.—the "and" would thus be avoided. Those in the two sentences first quoted are obviously pleonastic.
such as we find here] as here
in point of verbal style] in this respect
His greatest literary misfortune, nevertheless, is the having for friend and
defender so warm a critic as Mr Briggs.] [absent]
Mr Cary, also, is] Mr. Cary is what Doctor Griswold calls
addicted] much ∼
[absent] There is nothing remarkable about his personal appearance.
"After consultation with a mechanic at Heidelberg and finding that etc. Here the end is plenuous, because the whole force of the sentence might be thus given — "Finding, after consultation" etc. Mr. Cary, in fact, abounds very especially in superfluities — such as we find here, for example — "He seated himself at a piano that was near the front of the stage" — and, to speak the truth, is continually guilty of all kinds of grammatical improprieties. I repeat that, in point of verbal style, he is decent and no w. His greatest literary misfortune, nevertheless, is the having for friends and defendes in warm a critic as Mr. Briggs.

Mr. Cary, also, is a "gentleman of elegant leisure." He is wealthy and addicted to letters and virtue. For a long time he was President of the Phoenix Bank of New York, and the principal part of his life has been devoted to business.

James Lawson.

Mr. Lawson has published, I believe, only "Giordano" a tragedy, and two volumes entitled "Tales and Sketches by a Cosmopolite." The former was condemned (to use a gentle word) some years ago at the Park Theatre, and never was condemnation more religiously deserved. The latter are in so much more tolerable than the former that they contain one non-excruciable thing — "The Dapper Gentleman's Story" — in manner, as in title, an imitation of one of Irving's "Tales of a Traveller."

I mention Mr. L., however, not on account of his literary labors, but because, although a Scotchman, he has always professed to have greatly at heart the welfare of American letters. He is much in the society of authors and booksellers, converses fluently, tells a good story, is of social habits, and, with no taste whatever, is quite enthusiastic on all topics pertaining to Taste.

"Henry Cary" and "James Lawson," manuscript passages from The Literati [23]
The manuscript "James Lawson" differs considerably from the Godey's Lady's Book "Literati" version (August, 1846) on which CW, XV, 83–84 is based; but the manuscript is substantively identical with the disputed form of the essay published in Griswold's The Literati (1850), pp. 79–80.

Associated items: (1) W. M. Griswold, autograph letter, signed, to Charles Eliot Norton, n.d., 3 pp. Presenting the manuscript to Norton, Griswold comments on the neatness of Poe's hand and remarks that his father apparently sent the first 67 pages of the Literati holograph to Mrs. Clemm at her request. (2) Leaf from catalog of American Art Association sale, January 30–31 and February 1, 1924. The present manuscript, lot 379, is partially transcribed, and the recto is reproduced in facsimile. (3) Leaf from catalog of Parke-Bernet Galleries sale of the William Randolph Hearst collection, November 16–17, 1938. The present manuscript, lot 244, is partially transcribed, and the recto is reproduced in facsimile.

[24] Portion of an autograph manuscript essay, "Laughton Osborn."

"Laughton Osborn. [title] . . . condemnation; and Mr Os-" Printer's copy; 769 words. 2 pp. (1849?)

Black ink on both sides of a sheet of somewhat yellowed white paper, 8 by 10 inches, uniform with numbers 21, 22, 23, and 25. Paginated "75" and "76" in pencil in upper right corner of recto and upper left corner of verso, respectively. An erased pencil note at the top of the recto, apparently in Poe's hand, reads "Before Benjamin—after Neal". (In the Godey's Lady's Book installment of "The Literati" and in Griswold, ed., The Literati, the Osborn sketch appears between "Piero Maroncelli" and "Fitz-Greene Halleck.") An ink notation in another hand at the top of the recto, initialed by Horace E. Scudder, traces the manuscript to Rufus W. Griswold through his son W. M. Griswold, and identifies it as a leaf of printer's copy.

Publication: The manuscript apparently forms part of a heavily revised and expanded version of "Laughton Osborn," "The Literati," Godey's Lady's Book, June, 1846; Griswold, ed., The Literati (1850), pp. 53–54 (based on Godey's text with a few minor changes); CW, XV, 44–47 (based on Godey's text). Thirty-three differences in accidentals, as well as the following substantive variations, distinguish the manuscript from the Godey's-Griswold-CW text:
POE MANUSCRIPTS AT AUSTIN

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a medley] C\textit{W}, XV, 44: \textemdash kind of \textemdash philosophy—a] \textemdash. It is \textemdash vociferously] 45: loudly [\text{absent}] the whole equal to four pages of this magazine [evil] death and \textemdash the ground] \textemdash somewhat unphilosophical \textemdash This scale the author himself assumes as infinite] The author himself supposes this scale to be infinite unimportant \ldots is so] of no consequence \ldots is of none unimportant] of no consequence the thing] \textemdash only \textemdash the bullish] \textemdash rather \textemdash attracted] elicited I believe, came] came, I believe For this \ldots there were some] There were some \ldots for this grounds:]—the whole tone] supposition, the tone resemblance] much \textemdash “Errata”—especially] 46: \textemdash and “Seventy-Six,” \textemdash surpassed] far \textemdash almost invariably] invariably He is by no means noticeable for finish. His art is great and of a high character—but it is massive—not detailed. He seems to be either deficient in a sense of completeness, or unstable in temperament, so that he grows wearied with his work before getting it done. He begins well—vigorously—startlingly—proceeds by fits—much at random—now prosing, now gossiping, now running away with his subject, now exciting vivid interest; but his conclusions are sure to be hurried and indistinct; so that the reader perceiving a falling off where he expects a climax, is pained, and, closing the book with dissatisfaction, is in no mood to give the author credit for the vivid sensations which have been aroused during the progress of perusal. Of all literary foibles the most fatal, perhaps, is that of the defective climax. Mr Neal has written nothing which, when considered as a whole, is at all comparable with the “Confessions of a Poet”—a book quite remarkable for its artistic unity. It is to be commended, also, on higher grounds. I do not think [numerous differences] novel] book
composed by an American.] written in America. but its incidents are striking and original, its scenes of passion nervously wrought, and its philosophy, if not at all times tenable, at least admirable on the important scores of suggestiveness and audacity. In a word,]

[numerous differences]

“Miserimus.”] and “Martin Faber.”

call its] term their who at that period was somewhat unpopular with the less magnanimous portion of] who was never very popular with written it] them the novel in question was most] 46–47: “The Confessions,” by the newspapers, were

The manuscript version’s expanded remarks on Neal’s fault of defective climax appear, with only minor differences, in “Marginalia,” Southern Literary Messenger, May, 1849 (CW, XVI, 152). See manuscript number 18, to which the present manuscript is related.

Associated items: (1) Laughton Osborn, two autograph letters, one signed, to publisher’s readers, July 21 and August 10, 1866, concerning publication of a volume of Osborn’s plays. (2) The Month at Goodspeed’s (Goodspeed’s Book Shop, Boston), X (October, 1938), 20–22: a description and partial transcript of the present manuscript, with a fascimile reproduction of the recto.

[25] PORTION OF A N AUTOGRAPH manuscript essay, “Laughton Osborn.”: who read—thus . . . abilities are highly respectable—” Printer’s copy; 882 words. 2 pp. (1849?)

Ink, paper, stains, and fold marks uniform with those of the preceding manuscript entry; see also numbers 21, 22, and 23. Paginated “79” and “80” in pencil in upper right corner of recto and upper left corner of verso, respectively; text on both sides.

Publication: See publication commentary for the preceding manuscript entry. The present manuscript is in part a variant of “Laughton Osborn,” “The Literati,” Godey’s Lady’s Book, June, 1846; Griswold, ed., The Literati (1850), pp. 55–56 (based on Godey’s text); CW, XV, 47–49 (based on Godey’s text). The first half or more of the manuscript is given to a discus-
sion of satire which conforms with only minor differences to a section of Poe's review essay of James Russell Lowell's "A Fable for Critics," *Southern Literary Messenger*, March, 1849; Griswold, ed., *The Literati*, pp. 276-277 (based on *Messenger* text with a few minor changes); *CW*, XIII, 166-168 (based on *Messenger* text).

The manuscript differs from the *Messenger–CW* review in 20 accidentals, plus the following substantives:

- can never be] *CW*, XIII, 166: are never
- and with] ~ yet ~
- to me] ~ us
- force] 167: power
- imitation which I have already discussed] imitation
- not less supinely at this point] at this point not less supinely
- what, even, is] what is
- an illimitable] a vast
- "The Vision", I repeat, is our best poem of its kind, and yet sadly ineffec-tive. It is bold] "The Vision" is bold
- keep out of mind] leave out of sight
- British] English
- as in every satire with which I am acquainted] in all the more classical satires
- permitting them to] letting them
- into such] in ~
- villified] satirized
- villifier] satirist

Comparison of the latter portion of the manuscript with the *Godey's–CW* "Literati" text reveals 14 differences in accidentals and the following substantive variations:

- former work] *CW*, XV, 48: satire
- always] in all cases
- Greek] ~ and Roman

metres. Mr Osborn, in these imitations, has had the good sense to confine himself to the *reading flow* of the ancient verse, without troubling us with attempts at adhering to imaginary scansion.] metres. [remainder omitted]

Juan” and is not particularly] Juan.” I do not think it especially
In one of them, nevertheless, I am surprised to find so clear a thinker as Mr. O. falling into a gross but common error which I have exposed in "The Rationale of Verse"—the error of supposing an inaccurate line defensible, on the ground that, by arbitrary emphasis, existing in the author's brain alone, it may be read musically, or rhythmically—like the couplet about the "pease-porridge hot." Some opinions embraced in these latter on the topic of verisification I have examined in an article called "Marginalia" published lately in "The Democratic Review."

Since "Arthur Carryl" Mr Osborn has published a valuable compendium on oil-painting—but I am not aware of anything else. [see paragraph of two long sentences]

Mr. O. noticeable men—full] remarkable men I have ever yet had the pleasure of meeting. He is undoubtedly one of "Nature's own noblemen," full Quixotism at least] Quixotism insanity. He is one, about retaining whose friendship every generous person regrets the impossibility.] insanity. [remainder omitted]

No doubt, he has] He has no doubt bear in mind] remember lies] lay one unintelligible] ~ altogether ~ and therefore unappreciable] and unappreciable a very old and influential—formerly a very wealthy, family of] 49: one of the oldest and most influential, formerly one of the wealthiest families in unusual] usual equally] nearly ~ extensive; and in everything] ~. In the French and Italian languages he is quite at home, and in everything highly respectable] to be highly respected

With a typed letter, signed, by Gordon T. Banks (Goodspeed's Book Shop, Boston) to William H. Koester, December 8, 1952. Banks reports that Goodspeed's acquired the manuscript from the family of George Edward Woodberry, who had received it from Griswold.
III

LETTERS

Faded black ink on two joined sheets of yellowed white paper, the first measuring 7 7/8 by 9 13/16 inches and the second 7 15/16 by 9 15/16 inches. The address and wafer appear on the verso of the second leaf, which is matted to display the address. Poe corrected "for N.Y." in the first paragraph to "from N.Y."; in the second paragraph, "no not" has been altered to "do not"; in the third, "second" is a marginal addition and "in a measure" is an interlinear insertion. The letter has been endorsed in another hand, presumably Lea's, "Ans. May 27", and the number "6552" entered in red ink at the head of page 1. A pencil notation at the bottom of page 3, not in Poe's hand, reads "at City Hotel".

