



<http://knowingpoe.thinkport.org/>

# 203 N. Amity Street

## Content Overview

In this interactive, students will take a virtual tour of the Edgar Allan Poe House and Museum located at 29 Amity Street, Baltimore. This outline includes all text on the tour. The activity also includes images.

A special thanks to the Edgar Allan Poe House and Museum for authorizing this interactive tour. You might consider taking your class on a field trip to the "Poe House". For more information:

<http://www.eapoe.org/balt/poehse.htm>

	<b>Intro</b>	<b>Poe's House at 203 N. Amity Street.</b>  Click on any of the highlighted rooms of the house (shown at left) to bring up a floorplan of the room. Then click on highlights in the room views shown below to see details.  You may also see a larger version of any image by clicking on it at right.
		<b>The Garret</b>
<b>The Garret</b>	<b>About the Garret</b>	According to most authorities, Poe lived in the garret, or attic, of the house on Amity Street. We don't have any direct evidence of what kind of furniture Poe had in his room. However, scholars of the Edgar Allan Poe Society of Baltimore have recreated what the room probably looked like from records of other homes at the time. Though all the Poe house furniture has been long lost, the items in the room date to the 1830's and are typical examples of what a poor family could have afforded.  Roll over parts of the floor plan below to explore Poe's bedroom at 3 Amity Street. Be sure to examine the furniture, windows, walls, and stairs!

<p>The Garret</p>	<p><b>FRONT WALL Washbasin</b></p>	<p><b>WASHBASIN</b> Where's the bathroom? Where's the sink? The bathtub? You're looking at it!</p> <p>A washbasin like this is all Poe would have had clean himself each day. That includes all washing and shaving, but probably not brushing his teeth. Bathtubs were only for the rich, so Poe and his relatives used washbasins filled with water carried from the local stream. They wouldn't take "baths" as we do today; instead, they would take "cat baths," using a cloth or their hands to wash and rinse one part at a time. Tooth brushing wasn't widely practiced in the United States until the 20<sup>th</sup> century, especially among the poor, so we can be fairly sure Poe wasn't brushing his teeth every day. When finished with the water, Poe probably dumped it out the window like everyone else did in those days.</p> <p>What about a toilet? You won't find one of those in the Poe house either. Most people at the time used chamber pots, because they did not have indoor plumbing. Chamber pots are large porcelain pots (about 12"-18" across) stored either under the washbasin or under the bed. If someone had to go to the bathroom, they would pull out the pot, take off the lid, and go right there. Once the chamber pot filled up or began to smell too badly, the waste was dumped out the nearest window! This made for very unclean living situation and slightly hazardous conditions if you were walking down the street.</p>	
<p>The Garret</p>	<p><b>FRONT WALL Desk/Chair</b></p>	<p><b>DESK/CHAIR</b> Poe spent a fair amount of time reading and writing during his time in Baltimore. But unlike what you may imagine, Poe did not spend endless nights reading at his desk and laboring over his creations. He and his family were too poor to afford candles or whale oil for lamps, so he couldn't have afforded the light to write at night. If he wanted to write or read at night, he would have had to go to an open public house or bar – hardly the best places for thoughtful writing.</p> <p>Just how poor was Poe? Consider this letter, probably written in this room to his friend John Kennedy on March 15, 1835. Kennedy had invited Poe to dinner. Judging from the letter, Poe's appearance was so shabby that he couldn't bring himself to accept:</p> <p><i>Dr. Sir,—Your kind invitation to dinner today has wounded me to the quick. I cannot come—and for reasons of the most humiliating nature in my personal appearance. You may conceive my deep mortification in making this disclosure to you—but it was necessary. If you will be my friend so far as to loan me \$20, I will call on you tomorrow—otherwise it will be impossible, and I must submit to my fate.</i> <i>Sincerely yours,</i> <i>E. A. Poe</i> <i>Sunday 15<sup>th</sup>.</i></p> <p>Poe worked furiously during this time, writing nine stories, eight poems, and eight literary reviews. The money he received from this work helped his family greatly.</p>	

