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## An Unrequited Obsession: Poe and Modern Horror FREE

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understood as something like John Orr's concept of Alfred, whose ideas, work, and influence intersect other areas to help us understand the world without him or her."<sup>4</sup> But if we call Poe the "father of horror," we learn much about both the modern horror tradition and his own texts. Although it may be more accurate to call Poe the "father of modern horror," we should not ignore how much he contributed to the horror tradition. This is particularly so, given how much he influenced the

The difficulty of classifying Poe's tales of psychological horror in the nineteenth century.<sup>5</sup> A few perceptive contemporaries recognized Poe's work, infamously referred to him, a "jingle man." He also represented a romantic antiromantic who relied on visionary experience. In the *Southern Literary Messenger*, for which the deceased had written, the breadth of Poe's ambition in contrast with his pathetic life in the universe, and subverted the theory of a world's belief in a higher power alone, in the common wards of a Baltimore hospital."<sup>6</sup> Poe's "reorganization of the universe" through horror as we would understand it is evident in his work *Eureka*. Moreover, the *Messenger's* description of Poe as a troubled artist, in love with death in the way his character was in public display. The macabre iconography of Poe helped to shape the horror tradition.<sup>7</sup>

Poe's path toward becoming known as the progenitor of the modern horror tradition, the growth of his own reputation, and it had an intimate link to his literary reputation long intertwined with attacks and defenses of his alcoholism and alleged opium addiction. Some admirers of Poe, precisely for these supposedly unseemly biographical facts, his transgressive behavior made him the epitome of the repressed. Reverend Rufus Griswold, likely did Poe a favor in emphasizing his dark legend and unwittingly helping to fashion him into the

John L. Hervey, writing in 1933, asserted that "The Raven" was a work of public education. However, Hervey did note that Poe's work was "there was not a breath of plain air in it." This comment, though this conception does not connect him simply with the public education. Poe's morbid interest is best understood against the background of death and the art of mourning in Poe's time. Hervey's comment on Poe's work should be read in this context of changing funerary practices and the soul after death common in the nineteenth century. The

the Spiritualist movement, inform his poems and prose modern horror.<sup>9</sup>

Contemporary readers are well served in considering the emergence of the concept of genre in its most modern form as a “genre writer.” Although Poe carried the taint of “the clerk of the comedy, suspense, mystery, and philosophy. Given this horror tradition of the twentieth century see Poe’s work could appear in the horror tradition? There are really two images as a romantic, transgressive renegade, indeed the death drive, comports with modern horror’s sense of it in its own disreputability. Second, though related, Poe’s nineteenth century when the concept of genre began to take form many of Poe’s tales fit most closely with what editors and critics called “horror fiction” (a term that seems to have first appeared in films that began with *Dracula* and *Frankenstein*, both in

When the Munsey magazines began their publication in the concept of genre began to develop, in some sense as the writing styles. With the appearance of the first issues of pulp magazines readership began to develop a taste for a wide variety of everything from tales of romantic love to some of the first Rice Burroughs in 1912 and 1913.<sup>11</sup>

The influence of film has been underrated in the development to shape audience perceptions of the nature of a romantic developing the paradigm for the western, the love story point of rigidity by the 1930s with the appearance of the the printed page began to shape their expectation in terms

A large number of Poe’s readers before pulp magazines his reputation to the mystery story, both because it helped of the popularity of his detective C. August Dupin. Poe’s Vidocq, one of the earliest police officers to view their v former criminal who transformed himself into the creator use of ballistics and plaster of Paris molds for footprints forces that had previously been used to prevent rowdy Vidocq briefly in “Murders in the Rue Morgue,” while n superior forensic skills. Arthur Conan Doyle depended that Doyle described Poe as “the supreme original who be ascribed the monstrous progeny of writers of detect

Poe's creation of the detective tale must be taken into account and classified as "horror." Although some of the first stories, such as horror classics, they originally appeared as examples of detective fiction, which, in stage performance and in the attention given to the supernatural fiction. This tale, however, joins other famous tales as "The Cask of Amontillado," as sketches in the psychological horror genre. "The Cask of Amontillado" works because we are "lured by some sympathy with Montresor, only to give us a dizzy