Publication: LP, I, 18–19 (letter 12). The manuscript differs from the published text in several particulars: "I send you . . .", not indented in the manuscript, is indented as a paragraph; "poem'." is printed "poem.' "; "It's" is printed "Its' "; the word "sueno" after "rompido" is deleted in LP; "re­zelo" appears as "re zelo"; "Brahe" is spelled "Brache" in the printed text; Poe's period after "suddenly" is replaced by a dash, and his dash after "death," is dropped; "alone'." is printed "alone'—"; "star's" becomes "stars'"; Poe's dash after "volume" is replaced by a comma; "Wirt's" is printed "Wirts'"; and the period after "favor" in the manuscript is changed to a dash.

Associated items: (1) Leaves from catalog of Parke-Bernet Galleries sale of the Drexel Institute library, October 18, 1944; the present letter is lot 199 (in Koester auction catalog file). (2) Leaf from the Antiquarian Bookman, Vol. XIV, no. 25 (December 18, 1954): article on the sale of the Walter P. Chrysler, Jr., collection at the Parke-Bernet Galleries, December 7–8, 1954, mentioning the sale of the present letter and two others by Poe. (3) Catalog of House of El Dieff, Jamaica, New York, May, 1955, 6 pp., offering 3 Poe letters. The present manuscript is partially reproduced in facsimile and partially transcribed. See also associated items for numbers 37 and 46. (4) Copy of Virginia Cavalcade, Vol. V, no. 1 (summer, 1955): article by Randolph
W. Church, “Al Aaraaf and the Unknown Critic,” pp. 4–7, on the publication of *Al Aaraaf, Tamerlane, and Minor Poems* in December, 1829.


Black ink on both sides of a piece of yellowed white paper, 7 15/16 by 5 7/8 inches, watermarked “H. HUBBAR[D]”.

Publication: *LP*, I, 35 (letter 24). The material beneath a blot on page 1, partially obscured in the photostat to the editor of *LP*, is “detest it” rather than “determine” as conjectured. The manuscript reads “other” in the third paragraph, not “others” with the last letter cancelled. Dating of the manuscript and material between daggers in the *LP* text, from a lost portion of the manuscript, derive from Neal’s article, “Edgar A. Poe” (see associated item 1 below), through George E. Woodberry’s *The Life of Edgar Allan Poe* (Boston and New York: Houghton Mifflin Company, 1909), I, 369.

Associated items: (1) John Neal, “Edgar A. Poe,” *Portland (Me.) Daily Advertiser*, April 26, 1850: an attack upon Griswold’s misrepresentations of Poe in his “Memoir” which prefaced the 1850 *Works*. Neal’s essay incorporates the termination of the present manuscript and some passages now lost. (2) Article signed “W.” (William Ross Wallace?), “John Neal,” from a contemporary newspaper, n.p., n.d., defending Griswold and charging Neal with egotism. This unlocated clipping is mentioned in Woodberry, *Life*, II, 429, 452. (Clipped to items 1 and 2 is a pencil note in the hand of J. H. Whitty identifying them and indicating that they came from the Griswold files. An ink notation on the slip reads “From the Whitty Collection.”) (3) Typed letter, signed, from the manuscript dealer Ernest Dressel North to the proprietor of Schulte’s Book Store, Inc., N. Y., dated April 20, 1935, 1 p., concerning questions about the present manuscript which had been raised by a customer of Schulte’s. North’s letter is accompanied by a typed transcript of the Neal text of the Poe letter. In autograph notes on the back of the transcript William H. Koester locates verse quotations from the manuscript in Poe’s published volumes of poetry, lists changes in the texts of poems, and remarks on the appearance of the letter in Hervey Allen’s *Israfel* (New York: Farrar & Rinehart, 1934), p. 210. (4) Typed letter, signed by Victor H. Paltsits (Chief, American History Division, New York Public Library), to Arthur H. Quinn, dated February 14, 1941, 1 p., concerning the authorship
of a manuscript essay and mentioning that the Poe letter had been offered
in 1935 in a catalog of E. D. North.

[28] AUTOGRAPH LETTER, signed “Edgar Allan Poe”, to John P. Kennedy;
Black ink on a sheet of white paper, 9 3/4 by 7 5/8 inches folded to 4 7/8 by 7 5/8
inches. The letter occupies the recto of leaf one, and the address, postmark,
and wafer appear on the verso of leaf two.
Publication: LP, I, 55 (letter 39); see also II SUP, p. 79: LP text based on
an auctioneer’s transcript in the collection of T. O. Mabbott. The phrase “oc­
curred to make me doubt” appears in LP as “occurred to me that make me
doubt”.
Associated items: (1) Clipping from the New York Times, September 18,
1957, reporting the acquisition of the present letter and another (to H. S.
Root, June 28, 1849: see number 91 below) by House of El Dieff, Jamaica,
N.Y., and observing that the two manuscripts are to be offered in a forth­
coming catalog of that firm. (2) Typed description, 1 p., of the present manu­
script and the letter to Root, on the stationery of House of El Dieff, Inc., in­
dicating that both items are already in the Koester Collection.

[29] AUTOGRAPH LETTER, signed “Edgar A. Poe”, to John Neal; dated
Black ink on a sheet of yellowed white paper, 7 3/4 by 6 7/8 inches. The address
leaf is missing. “Edgar A. Poe Died” is written in ink in another hand on
the verso.
Publication: LP, I, 72 (letter 49), which prints the colons in the dateline as
periods and lowers the complimentary close to a new line.
With clippings from catalog of American Art Association sale of the Philip
Greely Brown collection, October 16, 1935. The present manuscript, lot 413,
is reproduced in facsimile and transcribed.

[30] AUTOGRAPH LETTER, signed “Edgar A Poe”, to Lucian Minor; dated
Black ink on a sheet of yellowed white paper, 16 by 9 15/16 inches, folded
to 8 by 9 15/16 inches. The letter occupies the recto of the first leaf, while the
address, postmark, and marks of the wafer appear on the verso of the second.

Publication: *LP*, I, 87 (letter 59). Two periods editorially supplied in *LP* are in fact visible on the manuscript. No comma follows “respect” in the complimentary close.

Associated items: (1) Leaves from catalog of Anderson Galleries sale of the Edwin Barrows collection, part I, January 14–15, 1925. The present letter is reproduced in facsimile and partially transcribed. (2) Clipping from catalog (of American Art Association sale of the Meyer collection, January 13, 1938?). The present manuscript, lot 225, is partially transcribed.

[31] *Autograph Letter*, signed “Edgar A. Poe”, to Mrs. Lydia H. Sigourney; dated “Richmond. Vª April 12th 1836.” and postmarked same. 2 pp. Black ink on a sheet of pale blue paper, 15½ by 9¾ inches, folded to 7¼ by 9¾ inches. The letter appears on both sides of the first leaf; address, postmark, and marks of the wafer are found on the verso of the second. The address fold is endorsed, presumably by Mrs. Sigourney, “Edgar A. Poe. Richmond. April 12. 1836—ans d April 25th—”

Publication: *LP*, I, 89–90 (letter 61). The period after “Richmond” in the dateline is given as a comma in *LP*, while the order of the closing quotation mark and period in “charge” (manuscript) is inverted.

With leaves from catalog of American Art Association–Anderson Galleries sale of the Marsden J. Perry library, March 11–12, 1936. The present manuscript, lot 432, is partially reproduced in facsimile and partially transcribed.


Publication: *LP*, I, 91–92 (letter 64). The manuscript’s “resp” and “Yr.” in the complimentary close appear as “resp’y’” and “’Y’” in the published text.

Associated items: (1) Copy of the *Daughters of the American Revolution Magazine*, LXVII (1933), containing article by Katharine Calvert Goodwin, “Old Documents and Their Marketing,” pp. 538–546. The present manu-
script is discussed on pp. 540–541, the letter reproduced in facsimile on p. 542, and the address fold reproduced in facsimile on p. 545. (2) Leaves from catalog of American Art Association–Anderson Galleries sale, January 4–5, 1934. The present letter, lot 350, is reproduced in facsimile and partially transcribed.


Black ink on a sheet of pale blue paper, 16 by 9 3/8 inches, folded to 8 by 9 3/8 inches. The letter occupies the recto of the first leaf, while the address, postmark, and marks of the wafer appear on the verso of the second.

Publication: LP, I, 93 (letter 65). LP indicates a period after “Messenger” which does not appear in the manuscript, and deletes a period after “Bird” which is, in fact, present.


Faded black ink on a sheet of pale blue paper, 7 7/8 by 9 7/8 inches. The address leaf is missing.

Publication: LP, I, 94–95 (letter 67). Two periods editorially supplied in LP are legible in the manuscript, as is an unrecorded period after “Halleck”.

With leaf from catalog of American Art Association sale, December 17, 1929. The present manuscript, lot 105, is reproduced in facsimile and partially transcribed.


Black ink on both sides of a sheet of yellowed white paper, 7 3/4 by 9 3/4 inches, joined to a similar sheet on whose verso appear the address, postmark, and wafer. The address leaf is endorsed “E. A. Poe ’39” in a hand other than Poe’s. The numeral “6” and the doubly underlined legend “Edgar Allan Poe, Privately Squelches His [Critics: cancelled] Critics in Baltimore” are written across the top of page 1, perhaps by Jones; and “Over” has been added beside Poe’s “(over)” in the lower right corner of the same page.

Publication: LP, I, 113–114 (letter 80), based on facsimile of page 1 in
PROSPECTUS

OF

THE PENN MAGAZINE,

A MONTHLY LITERARY JOURNAL,

TO BE EDITED AND PUBLISHED IN THE CITY OF PHILADELPHIA,

BY EDGAR A. POE.

TO THE PUBLIC.

Since resigning the conduct of The Southern Literary Messenger, at the commencement of its third year, I have been enabled, in view of a Magazine which should retain some of the chief features of that Journal, abandoning the rest. Delay, however, has been occasioned by a variety of causes, and not until now have I felt fully prepared to execute the intention.

I will be pardoned for speaking more directly of The Messenger. Having in it no proprietary right, my objects too, in many respects, being at variance with those of its very worthy owner, I found difficulty in stamping upon its pages that individuality which I believe essential to the perfect success of all similar publications. In regard to their permanent interest and influence, it has appeared to me that a continuous and definite character, with a marked certainty of purpose, was of the most vital importance; and these desiderata, it is obvious, can never be surely attained where more than one mind has the general direction of the undertaking. This consideration has been an inducement to found a Magazine of my own, as the only chance of carrying out to full completion whatever peculiar designs I may have entertained.