The Garret	FRONT WALL Window	<p><b>WINDOW</b></p> <p>What might Poe have seen looking out his third-story window? In 1833, Amity Street was on the extreme western edge of Baltimore. The “street” just below the window was little more than a dirt path. In fact, the city didn’t declare it a public road until 1852. The window faces west – away from the town. So unlike the endless apartment and row houses one would see today, Poe probably saw a few scattered houses and several rolling fields. At night, he could see the sun setting from his window across the undeveloped Baltimore lowlands that stretched for miles to the west. The stream where the family probably got their water was also about a mile away toward the west.</p> <p>The window probably didn’t have any drapes. Then again, Poe certainly didn’t have an alarm clock, so the sun in the morning would be a great wake-up call.</p>	
The Garret	LEFT WALL Stairs	<p><b>STAIRS</b></p> <p>Leading up from the master bedroom below, the stairs to the garret are <i>extremely</i> small and winding. Ten stairs, each a triangle only 11” at its widest point, twist you 180 degrees in the 8 feet between the floors. The only entrance to the room is made even smaller by the slanting ceiling and jutting chimney. In fact, it’s so small that anyone walking up the stairs is forced to duck and bend just to enter the room!</p> <p>People were generally shorter in the early 1800’s than they are today. Nevertheless, at 5’8”, Poe would have to have watched his head when winding his way up the tight, unlit staircase at night.</p>	
The Garret	LEFT WALL Chimney Outline	<p><b>CHIMNEY OUTLINE</b></p> <p>The bending line you see in the wall is the chimney chute leading from the lower floors to the roof. There were three fireplaces in the house. The fireplace in the back room on the first floor was where meals were prepared. The other two – one in the parlor on the first floor and one in the front bedroom on the second floor – fed into this chimney. They were used primarily for heat. Poe’s room on the top floor was heated by the hot air that rose from the rest of the house. This was great in the winter. In the summer, though, the hot air also rose to the garret – meaning that Poe’s room could be over 100 degrees, even with the window open.</p>	

The Garret	RIGHT WALL Empty Wall	<p><b>EMPTY WALL</b> You might have noticed that this room doesn't have any closets. So where did Poe put his clothes? Remember, Poe was extremely poor during his time in Baltimore. He probably only had one change of clothes. At night, his hat, coat, and top garments would be hung on a peg in the wall. Like many gentlemen of his day, Poe was said to have worn only black, with no trace of white showing as he walked or visited around town. He also often wore parts of his uniform from West Point – the wool overcoat was the warmest thing he would have owned. Years after Poe's death, a woman named Mary Devereaux, whom Poe was romantically involved with in Baltimore, recalled his appearance:</p> <p><i>Mr. Poe was about five feet eight inches tall, and had dark, almost black hair, which he wore long and brushed back in student style over his ears. It was as fine as silk. His eyes were large and full, gray and piercing. He was entirely clean shaven. His nose was long and straight, and his features finely cut. The expression about his mouth was beautiful. He was pale, and had no color. His skin was of a clear, beautiful olive. He had a sad, melancholy look. He was very slender...but had a fine figure, an erect military carriage, and a quick step. But it was his manner that most charmed. It was elegant. When he looked at you it seemed as if he could read your thoughts. His voice was pleasant and musical but not deep. He always wore a black frock-coat buttoned up, with a cadet or military collar, a low turned-over shirt collar, and a black cravat tied in a loose knot. He did not follow the fashions, but had a style of his own. His was a loose way of dressing as if he didn't care. You would know that he was very different from the ordinary run of young men.</i></p> <p>-- Mary Devereaux, writing for Harper's New Monthly Magazine, December, 1889</p>	
The Garret	REAR WALL Slanting Ceiling	<p><b>SLANTING CEILING</b> You may have noticed the odd shape of Poe's bedroom. Poe lived in the garret, or top room of the house, just below the roof. The slanting ceilings match the severe slant of the roof and create a very uniquely shaped room. At the tallest point in the middle of the room, the ceiling is 6'2" – short, but more than enough clearance for the 5'8" Poe. But the ceiling sharply angles down, so that where it curves to meet the wall (less than three feet to the right or left), the "ceiling" is less than two feet from the floor! This is especially obvious by the bed, where Poe would have had to roll all the way to the edge before he could even think of sitting up, lest he bump his head on the slanting ceiling.</p>	
The Garret	REAR WALL Bed	<p><b>BED</b> Poe probably slept in a bed like this one. At the time, beds were made of wooden frames with a criss-cross pattern of ropes supporting the mattress. The mattress would be filled with straw and was a constant breeding ground for bugs. The phrases "Sleep tight!" referring to the supporting ropes, and "Don't let the bed bugs bite," referring to the insect problem, were very sincere sayings in Poe's day! Under the suspended mattress, Poe would have kept a chamber pot (see the note for the washbasin) and perhaps some other personal items.</p>	
<b>The Front Bedroom</b>			