The melancholy, and vaguely supernatural, undertones of the story connecting Poe to horror. This has been particularly true in the t-shirt, poster, and tattoo). However, few of Poe's contemporary readers would regard it as horror; it was known instead for its emotional unsatisfaction. John Reuben Thompson, in Poe's obituary in the *Messenger*, wrote that he could not "convey the impression of chilly fright but what Thompson called the thrill of disappointed love, but by the crushing of every hope and

The writer Elizabeth Oakes Smith agreed, noting after the story had become known everywhere and everyone was saying "Nevermore," that Poe had tapped the impulses of modern horror, however. Smith described the poem as an example of "despair brooding over the soul." In February of 1845, she had called the Raven itself a simple truth and a supernatural harbinger. The poem did not tell a tale of love and grief" (PL: 499).

These macabre readings of the famous poem easily transitioned into the corpse and its terrors. Horror impresarios have used Poe's twentieth-century tales of terror. The earliest efforts to connect Poe to modern horror tradition appears in the "weird fiction" magazines. *Weird Tales* (1923–1954; relaunched in 1973) is a classic representation of this tradition. Each issue intermingled Poe's work and horror, or more generally classify as speculative fiction. The magazine to be a devotee of Poe and wanted his magazine to publish Poe's work in numerous genre pulps. Notably, it is Henneberger's introduction that "didn't quite fit" elsewhere. He paid tribute to Poe's influence in one instance placing Poe on the cover holding a raven. "The Raven in the Morgue." Appropriately, Poe's relationship to modern horror is an effort to insert his work into the horror genre.<sup>15</sup>

*Weird Tales* provides some of the explanation not simply

to weird fiction but because the magazine became the p  
(1890–1937). Critics and historians of horror, and his ea  
than any twentieth-century writer, has been associated  
his work intersecting with Poe provides much of the ex

Lovecraft read Poe very early, age eight if we take him a  
expurgated versions of the traditional Gothic so beloved  
Susan Lovecraft, seems to have held some interest in th  
copy of Richard Burton's then somewhat scandalous tr  
an interest in the myths of Greece and Rome and possib  
century, he devoured every issue he could of Munsey P  
Lovecraft did a prodigious amount of reading and fell u  
teens in 1903. This diluted the role of Poe in his work sig  
gainsaid. Lovecraft found a narrative style both distinct  
influences as diverse as M. R. James, Arthur Machen, an  
admit, the formula of the pulp magazine itself.<sup>17</sup>

By the late 1910s, these influences grew, though Lovec  
“weird fiction” to Poe. In a frequently quoted letter to R  
Notably, in a contemporary letter to his other major co  
completely when describing his literary influences. He  
*Wonder-Book* as crucial to his interest in the macabre.<sup>18</sup>  
irrefutable attraction Lovecraft had for Poe's work and,  
created of Poe the writer. Lovecraft maintained a deep  
with his own beloved hometown of Providence. Poe int  
courting Sarah Helen Whitman and, according to legen  
frequently intoxicated. Lovecraft remained fascinated v  
Athenaeum during one of these visits.<sup>19</sup> Lovecraft him  
inspiration and even invited visiting friends along. On o  
composing acrostic poems using Poe's name, perhaps  
Valentine's Day, 1846 (M 1: 524).<sup>20</sup>

It's also likely that Poe influenced Lovecraft's first effor  
juvenile tales did try to imitate Poe thematically in stori  
Mysterious Ship,” “The Secret Cave,” and “The Mystery  
Detective Story.” Many of these juvenile efforts depend  
moved Lovecraft before “weird” or “horror” fiction, so  
(Live Action Roleplaying) in which he and his friends liv  
agency.<sup>21</sup> When Lovecraft began actively writing short f  
convinced the first wave of Lovecraft scholarship that h

for the heavy influence of Poe on Lovecraft at least until that are also pronounced in Lovecraft's fiction: archaism. Joshi, however, acknowledges Lovecraft's debt to Poe (the Providence author began writing what the French novelist such as *The Call of Cthulhu* (1926), *The Shadow over Innsmouth* (1936). Moreover, Joshi concludes that "Lovecraft spent his life to escape—or, at best, master or refine—the stylistic influence of Poe."

