

study), to a waning empire figured as alter ego to a waxing U.S. empire (during the nineteenth century), to a vanquished other with whom postcolonials have begun to identify (during the twentieth century), DeGuzmán shows that despite such late-twentieth century identifications with Spain, “the recycling of certain kinds of figurations of Spain in the mid-1990s symptomatizes the cycling and continued life of empire, in this case Anglo-American imperial ideology” (303). While this argument appears, at times, to overdetermine DeGuzmán’s analysis, the strength of *Spain’s Long Shadow* lies not only in lucid close readings of such literary texts as Stein’s *Autobiography of Alice B. Toklas*, *The Geographical History of America*, and *Paris France* but also in its insight into other media, such as paintings, photography and political cartoons. Moreover, DeGuzmán’s work exemplifies the potential of interdisciplinary scholarship, particularly between American and Latina/o Studies, for which *Spain’s Long Shadow* is a helpful foundation. With her intervention, American Studies scholars can no longer ignore or deny the central importance of Spain to the history and continuing development of an Anglo-American imperialism.

***The Edgar Allan Poe Review*. FALL 2009 VOLUME X, NUMBER 2**

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Funded by the “Poe Studies Association” and printed at Saint Joseph’s University (Pennsylvania, USA), *The Edgar Allan Poe Review* contains in its Fall 2009 issue a series of interesting and enlightening essays written on the occasion of the bicentennial which commemorates the birth of Edgar Allan Poe. Margarita Rigal and Beatriz González act in this issue as guest editors for the “Spanish” essays.

The part of issue edited by Rigal and González opens with a section entitled *Poe in Spain on the Occasion of His Bicentennial* and includes two essays that link Poe with two Victorian writers. The first one, ***Plagiarism in Poe: Revisiting the Poe-Dickens relationship*** by Fernando Galván highlights the influence Dickens’ works exerted on Poe’s theory of the short story, the unity of effect and on some of Poe’s well-known works such as “The Tell-Tale Heart”, “The Black Cat”, “Ligeia” or the famous poem “The Raven” among others. The latter is fairly similar to Barnaby Rudge. In Dickens’ novel we can read the description of the link between the mentally retarded Barnaby and his raven, “Grip”, both living at the Newgate prison. Galván finds other echoes in Poe’s “the Raven” such as the repetition of the raven’s words, the repetition of “hope”, the reference to melancholy, etc. However, Galván clearly points out that this does not strictly mean plagiarism. The ideas and motifs that shape “The Raven” have their origins in Dickens but “Poe managed somehow to develop and improve them in his unforgettable poem” (page 19). Galván proves with other well chosen examples from the tales and the poems that Poe was certainly sensitive to some of Dickens’s ideas, narrative constructions and rhetorical and stylistic aspects. Galván concludes in his thought-provoking study that Poe created new works sometimes superior to his sources and that means “ a conscious, careful and patient combination of a diversity of materials and techniques,

carried out understandingly, as Poe liked to define genuine originality” (page 20). The second essay, *Sir Arthur Conan Doyle and the Hauntings of the “American Blood-Curdler”*, by Beatriz González-Moreno examines Poe’s impact on Arthur Conan Doyle’s Gothic tales. González emphasizes the fact that Dupin was not Doyle’s only source of inspiration nor was Holmes his only creation. González brings her thorough study to a close saying that Poe always haunted many of Doyle’s stories and Doyle never ceased acknowledging his debt to the spirit of the “American blood-curdler” (page 32)

The second part, “Poe’s legacies in Spain” includes six original articles focusing on Poe’s reception in Spain from 1850s until the present. The first article of this part, written by Margarita Rigal, *Spanish “Misreadings” of Poe’s Life and Works at the Beginning of the Twenty-First Century*, proves how Poe has been misread both by Spanish readers and researchers for more than a century and a half. Poe was first alluded to in Spain by writer Cecilia Böhl de Faber (1796-1877) in a letter she sent in 1856 to fellow author Juan Valera (1824-1905). From this first mention, Rigal proposes a well-documented chronology of Poe’s legacy in Spain which finishes in 2002 with *Poe, un cuento musical de miedo* [Poe, A Terror Musical Tale] by the famous Spanish drama company Dagoll Dagom. This study is a valuable contribution for understanding Poe’s reception in Spain.