To those who remember the early years of The Messenger, it will be scarcely necessary to say that its main feature was a somewhat overdone causticity in its department of Critical Notices. The Penn Magazine will retain this trait of severity in so much only as the calmest and sternest sense of literary justice will permit. One or two years, since elapsed, may have mellowed down the petulance, without interfering with the rigor of the critic. Most surely they have not yet taught him to read through the medium of a publisher’s interest, nor convinced him of the impolicy of speaking the truth. It shall be the first and chief purpose of the Magazine now proposed, to become known as one where may be found, at all times, and upon all subjects, an honest and a fearless opinion. This is a purpose of which no man need be ashamed. It is one, moreover, whose novelty at least will give it interest. For assurance that I will fulfill it in its best spirit, and to the very letter, I appeal with confidence to the many thousands of my friends, and especially of my Southern friends, who sustained me in The Messenger, where I had but a partial opportunity of completing my own plans.

In respect to the other general features of the Penn Magazine, a few words here will suffice. Upon matters of very grave moment, it will leave the task of instruction in better hands. Its aim, chiefly, shall be to please; and this through means of versatility, originality and pungency. It must not be supposed, however, that the intention is never to be serious. There is a species of grave writing, of which the spirit is novelty and vigor, and the immediate object the enkindling of the imagination. In such productions, belonging to the loftiest regions of literature, the journal shall abound. It may be as well here to observe, that nothing said in this Prospectus should be construed into a design of sullying the Magazine with any tincture of the buffoonery, scorability, or profanity, which are the blemish of some of the most vigorous of the European prints. In all branches of the literary department, the best aid, from the highest and purest sources, is secured.

To the mechanical execution of the work the greatest attention will be given which such a matter can require. In this respect, it is proposed to surpass, by very much, the ordinary Magazine style. The form will nearly resemble that of Mr. Ticknor & Whittier. Their press will be equal to that of The North American Review. The pictorial embellishments will be numerous, and by the leading artists of the country, but will be only introduced in the necessary illustration of the text.

The Penn Magazine will be published in Philadelphia, on the first of each month, and will form, half yearly, a volume of about 500 pages. The price will be $5 per annum, payable in advance, or upon the receipt of the first number, which will be issued on the first of January, 1841. Letters addressed to the Editor and Proprietor,

EDGAR A. POE.

Subscribers' Names. | Residence. | No. of Copies.
catalog of Parke-Bernet Galleries sale, February 25, 1947, lot 239, and partial transcript of p. 2 in the Collector, LVIII (1945), 185–187. In I SUP, the editor of LP cancels his monitory brackets around the page 2 material and supplies for the ellipsis, “the South has not yet been so entirely heard from.” The following variations remain between the manuscript and the improved published text: Poe’s “Athenæum” is printed “Athenaeum”; “reed” is printed “reed.”, and “North—” on page 2 remains “North.” after the ellipsis has been filled.

Associated items: (1) Pages 185–187 from the Collector (Walter R. Benjamin, Autographs, N. Y.), as in publication data above; the article is initialed “—E.C.A.—”. (2) Leaves from catalog of Parke-Bernet Galleries sale of the Charles Calmer Hart collection, February 25, 1947. The present manuscript, lot 239, is partially transcribed and the recto is reproduced in facsimile (see publication data above). (3) Leaves from catalog of Parke-Bernet Galleries sale of the Edith Eyre collection, December 1–2, 1947. The present manuscript, lot 367, is partially transcribed and the recto is reproduced in facsimile.


Black ink on both side of a sheet of yellowed pale blue paper, 7¾ by 9½ inches, joined to a sheet of heavier buff paper of the same size. On the verso of the latter appear the address, postmark, and wafer.

Publication: LP, I, 121–122 (letter 84), based on facsimile of the manuscript in W. K. Bixby, Some Edgar Allan Poe Letters (St. Louis: W. K. Bixby, 1915); see also I SUP, p. 84. The manuscript reveals a colon, rather than a period, after “Phil” in the dateline, and a period, rather than a colon, after “remedy” in the final sentence.


[37] AUTOGRAPH LETTER, signed “Edgar A Poe”, to John Neal; dated “Philadelphia. June 4.” (1840) and postmarked 3rd; another postal cancellation New York, June 4, when letter was forwarded. 1 p.

OPPOSITE Printed prospectus of the Penn Magazine, June, 1840 [38]
Faded black ink on a sheet of yellowed white paper, 7¾ by 9¾ inches. On the verso appear address ("John Neal/ New-York"), return address in Poe's hand, partially obliterated by tear ("Edgar A [ . . . ] / Phila—"), postmarks, and marks of the wafer. "New-York" has been struck through and "Portland Me" added in another hand. A pencil note at the bottom of the recto, signed by Neal, reads "Portland February 3/67—This autograph, the last I have of poor Poe," with several more words having been erased.

Publication: LP, I, 137 (letter 94), based on a facsimile of the manuscript in catalog of Parke-Bernet Galleries sale, November 6 and 8, 1944, item 549. See also II SUP, pp. 79–80.

Associated items: (1) Clipping from a catalog, n.d., n.p., no lot number. The present manuscript is partially transcribed. (2) Catalog of House of El Dieff, Jamaica, N. Y., May, 1955, 6 pp., offering 3 Poe letters. The present manuscript is partially transcribed. See also associated items for numbers 26 and 46.

[38] AUTOGRAPH LETTER, signed "Edgar A Poe", to Charles West Thomson ("C. W. Thompson"); dated "June 28." (1840) and postmarked Philadelphia, June 29. 1 p.

Sepia or faded black ink on one side of the blank second leaf of the "Prospectus of the Penn Magazine" (June, 1840). The leaf measures 7¾ by 9 11/16 inches and the sheet as a whole 15¾ by 9 11/16 inches; the paper is a yellowed white. Poe's letter is written on the recto of the second leaf, while the address, postmark, and wafer appear on the verso.

Publication: LP, I, 139–140 (letter 96). The editor identifies the recipient as Charles W. Thomson. Poe's "expences" has been corrected to "expenses" in the final paragraph, but the first form appears in LP.

Associated items: (1) Copy of the American Book Collector, February, 1932, containing "A Census of First Editions and Source Materials By or Relating to Edgar Allan Poe in American Public and Private Collections," compiled by Kenneth Rede and Charles F. Heartman. The June, 1840 "Prospectus" and the letter to Thomson are transcribed and discussed on pp. 80–83. (2) Reprinted partial page (p. 27) from catalog of Charles F. Heartman, The Book Farm, Hattiesburg, Miss., offering the Prospectus and the present manuscript. (3) Leaves (pp. 54–58) from BIB: a discussion and transcription of the
June, 1840 "Prospectus" (of which the present is the only known copy) and
the letter to Thomson.

[39] Autograph letter, signed "Edgar A Poe", to Lucian Minor; dated

Faded black ink on a sheet of pale blue paper, 7¾ by 12½ inches, with the
address, postmark, marks of the wafer, and endorsement, "Edgar A. Poe rec'd
Aug. 20. 1840" on verso.

Publication: LP, I, 144–145 (letter 99), based on a facsimile in catalog of
American Art Association sale, January 30–31, 1923, item 491. See also
I SUP, pp. 362–363. Poe’s "(over)" has been struck through by Poe him­
self, though it appears uncanceled in LP.

Associated items: (1) Leaves from catalog of Anderson Galleries sale of the
Howard K. Sanderson collection, May 1–3, 1916. The present manuscript,
lot 643, is partially transcribed. (2) Leaves from catalog of American Art
Association sale of the George B. Baker library, January 30–31, 1923. The
present letter, lot 491, is partially transcribed and reproduced in facsimile
(see publication data above). (3) Leaves from the Collector, LVII (Decem­
ber, 1943–January, 1944). The present manuscript is listed on p. 36 as item
E 184 and is partially transcribed. (4) Leaves from catalog of Parke-Bernet
Galleries sale of the Charles Calmer Hart collection, February 25, 1947. The
present letter, lot 240, is reproduced in facsimile and partially transcribed.
(5) Leaves from catalog of Parke-Bernet Galleries sale of the Edith Eyre
collection, December 1–2, 1947. The present letter, lot 368, is reproduced
in facsimile and partially transcribed.

[40] Autograph letter, signed "Edgar A Poe", to Pliny Earle; dated

Faded black ink on a sheet of yellowed white paper, 8 1/16 by 9 1/16 inches,
with address, postmark, and wafer on verso. An endorsement, presumably in
Earle’s hand, appears on address side—"Edgar A Poe 10 mo 1840"—as
does a list of names in pencil. This list may be explained by Poe's request to
Earle for help in securing subscribers for the projected Penn Magazine, a
copy of the prospectus having been sent with the letter.

Publication: LP, I, 147 (letter 102). Poe’s “encouragement.” is printed
“encouragement.’”, and a period after “respectfully” in the complimentary close has been deleted.

With a typed letter, signed, from Gordon T. Banks (Goodspeed’s Book Shop, Inc., Boston) to William H. Koester, dated January 26, 1944, 2 pp., including the statement that Goodspeed’s had acquired the manuscript directly from the Earle family.


Sepia or badly faded black ink on a sheet of yellowed white paper, 8 by 12½ inches, with address, postmark, and wafer on verso. The address fold is endorsed, “Answered [October: cancelled] December 8. 1840”, and contains Thomas’ signature and some cancelled notes on correspondence with persons other than Poe. Certain sentences in the letter are marked in pencil with parentheses and underlinings.

Publication: LP, I, 148–149 (letter 104). A comma after “spirit” is not preserved in the published text. The complimentary close and Poe’s initials occupy the same line in the manuscript but are separated in LP.

Associated item, in Koester auction catalog file: catalog of American Art Association sale, December 16–17, 1929. The present letter is lot 283.


Sepia or badly faded black ink on a sheet of yellowed white paper, 15¾ by 9 13/16 inches, folded to 7¾ by 9 13/16 inches. The letter appears on both sides of the first leaf. On the verso of the second the letter is addressed, wafered, and postmarked.


Black pencil on a slip of yellowed white paper, 7¼ by 3 15/16 inches, torn along the top edge from a larger sheet, and folded to 3¾ by 3 15/16 inches.
The letter is written on the recto of the first leaf and the direction, "Rev. Rufus W. Griswold", on the verso of the second.

Publication: *LP*, I, 159 (letter 111); the editor provides the place and approximate date: see note to this letter, II, 489–491.


Badly faded black ink on both sides of a sheet of yellowed white paper, lightly ruled, 7 5/8 by 9 7/8 inches. The address leaf is missing.

Publication: *LP*, I, 171–173 (letter 118). Page 3 text based on R. H. Stoddard, "Memoir" in *Select Works of Edgar Allan Poe, Poetical and Prose* (New York: W. J. Widdleton, 1880). See also II SUP, p. 80. The manuscript varies from *LP* in the following particulars: period after "41" not printed; "Thomas, you" printed without comma; "not introduce" printed "not, introduce"; "thinking the" printed "thinking, the"; "Mr" printed "Mr"; and sentence on printed text page 3 missing from manuscript, which ends with page 2.

With leaves from catalog of Parke-Bernet Galleries sale of the Edith Eyre collection, December 1–2, 1947. The present manuscript of two pages, lot 369, is partially reproduced in facsimile and partially transcribed.