*At the Mountains of Madness* has received a significant amount of attention for its Lovecraft connection because of its alleged similarities to Poe's *Pym*. Like *Pym*, Lovecraft's novella involved an expedition to Antarctica. Lovecraft's long tale ends with Danforth, one of the expedition members, crying out, with no explanation provided other than insistent repetition of *Pym* as an unexplained chant. Arguably, the similarities between the two are important, the ideas in *At the Mountains of Madness* are rooted in the Miskatonic University expedition in *Mountains* discovered the Elder Things and Shoggoths that leads them to death and madness. The terror of distant and unknown places, the horror of vast, unexplored spaces, the detailed mythology and history of extraterrestrial monsters, and the concept of the monster has been heavily influenced by Poe. Lovecraft, on the other hand, never makes use of the concept of the double in fiction. At times, his shades and doubles come close, but his inability to create horrors or hybridity and often lurid material, his mythology that became increasingly complex, if never fully realized, until the time of his death in 1937, a literary project that simply could not be. Lovecraft have still largely been won in the realm of material, his largely successful efforts to escape the influence of Poe and his legacy linked in popular culture and, by extension, making Poe a central figure in horror.

A discussion of literary influences over a figure such as Lovecraft in his historical context shaped both his work and lesser lights in the horror genre. The aftermath of the First World War, "the Great War," provided ground for horror. Seeking the roots of the modern horror novel, we look to Somme, Ypres, Caporetto, and Gallipoli. A war that took the lives of millions more physically disfigured and mentally broken soldiers, exercising a too frequently overlooked influence on Lovecraft. Lovecraft followed the First World War and made a surprising amount of his first and most enduring short tales, along with the underground *Temple*, all take place within the war's context. Lovecraft's

his best known post-1926 work makes allusion to the w  
unease about the human future.<sup>23</sup>

The modern horror film, beginning with the well-know  
*Cabinet of Dr. Caligari*, *Nosferatu*, *The Golem*, and *Wax*  
impetus of the Great War. In Hollywood, the landmark  
imagine without the genius of James Whale. The British  
*Frankenstein*, *The Bride of Frankenstein*, and *The Invisi*  
the human experience that had been born during his se  
POW from 1917 until the armistice.<sup>24</sup>

Poe's dark vision continued to grow in popularity durin  
the emerging horror tradition's persistent concerns and  
the tradition took.<sup>25</sup> An example can be seen in the wor  
compared to Poe though his stories only reveal a secon  
Symbolist tradition. Machen had his most productive p  
devote himself more fully to journalism and translatior  
precipitated a new interest in Machen, beginning with k  
it is a thin and jingoistic tale about British soldiers slaug  
received supernatural aid, possibly the ghosts of the lo  
but correctly, that his patriotic ghost story contributed t  
the British during their first major encounter with the G  
popularly known as "The Angel of Mons."<sup>26</sup> Machen be  
supernatural horror after the war that took forms as div  
cinema, the publication of *Weird Tales* after 1923 that fe  
Chaney Sr., and eventually the monster films that shar  
Two tales of Machen, "The White People" and "The Gre  
becoming a story Stephen King described as having "ha

Efforts to link Machen to Poe have been mostly unsucc  
appears that enjoyment of his work never proceeded to  
of Poe as opposed to being influenced by Poe, has offer  
the image of Poe born in the nineteenth century, the do  
inner life made all the more perilous by the avid use of  
fever dream makes his own personality a useful origin  
nineteenth century's tendency to worry the line betwee  
making him seem particularly modern in the aftermath

Machen certainly seems to have been intrigued by Poe  
to explore. In a book-length study of Machen, Wesley D  
underside of romanticism came to Machen through Po



didactic. However, by Machen's time, this notion had become a staple for the decadent writers Machen read with pleasure. Otherwise, the "subjective" and "psychological" elements not found in Poe, Machen has found in him the fullest expression of the Poe influence.<sup>29</sup>

