

Appendix

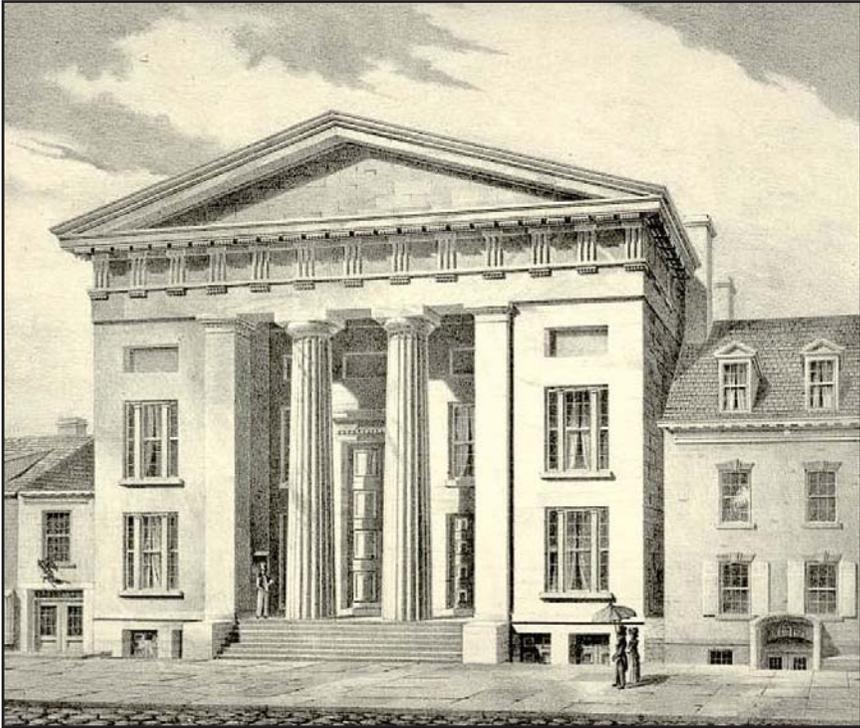


Fig. 2. The Bowery Theatre in 1826, not long after it first opened and before its several burnings. Wikipedia. [Public domain.]

If anything, the two men, rather than the fire itself, seem motivated by “resolute endeavor,” but it is hard to imagine that any people in the town below, which is now surrounded by flames, need any bells rung to alert them to the danger they are obviously facing. However, it *is* possible to interpret the jagged, uneven, smoky gray image not too far from the man grasping the wooden railing as evidence that the fire has grown to massive proportions and may threaten even the bell-ringer and the man looking down on the inferno below. Perhaps these men *are* in greater danger than might have been imagined. Nonetheless, this drawing, in general, somehow seems more static and less dramatic than those in figs. 1, 2, and 3, even though this drawing implies the destruction of an entire town rather than the loss (or near-escape) of individual persons.

Granville Perkins was also the artist who produced the next illustration in the 1888 Porter and Coates edition (see fig. 5). And here, once again, he has chosen to view fire from a distance—in fact, from a *safe* distance, although the drawing *may* imply the deaths of many crewmen on the massive ship (apparently a warship) the drawing depicts.



Fig. 13. The shadow of the ape's claw over the head of "Camille" as it approaches her while she is sleeping.

From the 1932 film very loosely based on Poe's story.
Wikimedia. [Public domain.]

In this film, the ape, far from wanting to kill the young woman, wants to run off with her—literally and figuratively. He had already become smitten with her earlier in the movie when the Bela Lugosi character was exhibiting him at a carnival. The ape had seen Camille and found her attractive. In this film, Auguste Dupin is Camille's fiancé, and it is he, of course (looking a bit like Gene Wilder in the 1974 film *Young Frankenstein*) who manages to save Camille from the literal and figurative clutches of the beast.

Palpable Plagiarism: Poe's Use of the Plagiarism Allegation as a Weapon in the "Little Longfellow War"

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During his career as editor for the *Southern Literary Messenger*, *Burton's Gentleman's Magazine*, and the *Broadway Journal*, Edgar Allan Poe was a severe critic, berating his contemporaries for errors in style, grammar, and unity of purpose. And Poe had motive to do so; he set himself in opposition to editors whose overly soft reviews were in the majority. He considered these reviews instances of "puffing," writing that was designed not to closely critique, but to bolster sales for publishers who often had close relationships with literary journals. Poe gained a good deal of infamy and was branded the "Tomahawk man" for his cutting criticisms, but his most controversial criticisms resulted from his plagiarism accusations against some of the foremost writers and poets of his day, including, most famously, Henry Wadsworth Longfellow.

