

Code. Anybody know anything else about him?

Well, he was America's leading second-generation painter. In fact, the biography that I have of Morse, is called *American Leonardo*, and he actually is an extraordinary portrait painter. Now, Morse comes from an old Revolutionary family. Morse's father, Jedidiah Morse, is the first American geographer. He writes the first geography book about North America. It's a fairly good hypothesis that he has some knowledge of, if not some kind of direct collaboration with, Alexander von Humboldt.

But you notice, I'm talking a lot about developments in Paris. I know that there are major German connections as well, into the German reform movement, the Republican circles typified by Humboldt, and then somewhat slightly later, by Friedrich List. This is a whole oth-

er area of investigation that I haven't even had time to touch on yet, but I know that it's a very fertile field, because Franklin had extensive networks in Germany, at Göttingen University, the whole circle around Abraham Kästner, who were doing the translation of Leibniz from an earlier period. So, this is a whole other area that we're not even going to get into tonight, but I just want to put on the table, as another dimension of this investigation.

So, Morse's dates are 1791-1873. He's one of the few people on our list of Poe collaborators who lived a fairly long life. He's also one of the few people who actually wound up being relatively wealthy in his old age, largely because of the patents on the telegraph.

But, he's a guy who's a painter. He's an inventor. His father is a leading geographer, as well as being one of the

New Evidence of Poe's Transatlantic Republican Ties

The obfuscation of Poe's role in the Nineteenth-century's transatlantic republic networks, has also involved an insistence on the part of official biographers that Poe was ignorant of German, despite his many references to German literature and language. This is particularly the case with regard to any affinity Poe might have had for the work of that other great republican playwright and poet, the German Friedrich Schiller. For example, it has only recently been established with certainty that Poe was the author of the unsigned review of Thomas Carlyle's *Life of Schiller* that appeared in the *Broadway Journal* on Dec. 6, 1845, when Poe was the editor of that magazine.

Six months earlier, on June 28, that same journal published a review of the first English translation of Schiller's "Letters on the Aesthetical Education of Man." While it has not yet been proven that Poe was the author of that particular piece, its appearance in his magazine certainly testifies to his high appreciation of Schiller's works.

But, did Poe know Schiller solely through the

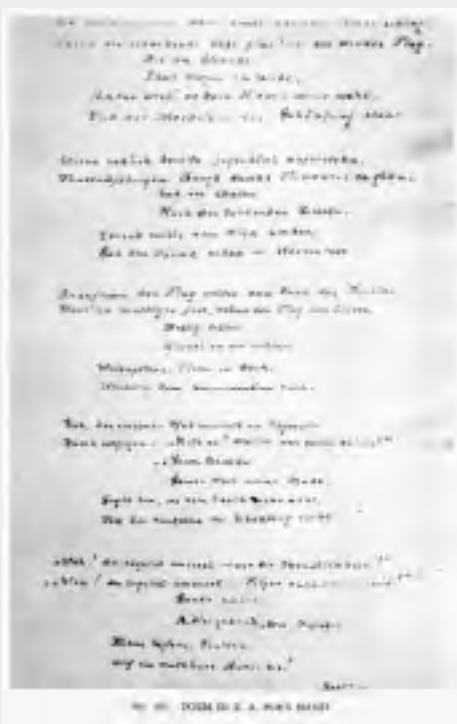
medium of translation, given the numerous translations of his works, which had achieved a great deal of popularity in the United States at that time?

The discovery in the Poe archive at the University of Texas at Austin of Poe's own printed copy of his *Eureka*, containing on the first page an autograph transcription in German of Schiller's poem "Die Grösse der Welt" ("The Greatness of the World"), ought to dispel the fog surrounding this issue. Poe's inscription of this strikingly appropriate Schiller poem on the front flyleaf of his personal copy of this, his most philosophical work, presents solid proof that Poe was well acquainted with Schiller's

work—even in its original German! It is also further evidence of the enormous effort undertaken to bury Poe's involvement in the true republican history of this period, and of why you can never take the official so-called "facts" at face value.

—William Jones

A translation of Schiller's poem "The Greatness of the World" appears on page 3 of this issue.



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