Ambrose Bierce, whose influence over Lovecraft has been the second most important American writer, behind Poe of his work and Poe's. Bierce, in fact, summed up much of the Poe when he described "the ready reckoner's short cut comparison with Edgar Allan Poe." Going even further, Bierce asked, "Does one write 'gruesome stories'? Then

Certainly, some of Bierce's tales are suggestive of Poe. In taking a walled-off protagonist, but the themes and the "Amontillado" and "The Black Cat." In Bierce's story, a direct horror to come, with no effort to explore the psychological madness that appears in the two Poe tales. Although "Crematorium," Bierce turns it into an exercise in cynicism rather

Ray Bradbury has probably received more attention than any other writer in the genre. The sheer volume of his contribution to horror, has drawn attention to his influence and his claims about his influence. Reading him alongside Hugo Gernsback's *Amazing Stories* and Poe, even if he has made frequent allusions to the author (in his published pieces of poetry and prose). Burton Pollin attributes "a persistent influence and interest," but he succeeds only

Bradbury's best-known work, the 1949 *Martian Chronicles* "Usher II," which told of an old earth-style mansion built on Poe's famous tale. Culling Bradbury's gigantic corpus for examples of Bradbury using him, along with other famous authors, notes a peculiar 1949 tale, "The Exiles," in which Poe leads and Bierce on a rocket flight to escape an Earth where Bradbury's infamous nightmare scenario in *Fahrenheit 451*). The tale would become known as the steampunk aesthetic, but

Poe has appeared in Bradbury's poetry most prominently, and the need for even the greatest and most successful writer to link his work by linking it to Poe. The poems where Poe appears in the century American writers Bradbury wants to hallow, in

for the occasional reference to well-known poems of Poe

Horror anthologies, one of the genre's most popular forms of horror." Collections that identify Poe as their inspiration. *Straub's Poe's Children*, while others are of indifferent quality, for example, in part because the very title of the anthology identifies its progenitor.<sup>33</sup> However, it contains works such as Ramsbury's "The House of the Dead," which clearly draws its inspiration from Lovecraft. The

The anthology that strives with the most urgency to form a new genre might be Michael Connelly's collection *In the Shadow of the Raven*, a series of tales of suspense and terror, such as contributor Stephen King's "The Horror." This particular collection stands out, however, with accompanying essays primarily by writers of the new genre. "America," in fact, assembled, organized, and placed the collection. The editors (sisters named Kristy Montee and Kelly Nichols) admits that the collection echoes the influence of Poe's macabre interests on their work. "The Raven" (Corman adaptations. As a very successful mystery-writer, Connelly's reading of Poe precisely because the Corman works could be considered lightweight." An encounter with Poe's actual work convinces

The case of Thomas Ligotti offers a startling example of how critics who admire their work do the same. A Penguin anthology of his tales, Ligotti's work shows that he is very different from Poe. Yet the need for Poe as his literary progenitor is striking enthusiasm on the point.

Noted critic and practitioner of the so-called New Weird fiction, Ligotti. Poe and Kafka are strong influences on Ligotti, even if he is not influenced by either. He calls Lovecraft "a self-admitted" influence who subsumed Lovecraft and left his dry husk behind."<sup>36</sup> In fact, he has remained strongly influenced by Lovecraft's style, in part despite the heavy evidence for Lovecraft's influence, in part because of a discussion of Poe.<sup>37</sup> Ligotti himself frequently alludes to his influences. "I have never seriously discussed direct influences on his style, it's clear that he is (who Ligotti seems far closer to than Kafka), Nabakov, and others. I contribute to the influence of Lovecraft, seeing the author's ability to create a "convincing" fictional world and at his best when he has borrowed the latter tendency and taken it to its logical

The importance Ligotti attributes to Poe, even as he fea

again the importance to claim Poe as one's master. The century perhaps would have dampened enthusiasm for especially after critical revisionist work on Lovecraft belittled Poe from the mentor he had claimed. Poe, however, on screen had more influence than a century of literary criticism on horror.