The Second Article, *Edgar A. Poe’s Poetry in Spain in the 19th Century: An Issue for Connoisseurs*, by Santiago Rodríguez deals with the response to Poe’s poetry in Spain during the 19th Century. The author concludes that cultural misinterpretations due to an insufficient knowledge of British and American Romantic poetry were common in the 19th Century, for example, when Poe was compared to Lord Byron. Poe was viewed only as an exotic writer of bizarre stories.

The third article, *The Treatment of Sight in Edgar Allan Poe and Gustavo Adolfo Bécquer*, by Ricardo Marín-Ruiz concentrates on how both Poe and the Spanish Romantic writer Bécquer (1836-1870) treated visual sensations. Marín-Ruiz provides evidence that Poe addresses the symbolism pertaining sight with a focus on death and supreme intelligence. In Bequer’s writings, death and superior intellect do not only manifest themselves through the luminosity of the eyes, but also through their color; green and blue are the most recurrent hues in Becquer’s stories and poems.

The fourth article, *Poe’s “Maison de Santé” Revisited: A Spanish Imitation of “The System of Dr. Tarr and Professor Fether”*, by José R. Ibáñez is a detailed analysis of the relations between “The System of Dr Tarr and Professor Fether”, a story where humour and uncertainty are intertwined, and a Spanish tale entitled “Siete historias en una” [Seven stories in one] written by the now almost forgotten short story writer, José Fernández de Bremón.

The fifth article, *Finishing “The Lighthouse” with José Jiménez Lozano: A Sample of Edgar Allan Poe’s Influence on the Contemporary Spanish Writers*, by Emilio Cañadas investigates the influence of Poe on a contemporary Spanish writer José Jiménez Lozano, examining Lozano’s proposed ending to Poe’s “The Lighthouse”. The author concludes that Lozano provides a remarkable presentation of the influence of Poe in contemporary Spanish writers.

This part closes with *The Influence of E. A. Poe in the Spanish Short Subject Industry*, by Isabel Jiménez and Ángel Galdón is a study of the most recent impact of Poe’s works on

Spanish popular culture. Both authors wrap up their study stating that Poe's plots and topics have influenced the cinematographic culture of the Spanish people in the last years.

The third section of the review, for which the guest editors were not responsible, consists of miscellanea:

First, *The Orientalization of John Winthrop in "The City in the Sea"* by López discusses the influence of Winthrop in Poe's vision of a utopian city gone wrong. Poe's "The City in the Sea" could be an Orientalization of Winthrop's city on a hill, even if Poe never heard of a "A Model of Christian Charity" nor even knew who Winthrop was, because the cultural forces behind both metaphorical cities were so ubiquitous and potent.

Ships and Crypts: The Coastal World of Poe's "King Pest", "The Premature Burial", and "The Oblong Box" by Dan Walden explores the influence of the maritime culture in these stories. Walden proves how the realities of the coast in the third decade of the 19th century were far removed from the idealistic frontier of American opportunity that the coast represented in the years surrounding the War of 1812. He concludes that the coast's location between the commonly knowable world of land and the unfathomable world of the sea increasingly came to be conceptualized as a Gothic frontier, and Edgar Allan Poe skilfully adapted the reality of the coastal life to create dark and disturbing stories.

Lastly, *A Further Note on Lawrence Labree*, by Kent Ljungquist studies how this editor of the *New York Rover*; discusses the topics of originality plagiarism in the Poe-Longfellow war.

The final section of this issue is five reviews of Poe's scholarship: Richard Kopley's *Edgar Allan Poe and the Dupin Mysteries* by Benjamin F. Fisher; Jack Mircala's *Siniestras Amadas: 22 Delirios necro-románticos de Edgar Allan Poe* by Ana González-Rivas Fernández and Christopher Rollason; *BRAT Productions. Haunted Poe* by Cynthia Popper; *An Intimate Evening of Poetry and Conversation with John Astin* by Jonathan Hartman and Edgar Eeckman's *The Murder(s) of Edgar Allan Poe* by Jan Vander Laenen.

All in all, the interest of the book lies in the new topics covered and should be of concern to all those scholars interested in Poe's writings. The contributors provide original insights into Poe's short stories and relationships with other writers and other cultures.