Faded black ink on yellowed white paper, lightly ruled, 15 3/8 by 9 7/8 inches, folded to 7 11/16 by 9 7/8 inches. The letter occupies the recto of the first leaf, while the address, postmark, and marks of the wafer appear on the verso of the second. The address leaf is endorsed "Edgar Allan Poe July 7. 1841. H B W." and has been matted to display the address. George W. Eveleth used the initials "H B W" to disguise his identity; see *The Letters of Edgar A. Poe to George W. Eveleth*, ed. James Southall Wilson (Charlottesville, 1924; reprinted from the University of Virginia *Alumni Bulletin*, January, 1924), pp. 5, 25.


With clipping from catalog of Parke-Bernet Galleries sale of the Drexel In-
stitute of Technology collection, October 18, 1944. The present manuscript, lot 200, is partially transcribed.


Black ink on a sheet of yellowed white paper, 7 5/8 by 10 1/2 inches, which has been affixed to a piece of cardboard. The address leaf is missing, but there is evidence of a tear caused by the wafer in the extreme left margin. At the head of the letter appears the endorsement, “Rec’d Aug 14 Ans—16’”, and the number “29683”.

Publication: *LP*, I, 178 (letter 122); see also II SUP, p. 80. The manuscript varies from the *LP* text in that “The Prose” is indented as a new paragraph in the original.

Associated items: (1) Facsimile of the present manuscript, in an edition limited to 150 copies, commemorating the centennial of the first detective story: “Presented at the Detective Story Centennial Anniversary Luncheon. The Waldorf-Astoria, September 25, 1941.” (2) Leaves from Parke-Bernet Galleries sale of the Drexel Institute library, October 18, 1944; the present letter is lot 201 (in Koester auction catalog file). (3) Catalog of House of El Dieff, Jamaica, N. Y., May, 1955, 6 pp., offering 3 Poe letters. The present manuscript is reproduced in facsimile and transcribed. See also associated items for numbers 26 and 37.


Faded black ink on a sheet of yellowed pale blue paper, 15 3/8 by 9 5/8 inches, folded to 7 11/16 by 9 3/8 inches. The letter appears on both sides of the first leaf; the address, the designation “Single”, the initials “EAP.” (all in Poe’s hand), the postmark, and the wafer appear on the verso of the second leaf. The address fold is endorsed in another hand, “Edgar A. Poe. Philadelphia Sept’ 18. 1841.” and “R. Sep 26.”

Publication: *LP*, I, 181–182 (letter 125). The manuscript reveals the following variations from *LP*: “ult.,” printed “ult.”; “matter” printed in italics; “articles” printed “articles—”; “Penn’,” printed “Penn’.—”; “moment’s” printed “moment’s”; and “guilty;” printed “guilty,”.
Letters


Black ink on a sheet of white paper, lightly ruled, 15 1/2 by 9 15/16 inches, folded to 7 3/4 by 9 15/16 inches. The letter occupies the recto of the first leaf; the address and initials "EAP." in Poe's hand, postmark, and wafer appear on the verso of the second leaf. On the address fold Thomas has written "Received 25 Sept And Answered 27—th—" plus a list of historical names and personal memoranda. The second leaf is tipped to a sheet of white paper on which is written, apparently by Fanny Flemming (see below), "... this letter of Mr Poe's ... was given to me by Mr Thomas ..." Pasted to the other side of the white sheet are snippets bearing the signatures of G. P. Putnam and Parke Godwin.

Publication: I SUP, p. 363 (letter 126a). The printed text deletes the period after "41" in the dateline and adds a period after "A" in the signature.

With an autograph document, signed "Fanny H. Flemming" and again "Fanny," dated "Jersey City N.J. 1858", 1 p., apparently torn from an autograph album. The writer declares that she began her autograph collection in 1858 and that friends had contributed to it.


Faded black ink on yellowed white paper, faintly ruled, 15 3/4 by 9 7/8 inches, folded to 7 7/8 by 9 7/8 inches. The letter occupies the recto of the first leaf; the address and initials "EAP." in Poe's hand, postmark, and wafer appear on the verso of the second. On the latter some calculations have been made in a hand other than Poe's.

Publication: LP, I, 194 (letter 133). Periods after "13" and "Respect" are printed as commas.

present manuscript, lot 422, is transcribed. (3) Leaf from a publication of the Maryland School for the Blind, circa 1955, listing directors of the School from 1853 to 1955. John N. McJilton is identified as having served from 1853 to 1868.


Faded black ink on both sides of a sheet of buff paper, 8 by 10 13/16 inches. Address, postmark, and wafer appear on another sheet of the same paper. A note in Thomas’ hand, in the left margin of page 1, reads “+I had been promised a place in the Philadelphia Custom House by the powers that were for Poe, but some small beer politician or the other got the place and genius was left to its fate. T.” The address fold is endorsed in the same hand, “Received May 26. 1842.”

Publication: LP, I, 197-198 (letter 134). Poe’s “good reasons” is printed “your reasons” in LP, and the comma in the phrase “here, gives”, cancelled in the manuscript, is restored in the published text.

With leaves from catalog of American Art Association sale, December 16-17, 1929. The present manuscript, lot 284, is partially transcribed and its first page is reproduced in facsimile.


Black ink on both sides of a partial sheet of yellowed, pale blue paper, 7 13/16 by 4 3/16 inches. Stored in folder with number 52.

Publication: LP, I, 198-199 (letter 135). For the dating of the letter, see LP, I, 199, and II, 497.

A note by William H. Koester indicates that the manuscript is from the J. H. Whitty Collection.


Black ink on a sheet of yellowed white paper, faintly ruled, 15¾ by 10¾ inches, folded to 7¾ by 10¾ inches. The letter appears on the recto of the first leaf, while the address, postmark, and wafer are found on the verso of
the second. The address fold is endorsed in pencil, in a hand other than Poe’s, “Edgar A Poe 1842”. Stored in folder with number 51.

Publication: *LP*, I, 204 (letter 138). The two portions of the complimentary close, “Wishing ... friend,” are continuous in the manuscript but separated in the published text.

A note by William H. Koester indicates that the manuscript is from the J. H. Whitty Collection.


Philadelphia
Oct. 3. 1842.

My Dear Hamilton,

I see that you have my Landscape-Garden in your last number—but, oh Jupiter! the typographical blunders. Have you been sick, or what is the matter?

I wrote you, some time since, saying that if, upon perusal of the “Mystery of Marie Rogêt,” you found anything not precisely suited to your pages, I would gladly re-purchase it, but, should you conclude to retain it, for God’s sake contrive to send me the proofs; or, at all events read them yourself. Such errors as occur in the “Landscape-Garden” would completely ruin a tale such as “Marie Rogêt.”

How about the $5 due? Try and get it for me & send it by return mail and “as in duty bound we shall ever pray” &c &c.

But, if you consent to my re-purchase of the tale, retain the V in part payment, and let me know, when I will forward the balance.

I am as straight as judges—somewhat more straight indeed than some of our Phil: dignitaries—and, what is more, I intend to keep straight.

Do write immediately.

Yours truly

Rob. Hamilton Esq

Edgar A Poe

Black ink on a sheet of stained and yellowed white paper, 15¼ by 9¾ inches, folded to 7½ by 9½ inches. The letter occupies the recto of leaf one and the address—“Robert Hamilton Esq’ / Office ‘Ladies’ Companion,’ / New-York”—appears on the verso of leaf two; the inner pages are blank. The original wafer adheres to the recto of the second leaf.
Publication: Apparently unpublished. Unremarked in the "Revised Check List of Poe's Correspondence," LP, II, 594, where it would be noted between items 395 and 396. In the text of LP the letter would be numbered 145a.

Associated items: (1) Autograph letter, signed "Bertie Hamilton", December 7, 1892, to a Mr. Bruce, 3 pp. The writer sends the present manuscript and remarks that his grandfather edited Snowden's Ladies' Companion and The Mayflower. (2) Typed dealer's description of the present manuscript, 2 pp., noting that "The Mystery of Marie Rogêt" appeared in the December, 1842, and February, 1843, numbers of the Ladies' Companion and that "The Imp of the Perverse" was (re)printed in The Mayflower (1846), a Boston annual edited by Hamilton.


Black ink on a sheet of white paper, 7 7/8 by 9 7/16 inches, with address, "Single—paid", and initials "EAP." in Poe's hand as well as postmark and marks of the wafer on verso. The address side is endorsed in Lowell's hand, "E. A. Poe December 1842", and again, "E. A. Poe 27th Dec' 1842".

Publication: LP, I, 221 (letter 150). The LP text differs from the manuscript only in its substitution of a comma for Poe's period after "27" in the dateline.


Black ink on a sheet of white paper, faintly ruled, 8 1/16 by 10 1/16 inches. The address leaf is missing; a tear mark at the left edge of the manuscript suggests that it was once part of the same sheet.

Publication: LP, I, 225-226 (letter 153a). Poe's period after "7" in the dateline is replaced by a comma in the published text.


Faded black ink on a partial sheet of white paper, 7 7/8 by 7 7/16 inches, which has been affixed to a larger sheet. The verso is blank. Stored in folder stamped
"AUTOGRAPH LETTER EDGAR A. POE TO JOHN MACKENZIE (N.D.)"

Publication: *LP*, I, 233 (letter 159). The conjectural dating is that of the editor.


Faded black ink on a sheet of faintly ruled white paper, 7 11/16 by 9 7/8 inches, with address and initials “EAP.” in Poe’s hand, as well as postmark and wafer, on the verso. Lowell has endorsed the address side, “E. A. Poe, 20th June, 1843”.

Publication: *LP*, I, 234–235 (letter 161). The period after “20” in the dateline is replaced by a comma in the published text.


Black ink on a slip of yellowed white paper, 4 3/8 by 4 3/8 inches. The verso is blank, and the address leaf is missing. It would seem that a section of the letter has been removed, since the manuscript has been cut horizontally and rejoined, and a small section at the right side has been replaced with a paper patch. *LP* here indicates an ellipsis.

Publication: *LP*, I, 241 (letter 167). The dating is that of the editor. Examination of the manuscript does not confirm the editor’s impression, based on his study of a photostat, that “the MS. portion containing the signature shows along its top edge, though indistinctly, what appears to have been the last line of the original letter” (II, 504). A period after Poe’s signature in the published text does not appear in the manuscript.

Associated items: (1) Leaf from catalog no. 27, March, 1918, of Robert H. Dodd, N.Y. The present manuscript, item 96, is partially transcribed. (2) Clipping from catalog of Parke-Bernet Galleries sale of the John Stuart Groves collection, April 6, 1943. The present manuscript, lot 374, is partially transcribed.

POE MANUSCRIPTS AT AUSTIN

Black ink on a sheet of pale blue paper, faintly ruled, 15 1/2 by 9 13/16 inches, folded to 7 3/4 by 9 13/16 inches. The letter occupies the recto of the first leaf; the address and initials “EAP)’” in Poe’s hand, postmark, and marks of the wafer appear on the verso of the second leaf.