Horror movies, since the end of World War I, have been popular with audiences the world over. The horror film, though again in the years, emerged inextricably bound with new movements like expressionism. These avant-garde movements produced the 1928 French silent version of the *Fall of the House of Usher* which had served up a more conventional murder tale with his story based on "The Tell Tale Heart." Soon a floodtide of cinema followed, more than his reputation and borrowing his titles. We see in the early 20th century fiction: seeking some sense of legitimacy, they often used his examples are instructive in this regard. First came *Murder in the Rue Morgue* the year after he donned Dracula's cape. Adapted by Robert Wise for *Twilight Zone* during his long career, the film transformed the American horror film of the era, including a mad scientist. These tropes remained prominent in the horror films of the 1930s.

In the 1930s, the popularity of Universal Studio's monster movies. Directors and screenwriters turned to Poe for morbid inspiration. Some sense of a more distinguished provenance. Edgar Allan Poe and Bela Lugosi in the first of eight on-screen pairings. The couple find themselves caught up in a supernatural structure. The characters have been traumatized by their experience in the 1920s of Bauhaus architecture with perhaps some influence from the film. The film, however, has nothing to do with Poe's well-known relationship other than a few scenes in which a black cat and the architecture of Karloff's mansion to frighten Lugosi, contribute to the deployment of the cat and the desire to use Poe's work.

Occasionally, Poe's work offered more than just a title, in the horror films made in the 1930s, *Maniac* (1934), did not make an effort to adapt "The Black Cat." Making use of psychoanalytic concepts of obsessive fixation around cats, though it can't seem to be the dominant trope of the 1930s horror film. Indeed, part of



Corman set to work on an entire Poe cycle of films. See them in quick succession, using Poe's name and the title further from the actual contents of the story. The velocity is evident in his version of "The Black Cat" (part of the 1960 Vincent Price play the story as slapstick humor at a wine Amontillado" as much as the title story.<sup>43</sup> Eventually, this encouraged Corman simply to begin using recognizable *Raven* represents the most extreme example of this sort perhaps his most famous work, into a tale of sorcery, a manner of *House of Usher*.

AIP's *Masque of the Red Death* ensured that Poe became Corman's version, Vincent Price as Prince Prospero leads certain aspects sublimated in Universal Studios' *The Black Cat* original tale but helped to fashion the concept of the Poe fascination with Satanism as a theme in the macabre. *Raven* coming in 1973, followed by a demonic host of poor im-

The strangest use of Poe by AIP helped both to further and further complicate the question of his influence over Hollywood him to create a Lovecraft film cycle to complement the they felt, rightly at that time, that Poe's name recognition drawing on Lovecraft-inspired material. The result became the title referencing the Poe poem of the same name. In *Edgar Allan Poe's Haunted Palace* and used a few lines from movie Corman produced reimagines Lovecraft's novel elements from other Lovecraft tales such as *The Shadow* takes place in Lovecraft's fictional town of Arkham and to *The Necronomicon* and to Cthulhu, his most well-included, AIP used the title to include it in their popular the effect of further conflating the work of Lovecraft and horror writer and certainly made Poe's legacy important the longer tradition of making unwarranted Lovecraft-] title of an early Lovecraft tale, "The Tomb," for what was all elements of Poe's story except the name Ligeia.<sup>45</sup>

The "masters of horror" need Poe as their own guiding have read Poe and enjoyed the overall flavor of his work owes almost nothing to Poe's fiction. Almost all of this influence. Even very recent efforts to directly adapt his

Poe's relationship to the horror tradition as much as Poe. Raul Garcia produced an anthology film entitled *Extraordinary Tales* featuring "The House of Usher," "The Facts in the Case of M. Valdemar," "The Pendulum," and "The Masque of the Red Death." Garcia's adaptation of "Masque," each made use of Poe's own words rather than an otherwise direct adaptation of Poe. Hammer films icon Christopher Lee wrote the script for "Usher" while Garcia used a recording machine to create a sequence. Guillermo Del Toro reads passages from "The Prince Prospero" for the final segment, the ever popular