The Front Bedroom	About the Front Bedroom	<p><b>About the Front Bedroom</b></p> <p>In Poe's day, the front bedroom on the second floor would have been occupied by his aunt, Maria Clemm, and his grandmother, Elizabeth Poe. Today, the Edgar Allan Poe House and Museum has transformed the room into a display of Poe-related relics and memorabilia.</p> <p>Rollover parts of the floor plan below to check out some interesting Poe-related items. Be sure to look at the prints, pictures, newspaper items, and items from Poe's grave!</p>
The Front Bedroom	FRONT WALL Raven Illustr.	<p><b>Illustrations from "The Raven"</b></p> <p>Gustave Doré (1832-1883) was a world-famous illustrator in the 19<sup>th</sup> century, known for his lifelike and haunting images adapted from works of literature. Doré illustrated several poems, including Poe's most popular work, "The Raven." After Doré drew the pictures, an engraver would turn his drawing into a wooden or metal stamp so it could be pressed onto pages to create a book.</p> <p>Included below are a few examples of Doré's 25 drawings from "The Raven." Click on the illustrations to see a larger copy, including the lines that inspired Doré and the engraver who created the mold.</p> <p><i>Courtesy of Edgar Allan Poe House and Museum</i></p>
The Front Bedroom	FRONT WALL Raven Illustr. 1	<p><i>"Once upon a midnight dreary, while I pondered weak and weary, Over many a quaint and curious volume of forgotten lore"</i> -- Engraved by R.A. Muller</p>
The Front Bedroom	FRONT WALL Raven Illustr. 2	<p><i>"Eagerly I wished the morrow; vainly I had sought to borrow From my books surcease of sorrow – sorrow for the Lost Lenore"</i> -- Engraved by H. Claudius</p>
The Front Bedroom	FRONT WALL Raven Illustr. 3	<p><i>"Doubting, dreaming dreams no mortal ever dared to dream before"</i> -- Engraved by F.S. King</p>
The Front Bedroom	FRONT WALL Raven Illustr. 4	<p><i>"...a stately Raven of the saintly days of yore. Not the least obeisance made he; not a minute stopped or stayed he"</i> -- Engraved by R. Staudenbaur</p>
The Front Bedroom	FRONT WALL Raven Illustr. 5	<p><i>"Perched upon a bust of Pallas just above my chamber door – Perched, and sat, and nothing more."</i> -- Engraved by R.G. Tietze</p>
The Front Bedroom	FRONT WALL Raven Illustr. 6	<p><i>"On this home by Horror haunted"</i> -- Engraved by R. Staudenbaur</p>
The Front Bedroom	FRONT WALL Raven Illustr. 7	<p><i>"...tell me truly, I implore – Is there—is there balm in Gilead? —tell me—tell me, I implore!"</i> -- Engraved by W. Zimmermann</p>
The Front Bedroom	FRONT WALL Raven Illustr. 8	<p><i>"And my soul from out that shadow that lies floating on the floor Shall be lifted—nevermore!"</i> -- Engraved by R.G. Tietze</p>