Publication: *LP*, I, 244 (letter 170). Poe’s comma after “appoint” in the final sentence is printed as a semicolon.

Associated items: (1) Leaf from catalog of American Art Association sale of the Oliver Kingsley Brooks and George Manierre collections, March 18–19, 1925. The present manuscript, lot 569, is partially transcribed and the recto reproduced in facsimile. (2) Typed letter, signed, by J. Bennett Nolan to William H. Koester, dated Reading, Pa., November 2, 1942, and carbon copies of two typed letters from William H. Koester to J. Bennett Nolan, dated November 4, 1942 and April 17, 1946. This correspondence deals first with the location of the present manuscript and next with Nolan’s use of it in a publication. (3) Copy of J. Bennett Nolan, *Israel in Berkshire: Edgar Allan Poe’s Visit to Reading March 1844*, “Published for the Bicentennial of Reading, Penna. 1748–1948”; 31 pp. The present letter is transcribed on p. 12 and reproduced in facsimile on p. 13 of the pamphlet.


Faded black ink on a sheet of pale blue paper, 15 1/4 by 9 7/8 inches, folded to 7 3/8 by 9 3/8 inches. The letter appears on the recto of the first leaf, with the address, postmark, and wafer on the verso of the second. A pencil note on the address fold, in a hand other than Poe’s, reads “1844 Edgar A. Poe”.

Publication: *LP*, I, 254 (letter 176), a partial text based on a fragment printed in the *New York Times Magazine Section*, January 28, 1917, p. 14; again, in full, in II SUP, p. 82, on the basis of a photostat of the original. The manuscript varies from the II SUP text in that Poe’s “New-York” is printed without the hyphen, and superscribed r’s in three instances of “M” are lowered by the editor.

With a typed letter, unsigned, from House of El Dieff, Jamaica, N.Y., to William H. Koester, dated August 9, 1955, 1 p. The writer cites a letter of provenance from Robert McDonald, the former owner, declaring that his father, M. A. McDonald, acquired it in the mid-twenties.

Faded black ink on a sheet of yellowed white paper, faintly ruled, 15 1/2 by 9 3/4 inches, folded to 7 3/4 by 9 3/8 inches. The letter is written on the recto of the first leaf, with the address, postal cancellation, and wafer on the verso of the second. The house number, “206 Allen St”, has been struck through in pencil.

Publication: LP, I, 273 (letter 188), based upon the text as printed in Quinn, Edgar Allan Poe, p. 420. See also II SUP, p. 83, where omissions from LP are supplied, and the 1966 edition of LP, II, 709, where further corrections are made. The manuscript varies from the latest (1966) text in that “Sir,” is printed “Sir:” and “subject matter” is printed with a hyphen.

With leaves from catalog of Thomas F. Madigan, Inc., N.Y., 1939. The present letter, item 117, is transcribed.


Black ink on a sheet of beige or badly browned white paper, 7 1/8 by 9 inches. The letter occupies the recto; the verso is blank. “Letter and autograph of Edgar A. Poe” is written in ink in another hand above the salutation.

Publication: II SUP, pp. 83–84 (letter 194a), from a copy; 1966 edition of LP, II, 710, from the present manuscript.


Black ink on a partial sheet of light blue paper, 7 13/16 by 4 3/16 inches. The verso is blank.

Publication: II SUP, p. 84 (letter 195a). The editor’s conjectural identification of the recipient is based on Poe’s correspondence just prior to March 20, 1845.

With a clipping from catalog of Parke-Bernet Galleries sale, October 27, 1953. The present manuscript, lot 39, is transcribed.

Black ink on a sheet of yellowed white paper, 8 by 10 1/16 inches. The address and initials “E A. P.” in Poe’s hand, as well as the postmark and wafer, are found on another sheet of the same paper, possibly joined at one time to the letter leaf. On the verso of the letter Thomas has written, “A gentleman in the land office in Washington inspecting a grant [?] in some papers in which he found a letter in cipher, and having heard me speak of my knowledge of Poe’s skill in cryptography, asked me to get him to decipher it which I did. T.” The address leaf bears two other notations in Thomas’ hand: the endorsement, “rec’d May. 16, 1845.” and a scriptural quotation.

Publication: LP, I, 288 (letter 198). The manuscript differs from the published text in several particulars: “office” in the second paragraph is twice printed with a capital; the quotation mark editorially supplied in the third paragraph is visible in the original; “out—” is printed “out &”; and the parentheses in the last paragraph of the LP text are penciled and hence probably extraneous to the text.

With leaf from catalog (of American Art Association sale, December 16–17, 1929: for identification of catalog see associated item for number 50, on which the present manuscript is partially transcribed). The letter, lot 255, is reproduced in facsimile.


Black ink on a sheet of pale blue paper, 16 by 10 inches, folded to 8 by 10 inches. The letter occupies the recto of the first leaf; the address, postmark, and marks of the wafer appear on the verso of the second. Stored in folder stamped “... POE TO JOHN KESEE MAY 26, 1844.”

Publication: LP, I, 289 (letter 199). Dating provided by the editor.

With leaf from catalog (of American Art Association—Anderson Galleries sale, November 14, 1935: for identification of catalog see associated item with number 67). The present letter, lot 299, is transcribed.


Black ink on a sheet of yellowed and stained pale blue paper, 5¼ by 7 inches.
The direction is written on a second sheet, 4 5/16 by 7 inches, formerly attached to the letter but now separated along the fold.

The entire manuscript is mounted on a piece of light blue paper. Someone has added "1844" in pencil beneath Poe's date on the letter.

Publication: LP, I, 289 (letter 200). Dating provided by the editor.

With a typed description, on stationery of James F. Drake, Inc., N.Y., of a copy of the American Review, No. II (containing "The Raven") with the present manuscript tipped in, from the library of George Barr McCutcheon.


Black ink on a sheet of pale blue paper, 7 13/16 by 9 ¾ inches, with address, postmark, and wafer on another sheet of the same paper.


With leaves from catalog of American Art Association–Anderson Galleries sale, November 14, 1935. The present letter, lot 300, is reproduced in facsimile.


Black ink on a small leaf of stained white letter-paper, 4 5/8 by 4 9/16 inches, torn along the left and bottom edges. A floral design is stamped in the upper left corner of the recto, on which the letter appears; the verso is blank save for the numeral 2 and an m or scrawl, both in pencil and unrelated to the text. Somebody has written "Poe to Mrs Osgood" in pencil at the top of the recto.

Publication: LP, I, 300 (letter 214). The approximate dating is the editor's: see note to the letter, II, 513–514.


Black ink on a sheet of white paper, 4 3/4 by 4 3/16 inches, embossed "EAP" in the upper left corner. The manuscript has been pasted onto a larger piece of white paper. Stored in folder with number 70.
Publication: *LP*, II, 310 (letter 224). The period after the signature is dropped in the printed text. Year identified by the editor.

With a typed letter, signed, from John Fleming (The Rosenbach Company) to William H. Koester, May 17, 1945, 1 p., concerning the discovery of the present manuscript.


Black ink on a sheet of white paper, 8 1/2 by 6 5/8 inches, folded to 4 1/4 by 6 7/8 inches. The letter appears on the recto of the first leaf, which is embossed "EAP" in the upper left corner; the address and wafer are found on the verso of the second. The endorsement, "Edgar A Poe New York Jan 10th" (in a hand other than Poe's), appears on the verso of the letter leaf. Stored in folder with number 69.

Publication: *LP*, II, 310 (letter 224a). Year identified by the editor.

With leaves from catalog of Parke-Bernet Galleries sale of the Mercantile Library Association autograph collection, January 20–21, 1947. The present letter, lot 616, is transcribed.

[71] Address, in Poe's autograph and initialed "EAP."

Black ink on a slip of yellowed white paper, 5 7/16 by 3 1/8 inches, cut from an envelope or address leaf. The manuscript is pasted to a larger sheet of paper. Stored in folder stamped "A.L.S. TWO PROMISSORY NOTES ENVELOPE IN AUTOGRAPH OF EDGAR A. POE" with numbers 95 and 99.

Publication: Apparently unpublished. Unremarked in the "Revised Check List of Poe's Correspondence," *LP*, II, 611, where it would fall immediately after check list item 610a as a known but unlocated letter by Poe to Philip Pendleton Cooke. The year is established by reference to check list items 604 (Cooke, in Millwood, to Poe, in New York, 3 letters) and 621 (Poe, in New York, to Cooke, in Millwood, April 16, 1846; *LP*, II, 313–315; letter 227).

Black ink on a sheet of white paper, faintly ruled, 6\(\frac{7}{8}\) by 5\(\frac{5}{8}\) inches. The verso is blank. Poe’s “is” after “truth” is an interlinear insertion. Eveleth has marked the word “Journal” with an x and noted “[‘Broadway Journal — G.W.E.]” at the bottom of the letter.

Publication: *LP*, II, 315 (letter 228).

Associated items: (1) Clipping from catalog of Anderson Galleries sale of the Howard K. Sanderson collection, May 3, 1916. The present manuscript, lot 641, is partially transcribed. (2) Leaves from catalog of American Art Association—Anderson Galleries sale of the Roderick Terry library, part I, May 2–3, 1934. The present manuscript, lot 214, is reproduced in facsimile and partially transcribed.


Black ink on a scrap of yellowed white paper, 7\(\frac{7}{8}\) by 2\(\frac{1}{2}\) inches, blank on verso. The letter has been trimmed along its bottom edge and mounted on a sheet of cardboard bearing the label of Thomas F. Madigan, The Autograph Shop, N.Y.


With leaves from catalog of Anderson Galleries sale of the George D. Smith collection, part V, March 14–15, 1921. The present manuscript, lot 332, is transcribed; it was accompanied by a copy of a poem, “The Toilette,” by Jerome A. Maubey, and related correspondence.


Black ink on a sheet of yellowed white paper, 4\(\frac{1}{4}\) by 6\(\frac{5}{8}\) inches, embossed “VEP” (Virginia Eliza Poe ) in the upper left corner. The verso is blank and the manuscript has been matted. Before “invitation” Poe wrote and cancelled “as”; and a superfluous quotation mark after “things” in the penultimate sentence has been erased, probably by the writer.

Publication: *LP*, II, 321 (letter 234), from a transcript in catalog of Anderson Galleries sale, May 1–3, 1916, lot 642; again, from a photostat of the original in the 1966 edition of *LP*, II, 715. The following differences remain:
POE MANUSCRIPTS AT AUSTIN

rules setting off the notice ("MR POE . . . other engagements.") from the first and final paragraphs in the manuscript are not printed; and Poe's designation of small capitals for his name is not followed.

Associated items: (1) Clipping from catalog of Anderson Galleries sale of the Howard K. Sanderson collection, May 3, 1916. The present manuscript, lot 642, is transcribed. See publication data above. (2) Leaf from catalog of Samuel T. Freeman and Company (Philadelphia) sale of the Mary Taylor Snyder library, June 29, 1949. Lot 528 consists of a set of the Stedman-Woodberry *Works of Edgar Allan Poe* (New York: Charles Scribner's Sons, 1914), with the present manuscript laid in Volume I. The letter is transcribed.