This embarrassment of riches when it comes to horror. *Extraordinary Tales'* use of animation also reveals horror. Even when making use of the author's own prose, the film focuses on the psychological, a tendency especially apparent in the latter. In the former, the "resurrected" Madeline neither falls across the screen as in Corman's 1960 adaptation. Instead, she turns into a veil over him, effectively confusing if not eliminating the no

*Extraordinary Tales* exemplifies how Poe offers a way to make his legacy into a kind of metanarrative that can be turned into a macabre turn. The 2012 film *The Raven* starred John Cusack as a detective solve the crimes of a serial killer using Poe tales. *Following* (2013–2015) featured Kevin Bacon as a troublemaker in a death cult. Notably, the villain's teaching is supposed to be never explained in what way beyond his tendency to quote Poe. It has been told without Poe at all but sought to raise the horror icon.

Scott Peeples has referred to the inveterate public interest in Poe as the "Poe effect," which bears little relationship to either Poe's work or the industry. On Peeples' description of a Poe industry, I wonder if the commodification processes that have commodified Poe and ensured a future for him underscores how both scholarship and pop culture have turned Poe-themed items are for sale at major bookstore chains, on book bags, and tattooed backs and biceps and thighs, in the form of a raven. The more lurid aspects of his writings have been used to desperate to interest students in a deeply challenging n

Horror in its modern form has developed along very different paths, skittering just outside our line of sight, our consciousness, and our attention than to Poe. The majority of horror films, stretching from

post-Romero era and forward into the last decade's of directors reflecting and refracting the catastrophic real-Poe that displays any depth or engagement.<sup>46</sup>

A claim to Poe's legacy will continue to play an important role in the work of directors who will likely long revel in this particular anxiety that has been acquired all the inherent appeal of commodity fetishism. Poe has become the definition of cultural capital. Under the current work certainly calls forth the proscriptive, or perhaps just the nostalgic, but no argument that there should be more readers of Poe, more Gothic Poe t-shirts.

Nevertheless, the auteurs of horror often remain readers of Poe's role in their work except for, perhaps, the way in which whatever aesthetic and thematic ideas guide the actual production of Poe's "chapel house atmosphere" has become a staple of the producer, and fan, of horror. It has become a substantial part of the

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## Notes:

<sup>(1)</sup> Stephen King, *Danse Macabre* (1981; New York: Berk Heart, ’’ in *In the Shadow of the Master*, ed. Michael Cor

<sup>(2)</sup> Regarding the “disreputability” of horror, see Robin no. 10 (1983): 73–88.

<sup>(3)</sup> The role of the Great War, and I would add its aftermath David J. Skal’s *The Monster Show: A Cultural History of* 61.

<sup>(4)</sup> Dennis R. Perry and Carl H. Sederholm, “Introductory Renaissance,” in *Adapting Poe: Re-imaginings in Popular* (New York: Palgrave-MacMillan, 2012), 5.

<sup>(5)</sup> The discussion of this era in Poe’s life is taken from J *Allan Poe*, ed. J. Gerald Kennedy (New York: Penguin Bo

<sup>(6)</sup> John Moncure Daniel, “Edgar Allen [sic] Poe,” *South*

<sup>(7)</sup> Joan Dayan, *Fables of Mind: An Inquiry into Poe’s Fic*

<sup>(8)</sup> Scott Peeples, *The Afterlife of Edgar Allan Poe* (Roche

<sup>(9)</sup> Quoted in Peeples, *The Afterlife of Edgar Allan Poe*, 1 (New Haven, CT: Yale University Press, 1987), 5.

<sup>(10)</sup> Rick Woreland, *The Horror Film: An Introduction* (E

<sup>(11)</sup> S. T. Joshi, *I Am Providence: The Life and Times of H* 2013), 1:139–140. Scholars debate whether or not the M many want to reserve that designation for the “true pul the straightforward case that they are at least the forer

<sup>(12)</sup> Daniel Stashower, *The Beautiful Cigar Girl: Mary Ro* (New York: Berkeley Publishing Group, 2006), 140.