These plagiarism accusations, dubbed "The Little Longfellow War" by Poe himself, baffled critics of his day as well as our own, and have even been used as evidence for Poe's insanity. Critics such as Arthur H. Quinn have described his accusations in the Little Longfellow War as a major embarrassment to Poe's career and reputation, claiming that "these articles represent him at his worst. That keen, logical mind faltered into banalities, contradictions, and misrepresentations that make any admirer squirm" (454). When taken at face value, Poe's accusations do, indeed, seem entirely unfounded and unprovoked. However, when taken in the context of Poe's personal crusade against the literati, his conception of plagiarism as emblematic of the state of American literature, and his penchant for attention-seeking hoaxes, Poe's plagiarism accusations begin to make sense. In *Poe's Literary Battles: The Critic in the Context of His Literary Milieu*, Sidney P. Moss asserts that Poe struck

of concerns and his own design in order to contribute to the poem's unity. This is Poe's conception of originality: a laborious problem-solving exercise. Poe is clear about his concern for his "first object" of originality saying, "The effect of this originality of combination is aided by other unusual and some altogether novel effects, arising from an extension of the application of the principles of rhyme and alliteration" ("Philosophy of Composition" 67). As Rachel Polonsky notes, despite Poe's reliance on Coleridge, Poe's conception of originality stands somewhat at odds with Romanticism, discarding "the Romantic organic metaphors for poetry which envisage artistic creation as a process of spontaneous growth" so that he "redirects critical attention onto technique" (43). Or, as Wordsworth in his "Preface to the Lyrical Ballads" so elegantly put it, "all good poetry is the spontaneous overflow of powerful feelings," and though, for Wordsworth, deep thought was required to achieve a poet's purpose, for Poe, deliberate and methodical work was what shaped the germ of inspiration.⁹ For Poe, originality thus had two origins: inspiration and deliberate craft. If unity is a deliberate product of labor and skillful technique, Poe's concern with plagiarism becomes clearer—plagiarism does not only take the essence of the work of art, it feeds upon the labor of another artist.

Poe, as a starving artist himself, felt keenly the value of literary products. Having struggled to gain a reputation, he sympathized with the unknown poet, who he said was likely to be the victim in any plagiarism case. In reply to Outis he said, "The chances of course are, that an established author steals from an unknown one, rather than the converse; for in proportion to the circulation of the original, is the risk of the plagiarism's detection" ("Imitation"). This reflection does not apply in the Longfellow and Tennyson case, as neither poet was "unknown"; instead, his statement was an expression of moral outrage against plagiarism for wider reasons than disclosed. Poe sympathizes with the hypothetical unknown poet who has the product of his labor abused in the hands of a more well-respected poet, a situation brought on frequently by the power structure of the literati, but his real object of sympathy was the community of individual writers who were not copied.

2. This interpretation offers an interesting layer of complexity to the popular theory that finds racial allusions in “The Black Cat,” suggesting that the narrator symbolizes the southern slave holder and the cat the long-suffering slave. While many of the essays in *Romancing the Shadow: Poe and Race* refer to this theory, Leland Person’s “Reading Racism in the Tales” and Joan Dayan’s “Poe, Persons, and Property” seem particularly useful in developing this complication.
3. Again, the focus of rationality and primal nature here can be further complicated in light of current theories that posit that the orangutan is a symbol for slaves brought to the United States. For more on this racial reading, see Peterson’s “The Aping Apes of Poe and Wright: Race, Animality, and Mimicry in ‘The Murders in the Rue Morgue’ and *Native Son*”; Joan Dayan’s “*Amorous Bondage: Poe, Ladies, and Slaves*”; and Ed White’s “The Ourang-Outang Situation.”
4. Paul Hurh (cited below) traces the analytical method Poe used in his detective tales to the reciprocal processes of resolution and composition featured in scientific debates in the Renaissance and argues that imagination and the resolvent powers of science were deeply intertwined in Poe’s works.

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