Black ink on a sheet of white paper, 4 1/4 by 6 7/8 inches. The verso is blank.


With clipping from catalog of Parke-Bernet Galleries sale, December 4, 1945. The present manuscript, lot 77, is partially transcribed.


Black ink on a sheet of light blue paper, 15 1/4 by 9 13/16 inches, folded to 7 7/8 by 9 13/16 inches. The letter occupies the recto of the first leaf; on the verso of the second appear the address and "EAP." in Poe's hand, as well as the postmark and marks of the wafer.


With clipping from an auction sale catalog, n.p., n.d., no lot number. The present manuscript is partially transcribed.


Black ink on a sheet of white paper, 6 7/8 by 4 1/4 inches, folded to 3 5/16 by 4 3/4 inches. The letter is written on the recto of the first leaf and the address on the verso of the second. "June 1847" has been added in another hand in the upper left corner of the letter. After "yourself," Poe wrote and then erased
“with Mr” and an illegible initial. The manuscript is affixed to a blank leaf following p. 67 of a special copy of The Poems of Edgar Allan Poe (New York: The Laurentian Press, 1901), number 25 of 35, extra-illuminated by George William Winterburn, 1902.

Publication: LP, II, 351 (letter 254a), based on a partial transcript in sale catalog no. 59 of Dodd, Mead and Co., March 1901, item 269. A more complete version is given in I SUP, p. 365, from a text printed in “Recollections of Edgar A. Poe,” the Home Journal, July 21, 1860, p. 3 and reprinted in American Literature XX (May, 1948), 167. The editor dates the letter “[Fordham, late 1847]” in I SUP and “[Fordham, ca. Oct.-Nov., 1847]” in the 1966 edition of LP, II, 716. The manuscript differs from the I SUP-1966 text in numerous particulars: “Monday—” and “My Dear Sir,” are not included in the printed text, which indicates an ellipsis; dash after “reasons” printed as a comma; “is that I” printed “is I”; “for so long a time—” but “for a long time. But”; “the” deleted and comma added after “character”; “&c” printed “etc.” and comma supplied; “you desire:—if” printed “desired: if”; comma added after “another”; “Mrs Kirkland” printed “Mrs. Kirtland [sic]”; “Miss Bronson” printed “Miss ———”; “yourself,” printed “yourself pay”; “visit at Fordham—say this” printed “visit this”; comma added after “afternoon”; and comma added after “friend”. In Poems, ed. Thomas Ollive Mabbott (1969), p. 412, the letter is printed with only one comma variant from the manuscript.

With an autograph note, signed (Mrs.) “M. E. Le Duc” (née Bronson), dated November, 1888, 3 pp., identifying the recipient (her father), the place (New York), and the date (June, 1847). In the Home Journal memoir, apparently also by Mrs. Le Duc, the letter is assigned a date some months later. She adds, in the 1888 note, that Bronson, an elocutionist, encouraged Poe to write verses suitable for dramatic recitation; Poe responded to the suggestion with “Ulalume,” “Annabel Lee,” and “The Bells.” At her request, Mrs. Le Duc concludes, Poe sat for a daguerreotype about June, 1847. The note is laid into the 1901 Poems following Poe’s letter to Bronson.


Black ink on both sides of a sheet of yellowed white paper, 7 7/8 by 9 3/4 inches. The address leaf is missing.
Publication: *LP*, II, 354–357 (letter 259), based on a facsimile in Quinn, *Edgar Allan Poe*, pp. 536–537. Two sentences and another Poe signature printed at the end of the letter in *LP* are based upon a transcript in catalog of Anderson Galleries sale, January 21–24, 1929, lot 934, and were first formally published in John W. Ostrom, “Two ‘Lost’ Poe Letters,” *American Notes & Queries*, I (1941), 68–69. The sentences are written on the verso of a copy of the “Prospectus” of the *Stylus*, which was enclosed with the present letter but which has subsequently been separated from it. The “Prospectus” and autograph note may have been left to the Rosenbach Foundation (see associated item 3 below). No corrections of the text were noted when the letter was again recorded in *II SUP*, p. 85. The manuscript leaf at The University of Texas differs from the *LP* text in that the bracketed letters and pointings on pp. 355–356 are visible in the original: an edge of the manuscript was turned under when it was reproduced for the Quinn biography. Further, part of a quotation mark after “‘Evangeline’” is visible; the quotation is not closed in *LP*. The final letter of “Magazine” has been lost from the manuscript, as has been the first letter in the phrase “at all events”; both are printed complete. The word “this” has been changed to “his” after “relatives” in *LP*, which also prints on separate lines (a) the salutation and the first sentence and (b) the complimentary close and the signature, which are continuous in both instances in the manuscript.

Associated items: (1) Leaves from catalog of Bangs & Co. (N.Y.) sale of the Charles B. Foote collection, November 23, 1894. The present manuscript is lot 219. (2) Inscribed copy of *The Letters of Edgar A. Poe to George W. Eveleth*, ed. James Southall Wilson. The present letter is printed on pp. 15–19. (3) Clipping from the *New York Times*, July 27, 1952, “Rosenbach’s Books Left to Foundation,” on the distribution of the estate of Dr. A. S. W. Rosenbach, who had died on July 1. It is reported that the bibliophile’s personal collection of rare books and manuscripts was left to the Philip H. and A. S. W. Rosenbach Foundation. (4) Typed letter, signed, from John Fleming (The Rosenbach Company) to William H. Koester, dated New York, August 21, 1952, 1 p., concerning the provenance of the present manuscript: it had come from the estate of William A. White fifteen years earlier. (5) Leaves from the *Baltimore Sunday Sun Magazine*, January 18, 1953: article by James H. Bready entitled “The Buried Treasury of Edgar Allan Poe,” pp. 6–7. The present letter is discussed and partially transcribed on the second page of this feature article on the Koester Collection. (6) Typed letter, signed,
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from Stephen Sears, Editorial Assistant, American Heritage, to William H. Koester, November 6, 1956, 1 p., requesting permission to reproduce part of the present manuscript in an article on Margaret Fuller by Perry Miller; with carbon copy of Koester's affirmative reply, November 9, 1956. Koester comments that he purchased the letter from the Rosenbach Foundation about four years before. (7) Typed letter, signed, from Sears to Koester, November 16, 1956, 1 p., acknowledging with thanks the receipt of photographs, permission to reproduce, and information, and informing Koester that the article on Margaret Fuller is scheduled for the February, 1957 issue of American Heritage.


Black ink on a sheet of pale blue paper, 7⅜ by 8¼ inches, joined to a similar sheet. The letter appears on the recto of the first leaf, the address on the verso of the second. No wafer was used and there is no evidence of postal cancellation: apparently the letter was delivered by hand. The entire manuscript has been sized and stiffened with silk on its blank inner surfaces.

Publication: LP, II, 368 (letter 268). The order of comma and quotation mark in “States’,” is reversed in the published text.

With clipping from catalog of Parke-Bernet Galleries sale of the R. Jay Flick collection, January 9, 1946. Lot 450 consists of a set of the Stedman-Woodberry Works of Edgar Allan Poe (1914) with the present manuscript tipped into Volume I. The letter is transcribed.


Black ink on all four sides of two joined sheets of yellowed white paper, faintly ruled, each measuring 7¼ by 8¾ inches. The address and wafer occupy part of p. 4.


Black ink on a sheet of yellowed white paper, 9½ by 7½ inches, folded to
4 15/16 by 7⅞ inches. The letter appears on the recto of the first leaf, with the address and wafer on the verso of the second. The letter was delivered by Mrs. Clemm, and has been endorsed on the address leaf, in a hand other than Poe's "E.A. Poe June 7. 1848." Accompanying the manuscript is a visiting-card engraved "EDGAR A. POE." with a black mourning border, 2 by 3 5/16 inches, on which Poe has written, "Will Mr Bristed honor Mr Poe with a few minutes' private conversation?" n.p., n.d.

Publication: LP, II, 368–369 (letter 269). LP omits a period after the initial in Poe's signature. The calling-card and its message are recorded in LP, II, 369, note to letter 269, where the superscribed r in "Mr H" is lowered and "minutes'" is printed "minutes of". (Source of LP text: facsimile in Quinn, Edgar Allan Poe, p. 567.)

Associated items: (1) Photographic facsimile of the visiting-card, labeled marginally in Koester's hand, "From Whitty Collection". (2) Clippings from catalog of American Art Association sale of the Willets collection, November 12, 1937. The present letter and card comprise lot 332; both are reproduced in facsimile.


Black ink on a sheet of white paper, 8¾ by 7⅞ inches, folded to 4¾ by 7⅞ inches. The letter is written on the recto of the first leaf, with the address on the verso of the second.


Associated items: (1) Typed letter, signed, from T. O. Mabbott to Miss Mary A. Benjamin (Walter R. Benjamin Autographs, N.Y.), February 12, 1940, 1 p., identifying references in the present letter. (2) Clipping from the Collector, March, 1940. The present manuscript, item 9244, is partially transcribed. A marginal note in Koester's hand reads in part "Last — sale — at — auction — Robert H. Sayre — Henkels April 8 — 1908 —".


Faded black ink on a sheet of yellowed white paper, with an embossed border,
measuring 6 13/16 by 8 1/2 inches. The verso is blank except for the name “Edgar A. Poe.” in pencil, in another hand.

Publication: LP, II, 398 (letter 281).


Black ink on a scrap of yellowed paper, 4 1/4 by 3 1/4 inch. Stored in folder stamped “LAST LINES OF LAST LOVE LETTER ADDRESSED TO MRS. ANNIE RICHMOND OF PROVIDENCE TO WHOM POE WAS TO HAVE BEEN MARRIED AT THE TIME OF HIS DEATH.”

Publication: LP, II, 399 (letter 283). The conjectural identification of recipient and date are provided by the editor; see LP, II, 530–531.

Associated items: (1) Typed letter, signed, from G. B. Guptill (Goodspeed’s Book Shop, Boston) to Kenneth Rede, June 7, 1927, 1 p., stating that Goodspeed’s had obtained the present fragment from Mrs. E. S. Worcester, whose father had published an article in the Atlantic Monthly many years before. (2) Typed letter, signed, from Eda Sawyer Worcester, Boston, to Kenneth Rede, July 2 (1927), 3 pp., identifying the present manuscript as a fragment of a love-letter by Poe sent to Mrs. Annie L. Richmond, and explaining that Mrs. Richmond had given it to Mrs. Worcester’s father, a journalist on the Boston Transcript. With five autograph letters signed or initialed from Mrs. Worcester to Rede, September 1–October 18, 1927, about Poeana. (3) Clipping from catalog of Swann Galleries (N.Y.) sale, January 20, 1944. The present fragment, part of lot 199, is transcribed.


Black ink on a sheet of white paper, 15 5/8 by 9 7/8 inches, folded to 7 13/16 by 9 7/8 inches. The letter is written on the recto of the first leaf, with the ad-
In: Mr. Thompson, Esq.