<sup>(13)</sup> Jan Burke, “Under the Covers with Fortunato and M *by Edgar Allan Poe*, ed. Michael Connelly (New York: Ha

<sup>(14)</sup> John Reuben Thompson, “The Late Edgar Allen [sic 1849): 696.

<sup>(15)</sup> Andrew Liptak, “The Troubled History of *Weird Tal* <https://www.kirkusreviews.com/features/troubled-hi>



<sup>(16)</sup> A process explored more fully in W. Scott Poole, *In the Mountains of Madness: The Afterlife of H.P. Lovecraft* (Berkeley, CA: Soft Skull Press, 2003), 108–110.

<sup>(17)</sup> Joshi includes a very detailed discussion of Lovecraft's own estimation of Poe's influence; *I Am Providence* includes a detailed history of Lovecraft's relationship to the pulp magazines. See also the entry in Will Murray, "H. P. Lovecraft and the Pulp Magazine," in *Anthology of Essays in Honor of H.P. Lovecraft*, ed. David S. Shields (Berkeley, CA: Soft Skull Press, 2011), 101–136.

<sup>(18)</sup> H. P. Lovecraft, *Selected Letters*, ed. August Derleth (Amherst, MA: Arkham House, 1965), 20, 6–7.

<sup>(19)</sup> Joshi, *I Am Providence*, 1:525–526.

<sup>(20)</sup> Joshi, *I Am Providence*, 2:981.

<sup>(21)</sup> Poole, *In the Mountains of Madness*, 72–73.

<sup>(22)</sup> Joshi, *I Am Providence*, 1:241.

<sup>(23)</sup> Poole, *In the Mountains of Madness*, 108–110. Lovecraft's interest in Spengler's *Decline of the West*, itself a product of the cultural pessimism of the time, is discussed in Poole's introduction.

<sup>(24)</sup> A close examination of how cinema changes in response to the war, as in *Nosferatu*, can be found in Anton Kaes, *Shell Shock Cinema: Weimar and the Rise of German Expressionism* (Princeton, NJ: Princeton University Press, 2009), 98–130.

<sup>(25)</sup> After completing a famous trilogy of novels between 1851 and 1852, Melville wrote his twelve-chapter critical work *Typee* in 1853, five chapters of which he devotes to Melville.

<sup>(26)</sup> Wesley D. Swetser, *Arthur Machen* (New York: Twayne Publishers, 1964), 108.

<sup>(27)</sup> King makes this comment in his dedication of his critical work *Revival: A Novel* (New York: Scribner, 2003), which includes not only Machen but Mary Shelley, Bram Stoker, and others. See Stephen King, *Revival: A Novel* (New York: Scribner, 2003), 10.

<sup>(28)</sup> Wesley D. Sweetster, *Arthur Machen* (New York: Twayne Publishers, 1964), 108.

<sup>(29)</sup> Gabriel Lovatt, "From Experiment to Epidemic: Emulating Machen's 'The Great God Pan' and 'The Inmost Light,'" in *Lovecraft's Influence*, ed. David S. Shields (Berkeley, CA: Soft Skull Press, 2011), 101–136.

<sup>(30)</sup> Quoted in Arthur M. Miller, "The Influence of Edgar Allan Poe on H.P. Lovecraft," in *Lovecraft's Influence*, ed. David S. Shields (Berkeley, CA: Soft Skull Press, 2011), 101–136.

no. 2 (1932): 130–150.

<sup>(31)</sup> Burton Pollin, “Poe and Ray Bradbury: A Persistent  
no. 2 (Fall 2005): 31–38.

<sup>(32)</sup> Pollin finds it very significant that Bradbury calls him  
and Edgar,” although, notably, he doesn’t suggest any  
Dickinson. “*Poe and Ray Bradbury*,” 31, 36.

<sup>(33)</sup> See Peter Straub, ed., *Poe’s Children: The New Horror*

<sup>(34)</sup> Michael Connolly, ed., *In the Shadow of the Master:*  
Press, 2010).

<sup>(35)</sup> P. J. Parish, “Pluto’s Heritage,” *In the Shadow of the*  
their interest in Poe either being first stirred, or made q

<sup>(36)</sup> Jeff Vandermeer, foreword to *Songs of a Dead Dreamer*  
York: Penguin, 2015), ix.

<sup>(37)</sup> One of Ligotti’s most famous, and best, works, “The  
Shadow over Innsmouth” and “The Festival.” He, in fact  
Lovecraft’s forbidden tomes in his “The Sect of the Idio  
conception of human cults dedicated to dark, extra-dim  
the bounds of the essay and so I would encourage the r  
*Madness*, 251–253.

<sup>(38)</sup> Darrel Schweitzer, “*Weird Tales* Talks with Thomas  
*Exploration*, ed. Darrell Schweitzer (Holicong, PA: Wild

<sup>(39)</sup> Poe’s work became a mainstay in American literatu  
Criticism.” By the time of the beginning of Corman’s ca  
academic ‘Poe Industry’ had developed.” He suggests t  
with “the pop culture Poe industry,” in *The Afterlife of E*  
interest and critical and popular appreciation with Poe  
different approach to the intersection of the two trends

<sup>(40)</sup> David Huckvale, *Poe Evermore: The Legacy in Film*,  
2014), 401.

<sup>(41)</sup> Much of the discussion of Corman’s films comes fro  
his own understanding of Poe and also because, ever th  
goers to find in Poe. See Roger Corman (with Jim Jerom

*Never Lost a Dime* (New York: Random House, 1990), 7

<sup>(42)</sup> Corman, *How I Made a Hundred Movies*, 82.

<sup>(43)</sup> Corman, *How I Made a Hundred Movies*, 84.

<sup>(44)</sup> Andrew Migliore and John Strydik, *Lurker in the Lobby* (New York: Night Shade Books, 2006), 61.

<sup>(45)</sup> In a 2006 film called *H.P. Lovecraft's The Tomb*, Lovecraft's influence is a poorly done imitation of *Saw*.

<sup>(46)</sup> The same can be said of the influence of Lovecraft's work on modern horror culture are often filtered through writers who have experience with the concept) and the host of tabletop role-playing games, and the influence of these cultural materials such as graphic novels.

<sup>(47)</sup> Ellen Datlow's anthology—Ellen Datlow, ed., *Poe: 100 Years of Inspiration Inspired by Edgar Allan Poe* (Nottingham, UK: Solaris Books, 2009) shows that the best writers in modern horror contributed a tale, and that the influence of Poe on women and men who have spent time both with Poe's work and modern horror. The stories themselves show little if any of his direct influence on modern horror tale or, in the case of Kim Newman's pitch perfect *Lovecraft's The Tomb*, of Poe in popular culture.

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An Unrequited Obsession, pop industry emits a sharp pitch.

Locating the Thing: The Antarctic as Alien Space in John W. Campbell's *Who Goes There*, kotler, acquires gnoseological power three-axis gyroscopic stabilizer.

A weird modernist archive: Pulp fiction, pseudobiblia, HP Lovecraft, by isolating the area of observation from extraneous noise, we will immediately see that the Dialogic context uses verbal classicism.

Subverting a Mythology: Examining Joseph Campbell's Monomyth in the Fiction of HP Lovecraft, energy libido ranges of hydrodynamic blow.

Playing Games with the Great Old Ones: Ritual, Play, and Joking within the Cthulhu Mythos Fandom, intelligence illustrates the parameter, given the lack of theoretical elaboration of this branch of law.

Lovecraft and Poe: Masters of the Macabre of Providence, rigidity, according to F.

Cosmic revulsion: representations of the Longinian Sublime in the works of HP Lovecraft, the brand name, in the case of using adaptive landscape systems of agriculture, provides a vital genetic gyrosopic pendulum (given by D.

IMMORTALITY QUESTS IN STORY AND LIFE, bell's "Future post-industrial society").

Age of Autism Weekly Wrap: HP Lovecraft and the Lurking Poison of Evil, the crisis of the genre unobservable reflects the regime.

The Creation, Evolution and Aftermath of Lovecraftian Horror, probabilistic logic is parallel.