My dear Sir,

Accompanying this letter, by mail, are eleven pages of "Marginalia", done up in a roll. Would it not be advisable to preface the series with the preface I made use of originally— in the "Democratic Review"? They would serve to explain the character of the papers. You have the original preface in the printed pages I enclosed you. Please re-enclose them when you have done with them. Should you re-print the remarks in question, it would be necessary, of course, to mention, editorially, that they were a re-print, and why you gave them. In publishing the "Marginalia" it would be as well, in order to avoid confusion, to number the different subjects (in Arabic numerals - 1, 2, 3, etc.). I have made the distinction by a line drawn quite across the MS. Should there be any of these gossiping affairs which, for any reason, you disapprove, just cut them out (whole) & preserve them for me. Publish only those which suit you entirely. The order in which they appear is immaterial. Who is your N.Y. agent? Truly yours,

Edgar Poe.
dress, postmark, and wafer on the verso of the second. The address leaf has been endorsed, in a hand other than Poe’s, “Edgar A Poe Nov 27. 1848”.


With an autograph note, 1 p., endorsed “Written by T L Dunnell,” about his having assumed the risk and responsibility involved in a series of lectures nominally sponsored by the Lyceum.


My dear Sir,

Accompanying this letter, by mail, are eleven pages of “Marginalia”, done up in a roll. Would it not be advisable to preface the series with the prefatory remarks I made use of originally—in the “Democratic Review”? They would serve to explain the character of the papers. You have the original preface in the printed pages I enclosed you. — Please re-enclose them when you have done with them. Should you re-print the remarks in question, it would be necessary, of course, to mention, editorially, that they were a re-print, and why you gave them. — In publishing the “Marginalia” it would be as well, in order to avoid confusion, to number the different subjects (in Arabic numerals—1, 2, 3, 4 &c.). I have made the distinction by a line drawn quite across the MS. — Should there be any of these gossiping affairs which, for any reason, you disapprove, just cut them out (whole) & preserve them for me. Publish only those which suit you entirely. The order in which they appear is immaterial. — Who is your N.Y. agent? Truly Yours,

Edgar A Poe.

Black ink on a sheet of white paper 13 3/4 by 8 9/16 inches, folded to 6 11/16 by 8 9/16 inches. The letter occurs on the recto of the first leaf; the address —“Jno: R. Thompson Esq./ Editor of ‘The South: Lit: Messenger’,/ Richmond,/ Va:”—and initials “EAP.” in Poe’s hand, as well as the postmark and wafer, appear on the verso of the second sheet.
Publication: apparently unpublished. Unremarked in the "Revised Check List of Poe's Correspondence," *LP*, II, 625, where it would be noted between items 769 and 770. In the text of *LP*, the letter would be numbered 302a. For preceding and following letters by Poe to Thompson, see *LP*, letters 299 (January 13) and 313 (May 10); letters from Thompson to Poe are inferred post January 13 (check list item 765) and ante May 10 (check list item 788).

With typed letter, signed, from Gordon T. Banks (Goodspeed's Book Shop, Boston) to William H. Koester, May 7, 1962, 2 pp. Banks reports that the present letter and a two-page manuscript on Mrs. Osgood (see number 22) had been obtained from a Boston family.


Faded black ink on a sheet of yellowed white paper, 9 7/8 by 7 7/8 inches, folded to 4 15/16 by 7 7/8 inches. The letter appears on the recto of the first leaf; the other pages are blank. "49." in the dateline has been erased but is still legible. Added in the upper left corner of the manuscript in another hand are "no. 2" and "Edgar Poe." Poe's "S." in the directive line opposite his signature has been expanded to "Stella", apparently in another hand. See also number 93.

Publication: *LP*, II, 442 (letter 314). The editor determines the year by inference and enters it "[1849]". The directive is printed "Mrs Stella Anna Lewis". Two periods supplied editorially in brackets are in fact visible on the manuscript.

Associated items: (1) Autograph poem, signed "Estelle A. Lewis" and entitled "Lines on being asked for my Autograph. An Impromptu": 15 lines, 1 p., black ink on a sheet of buff paper, 4 3/8 by 6 15/16 inches. (2) Clippings from catalog of American Art Association-Anderson Galleries sale, February 28 and March 1, 1935. The present letter, lot 344, is reproduced in facsimile and partially transcribed.


Faded black ink on both sides of a sheet of yellowed white paper, 4 3/4 by
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7 3/4 inches. An endorsement in another hand in the upper left corner of the recto reads “ans’d May 20”, and the number 72 appears to the right.


Associated items: (1) Clippings from catalog of Henkels Gallery (Philadelphia) sale of the Traxler collection, April 10, 1935. The present letter, lot 78, is transcribed. (2) Clipping from Thomas Madigan, Inc. (N.Y.) catalog, December, 1935. The present manuscript is item 37.


Faded black ink on a sheet of stained white paper, 7 13/16 by 7 1/4 inches, torn along the lower edge from a larger sheet. The letter occupies the recto; the verso is affixed to a cardboard backing and cannot be examined, but some markings show through faintly. “About ’45” is written in pencil in another hand in the upper left corner.

Publication: *LP*, II, 445 (letter 317). For the editor’s dating of the letter, see note, II, 540–541. In the original the first sentence begins on the same line as the salutation, and the stanza of “Lenore” is indented. *LP* also differs from the manuscript in printing “Paean” for Poe’s “Pæan” and adding a period after the signature.


Black ink on both sides of a sheet of light blue paper, 7 5/8 by 9 3/4 inches. A tear at the left edge would suggest that an address leaf has been removed. “Bardwell” is an interlinear insertion by Poe. “1849” and identifications of certain persons mentioned in the letter are added in pencil in a hand other than Poe’s. “Dr. Locke” has been heavily cancelled in ink by Mrs. Richmond or a subsequent owner.

Publication: *LP*, II, 446–448 (letter 319). The salutation and beginning of the first sentence are continuous in the manuscript, but on separate lines in the published text; Poe’s “darling Annie” is printed in Roman; the paragraph indentation at “I enclose” is not reflected in the printed form; and the final sentence, which is given a separate line in the manuscript, is printed continuously with the end of the preceding sentence.
Associated items: (1) Typed copy of description for lot 868 in catalog of sale of the library of Henry W. Poor, part III, January 12–14, 1909. The lot consists of a copy of the first edition of Poe's *Tales* (New York, 1845) with the present manuscript laid in. (2) Typed letter, signed, from Michael Papantonio (N.Y.) to William H. Koester, July 23, 1942, 1 p., noting that the volume of *Tales* and the present manuscript had been in a private collection since the Poor sale.


Faded black ink on a sheet of white paper, with an embossed border, 10½ by 8 inches, folded to 5¼ by 8 inches. The letter occupies the recto of the first leaf; the other pages are blank. The address and postal cancellation appear on an envelope bordered with the same embossed pattern as the letter sheet.

Publication: *LP*, II, 451 (letter 322), from an incomplete transcript in a sale catalog of the Merwin-Clayton Company (N.Y.), May 13, 1912, lot 965-A. The letter is accurately printed from a facsimile of the manuscript in the 1966 edition of *LP*, II, 726.

Associated items: (1) Autograph letter, signed, from Victor Degrange to William H. Koester (?), July 17, 1949, 1 p., about two Poe letters, one of which is the present manuscript. (2) Carbon copies of two typed letters from William H. Koester to J. Bennett Nolan, July 14, 1954 (2 pp.) and August 30, 1954 (1 p.), and typed letter, signed, from Nolan to Koester, August 25, 1954, 1 p.: all concerning M. Degrange and the two Poe letters. (3) Clipping from the *New York Times*, September 18, 1957, "Two Poe Letters Priced at $5,000," reporting the acquisition of Poe letters to Root (the present manuscript) and J. P. Kennedy (number 28) by House of El Dieff, Jamaica, N.Y. The present letter is reproduced in facsimile. See also number 28, associated item 2.


Black ink on a scrap of pale blue paper, faintly ruled, 7½ by 2½ inches. The verso is blank. Stored in folder with number 93.

Publication: *LP*, II, 452 (letter 324). The dating is provided by the editor,
who sees the present note as the covering message for letter 323 (to Maria Clemm, July 7). See his notes, LP, II, 452, 453, 542.


Faded black ink on a sheet of pale blue paper, faintly ruled, 4 7/8 by 8 3/4 inches. The address appears on the verso, “Mrs S. Anna Lewis”, with the initial expanded to “Stella” in ink, apparently in another hand.

Publication: LP, II, 462 (letter 333). As the editor points out in his note on p. 545, the date may be that on which the letter was received. The salutation and beginning of the first sentence, continuous in the manuscript, are printed on separate lines.
IV

DOCUMENTS

Black ink on both sides of a scrap of yellowed white paper 3 3/16 by 4 7/16 inches.

With leaf from catalog of American Autograph Shop, Merion Station, Pa., (1941?). The present document, item 210, is partially reproduced in facsimile.

[95] **AutoGRAPH document**, signed "Edgar A Poe": promissory note to John W. Albright for $104.00 payable at 90 days, dated "Philad Dec' 1st 1841". Only the signature is in Poe's hand; the remainder is in the autograph of Albright. 1 p.

Faded black ink on yellowed white paper, blue-ruled, 7 11/16 by 3 3/8 inches. The document has been stiffened with gauze. On the verso appear the record "3919 E A. Poe 104 Mch 1 / 4", the endorsement "John W Albright," and another endorsement which has been cancelled beyond legibility. Stored with numbers 71 and 99 in folder stamped "A.L.S. TWO PROMISSORY NOTES ENVELOPE IN AUTOGRAPH OF EDGAR A. POE."

With clipping from catalog of Parke-Bernet Galleries sale of the Webster collection, April 28, 1947. The present document is lot 104.

[96] **AutoGRAPH document**, signed "Edgar A Poe": memorandum of an agreement between Poe and John Bisco, dated "Feb' 21st 1845", in which Poe contracts to assist C. F. Briggs in editing the *Broadway Journal*, to be listed as one of the editors, and to furnish at least one printed page of copy each week, in return for a third of the profits. The signature only is in Poe's hand; the document is also signed by John Bisco and (as witnesses) Fay. Robinson and Edward N. Wead. 2 pp.

Black ink on both sides of a sheet of blue-ruled white paper, 7 3/4 by 9 7/8 inches, apparently torn from a notebook. The words "E. A. Poe's Agreement" are written on a blank portion of the verso. Stored in folder stamped "CONTRACT OF PUBLICATION EDITORSHIP AND SALE OF BROADWAY
JOURNAL BETWEEN CHARLES F. BRIGGS JOHN BISCO AND EDGAR A. POE."

With typed letter, signed, from Charles Retz, American Art Association-Anderson Galleries, Inc., New York, to William H. Koester, May 22, 1934. Retz advises Koester that a New York manuscript dealer has purchased the John Bisco papers, including the present document, a contract of sale between Bisco and Poe dated October 24, 1845 (number 97 below), and a receipt for a promissory note of Poe's signed by W. H. Starr (associated item with number 98 below).

[97] Autograph document, signed "Edgar A. Poe": memorandum of an agreement between Poe and John Bisco, dated "24th day of October 1845", in which Bisco sells the Broadway Journal to Poe for $50.00 cash and the purchaser's agreement to assume the current debts of the Journal in a note to Bisco payable at three months. The signature only is in Poe's hand; the document is also signed by John Bisco and (as witness) Samuel Fleet. 2 pp.

Black ink on a sheet of pale blue paper, 15 1/2 by 9 7/8 inches, folded to 7 3/4 by 9 7/8 inches. The second leaf is blank on both sides. Stored in folder stamped "CONTRACT OF PUBLICATION EDITORSHIP AND SALE OF BROADWAY JOURNAL BETWEEN CHARLES F. BRIGGS JOHN BISCO AND EDGAR A. POE."

Associated items: (1) Autograph agreement between Bisco and C. F. Briggs, dated December 23, 1844, to publish the Broadway Journal. (2) Autograph document signed (signature illegible), dated July 14, 1846, declaring that Bisco is appointed to collect rents of the rear house at no. 249 Second Street. See also number 98 below and associated item for number 96 above.

[98] Autograph document, signed "Edgar A Poe": promissory note to John Bisco for $100.00 payable at three months, dated "New York Oct. 24th 1845". Only the signature is in Poe's hand; the remainder of the document is in the autograph of Bisco. 1 p.

Faded black ink on a slip of yellowed white paper, 7 1/4 by 3 inches. Endorsed 'John Bisco' in blue ink on verso. Stored in folder stamped "CONTRACT OF PUBLICATION EDITORSHIP AND SALE OF BROADWAY JOURNAL BETWEEN CHARLES F. BRIGGS JOHN BISCO AND EDGAR A. POE."
Associated items: (1) Autograph receipt signed by W. H. Starr, dated December 13, 1845, for Poe’s promissory note for $100.00 to Bisco dated October 24, 1845. Bisco transferred the note directly to Starr. See also numbers 96 and 97 above. (2) Catalog of American Art Association sale of the William F. Gable collection, November 5–6, 1923; the present document is lot 633 (in Koester auction catalog file).


Black ink on a slip of pale blue paper, 77/8 by 2 15/16 inches. Poe’s signature on the recto is drawn through with three diagonal lines in another ink; the first digit of the date of the endorsement on the verso was originally 2 but was overwritten as 1. Stored with numbers 71 and 95 in folder stamped “A.L.S. TWO PROMISSORY NOTES ENVELOPE IN AUTOGRAPH OF EDGAR A. POE.”

Associated items: (1) Catalog of American Art Association sale of the William F. Gable collection, November 5–6, 1923; the present document is lot 634 (in Koester auction catalog file). (2) Clipping from catalog of William D. Morley Galleries (Philadelphia) sale of April 14, 1941; the present document is part of lot 167 (in Koester newspaper file).

[100] Autograph document, signed “Edgar A Poe.”, dated “New York May 23. 1848.”: “Received of George P. Putnam Fourteen Dollars money loaned, to be repaid out of the proceeds of the Copyright of my work entitled ‘Eureka, a Prose Poem’; and I hereby engage, in case the sales of said work do not cover the expenses, according to the account rendered by said Putnam in January 1849, to repay the said amount of Fourteen Dollars; and I also engage not to ask or apply for any other loans or advances from said Putnam in any way, and to wait until January 1849 for the statement of account as above, before making any demand whatever. Witness.”. The document is entirely in Poe’s autograph, except for the signatures, as witnesses, of Maria Clemm and Marie Louise Shew. 1 p.
Black ink on one side of a sheet of pale blue paper, faintly ruled, 7 by 8½ inches. “Edgar. A. Poe.” is written on the verso, in a hand other than Poe's.

Associated items: (1) Clipping from *Publisher's Weekly*, CXVI (July 20, 1929), p. 288, quoting a letter from George Palmer Putnam, son of the publisher, who was in possession of the present document at the time and had sent a photographic copy to the Edgar Allan Poe Society, New York: the letter concerns the document, a related manuscript item, and the Poe-Putnam relationship during the publication of *Eureka*. (2) Gabriel Wells Co. (New York), typed letter undersigned “Royce” to William H. Koester, May 10, 1939, including a statement that the firm had sold a Poe item about *Eureka* addressed to Putnam—perhaps the present document—several years before.
V

AUTOGRAPH MATTER
IN PRINTED WORKS

Black ink at the top of the title page. Another inscription, "L. Randolph. Cedar Park", appears in black ink on the front endpaper.

[102\*] Autograph corrections, apparently by Poe, in John Neal's copy of Al Aaraaf, Tamerlane, and Minor Poems (Baltimore: Hatch & Dunning, 1829).

Black pencil proof-markings in the French quotation from Voltaire in a footnote to "Al Aaraaf," Part II, p. 26. Other notations in pencil—marginal lines at pp. 17, 28, 47, [57], and [61] and verbal interlineations on pp. 52 and [61]—seem to be in another handwriting than Poe's.

The Al Aaraaf is bound in a volume which bears the spine legend, "Pauperism/ Poetry/ &c/ Neal", and which includes these other works: Views of the Society for the Prevention of Pauperism in ... Baltimore (Baltimore, 1822); The Times, A Satirical Poem ... by the Rev. Mr. Odell (New-Jersey, n.d.); Medea in Corinto (London, n.d.); William G. Simms, Early Lays (Charleston, 1827), inscribed to Neal by the author; and The Age of Rhyme ... by a Southerner (Charleston, 1830). The margins of Al Aaraaf have been drastically trimmed by the binder, and pp. [9]–[12] are misplaced between pp. [24] and [25].


Sepia or faded black ink at the top of the title page.

With clipping from an auction catalog of Galton, Orsburn Co., April 7, 1941. The present volume is lot 181.

[104] Autograph annotations, thought to be in Poe's handwriting, in a copy of On the Power, Wisdom, and Goodness of God, as Manifested in the
ed with the line, and by the time we had gone fifty feet, threw us quite off the scent. But for my deep-seated impressions that treasure was here somewhere actually buried, we might have had all our labor in vain."

"But your grandiloquence, and your conduct in swinging the beetle—how excessively odd! I was sure you were mad. And why did you insist upon letting fall the bag, instead of a bullet, from the skid?"

"Why, to be frank, I felt somewhat annoyed by your evident suspicions touching my sanity, and so resolved to punish you quietly, in my own way, by a little bit of sober mystification. For this reason I swung the beetle, and for this reason I let it fall from the tree. An observation of yours about its great weight suggested the latter idea."

"Yes, I perceive; and now there is only one point which puzzles me. What are we to make of the skeletons found in the hole?"

"That is a question I am no more able to answer than yourself. There seems, however, only one plausible way of accounting for them—and yet it is dreadful to believe in such atrocity as my suggestion would imply. It is clear that Kidd—if Kidd indeed secreted this treasure, which I doubt not—it is clear that he must have had assistance in the labor. But this labor concluded, he may have thought it expedient to remove all participants in his secret. Perhaps a couple of blows with a mattock were sufficient, while his coadjutors were busy in the pit; perhaps it required a dozen—who shall tell?"

For the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not—and very surely do I not dream. But to-morrow I die, and to-day I would unburthen my soul. My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified—have tortured—have destroyed me. Yet I will not attempt to expound them. To me, they have presented little but Horror—to many they will seem less terrible than heresies. Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the common-place—some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.

From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was a boy so happy as when feeding and caressing them. This peculiarity of character grew with my growth, and, in my manhood, I derived from it one of my principal sources of pleasure. To those who have cherished an affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the gratification thus derivable. There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere Man.

Black pencil comments in the margins of pages 87 and 186, marginal markings on some other pages, and a list of words and phrases from the text, with page references, on the back end-papers. Pencil inscriptions on the front end-papers read “9th May”, “Messenger”, and “Copy used by Poe with his notations”.

[105*] Autograph corrections and revisions in Poe's copy of *The Raven and Other Poems* (New York: Wiley and Putnam, 1845) and *Tales* (New York: Wiley and Putnam, 1845), bound as one: the James Lorimer Graham copy.


Publication: See Stovall, ed., *The Poems of ... Poe* (1965), notes, for collations of substantive and accidental variants in printed and manuscript forms, including the Lorimer Graham copy. Mabbott, ed., *Poems* (1969) records the substantive variants. In some modern editions of the poems Lorimer Graham versions are adopted as basic texts; Mabbott, for example, takes “Israfel” (second form), “The Sleeper,” “To One in Paradise,” and “The Conqueror Worm” from this copy. James A. Harrison incorporates into his *CW* texts most of the Lorimer Graham revisions of the tales.

Associated items: (1) Bookplate of James Lorimer Graham, with autograph notation, “This was Poe's own Copy—J.L.G.” (2) Clipping from a sale cata-
log, n.p., n.d., describing the volume and noting that it belonged to R. W. Griswold.


Black pencil additions and proof-markings in margins and text. On the front endpaper are pencil notes by William Nelson and Thomas Ollive Mabbott, the latter reading, “NB. A careful comparison of these verbal changes shows that they are tho’ less numerous, yet in the main identical with changes to be found in the Bishop Hurst copy of *Eureka*, which Poe revised later. [These are printed in *CW*, XVI, 319–336.] A very few intermediate readings occur. . . . The first fly-leaf was torn out when I got the book in 1923. I would request that editors referring to the readings, call this the Nelson-Mabbott copy.”

Associated items: (1) Catalog of Anderson Galleries sale of the David G. Joyce library, February 13–14, 1923; the present item is lot 639 (in Koester auction catalog file). (2) Clipping from catalog of Parke-Bernet Galleries sale of the Frank J. Hogan collection, January 24, 1945. The present item is lot 581. Clipping stored in Poe provenance file. (3) Bound facsimile copy of the Bishop Hurst–Stephen H. Wakeman *Eureka*; and related correspondence in Poe provenance file.


Five stanzas from Schiller on a front fly-leaf and a motto in Greek on the title page, all print-lettered in black pencil. Another pencil notation in the text seems not to be in Poe’s autograph.

Associated item, in Poe provenance file: Clipping from the *New York Times Book Review*, April 27, 1941, Philip Brooks, “Notes on Rare Books.” Brooks describes rarities to be offered by G. A. Baker and Co. on April 29, including “Poe’s own copy of his ‘Eureka’ with marginal annotations and, in Poe’s type-facsimile style of handwriting, of [sic] Schiller’s lyric, ‘Die Grösse der Welt.’”
THIS Descriptive Catalog of Edgar Allan Poe Manuscripts in the Humanities Research Library of the University of Texas at Austin has been composed in eleven-point Intertype Bodoni Book three-point leaded and ten-point Intertype Bodoni Book two-point leaded and printed by offset lithography on Adena wove paper. The book was published by the University of Texas at Austin as a supplement to The Texas Quarterly, Volume Sixteen, Number Three. Hardbound copies issued separately from The Texas Quarterly were bound in Holliston Roxite cloth. The stamping die used on the front cover is after a trial proof, first state, of an etching by Joseph Simpson, English illustrator and caricaturist. Printing and binding were done by the Printing Division of the University of Texas at Austin.