The Front Bedroom	LEFT WALL Poe Daguerro- types	<p><b>Poe Daguerreotypes</b></p> <p>These images are copies of daguerreotypes, an early photograph produced on a silver or a silver-covered copper plate. A special thanks to the Edgar Allan Poe House and Museum for supplying the images and descriptions you see here.</p> <p>Use the navigation above to see the daguerreotypes.</p>	
The Front Bedroom	LEFT WALL Poe Daguerro- types 1	<p><b>Maria Poe Clemm (1790-1871)</b></p> <p>Maria Clemm was Edgar Allan Poe's aunt, the sister of his father, David Poe, Jr. She also later became his mother-in-law when Poe married her daughter, Virginia. After Edgar's death in 1849, she stayed with a succession of friends until 1863, when she was admitted to the Episcopal Church Home in Baltimore. Ironically, it was a renamed version of the Church Home and Hospital that Edgar had died at years before. Today she is buried in Westminster Graveyard with Edgar and Virginia.</p>	
The Front Bedroom	LEFT WALL Poe Daguerro- types 2	<p><b>Elizabeth Arnold Poe</b> (1787? -1811)</p> <p>Edgar Allan Poe's mother lived in Boston. She was a talented and popular actress, making her stage debut at age nine. In 1806, she married David Poe, Jr. and over the next four years gave birth to three children: Henry, Edgar, and Rosalie. David Poe left the family and Elizabeth moved with the children to Richmond. She died, reportedly of consumption, on December 8, 1811. The portrait seen here is a reproduction of a pocket-sized portrait Edgar received after his mother's death. When she died, Elizabeth Arnold Poe was only 24 years old – the same age as Edgar's wife Virginia was when she died in 1847.</p> <p>This image is a copy of a daguerreotype, an early photograph produced on a silver or a silver-covered copper plate. A special thanks to the Edgar Allan Poe House and Museum for supplying the images and descriptions you see here.</p>	
The Front Bedroom	LEFT WALL Poe Daguerro- types 3	<p><b>The "Daly" Daguerreotype</b></p> <p>This image is considered by many to be the finest likeness of Poe known to exist. It got its name from the prominent New York playwright and theatrical producer, Augustin Daly. It is probable that Poe sat for this portrait between 1844 and 1847 while living in New York. This print is a copy of the original: New York's Anderson Galleries sold the original daguerreotype in 1903 for \$110 to an unidentified buyer, and it hasn't been seen since.</p> <p>This image is a copy of a daguerreotype, an early photograph produced on a silver or a silver-covered copper plate. A special thanks to the Edgar Allan Poe House and Museum for supplying the images and descriptions you see here.</p>	

<p>The Front Bedroom</p>	<p>LEFT WALL Poe Daguerro- types 4</p>	<p><b>The “Stella” Daguerreotype</b>  This picture of Poe is named for a woman with whom Poe was closely associated during the last decade of his life. Sarah Anna Lewis was an aspiring poet with a wealthy, powerful husband. He offered Poe money and favors in exchange for writing favorable reviews of his wife’s poetry. Publicly, Poe praised Lewis’ poetry, but it was rumored that he would occasionally flee his home when informed of her approach. Poe apparently thought highly enough of her to present her with this daguerreotype. Like the “Daly” image, though, this Poe relic is missing, stolen from the University of Virginia in 1973.</p> <p>This image is a copy of a daguerreotype, an early photograph produced on a silver or a silver-covered copper plate. A special thanks to the Edgar Allan Poe House and Museum for supplying the images and descriptions you see here.</p>	
<p>The Front Bedroom</p>	<p>LEFT WALL Poe Daguerro- types 5</p>	<p><b>The “McKee” Daguerreotype</b>  One of the earliest and least-known likenesses of Edgar Allan Poe, the “McKee” daguerreotype is named for its last identified owner, Thomas J. McKee. Contemporary descriptions indicate that Poe wore no mustache until about 1845. In this image, presumably from around 1842, Poe is shown with thick side-whiskers bordering on the chin. Like the other Poe daguerreotypes, this image has disappeared from the public record. It was purchased in 1905 for \$21 dollars by an unidentified buyer and hasn’t been seen since.</p> <p>This image is a copy of a daguerreotype, an early photograph produced on a silver or a silver-covered copper plate. A special thanks to the Edgar Allan Poe House and Museum for supplying the images and descriptions you see here.</p>	
<p>The Front Bedroom</p>	<p>LEFT WALL Poe Daguerro- types 6</p>	<p><b>John Pendleton Kennedy</b>  (1795- 1870)  John Pendleton Kennedy was a Baltimore novelist, congressman, and life-long Poe friend. He was one of the three judges that selected Poe’s “Manuscript Found in a Bottle” as the prize story of the Saturday Visiter in October 1833, giving Poe his published start in literature. After learning of the poor conditions of Poe and his family on Amity Street, Kennedy pledged his horse and financial support to the aspiring writer. Poe remarked in later years,</p> <p><i>“Mr. Kennedy has been, at all times, a true friend to me-he was the first true friend I ever had. I am indebted to him for life itself. ”</i></p> <p>This image is a copy of a daguerreotype, an early photograph produced on a silver or a silver-covered copper plate. A special thanks to the Edgar Allan Poe House and Museum for supplying the images and descriptions you see here.</p>	

<p><b>The Front Bedroom</b></p>	<p><b>RIGHT WALL Case #1 Image 1</b></p>	<p><b>Poe's Grave Site</b></p> <p>When Poe was originally buried in 1849, he was placed in an unmarked grave in the Poe family plot in Westminster Burying Ground. In the early 1860s, his cousin Neilson Poe ordered an elaborate marker for the grave. While it was being stored at the monument yard, the marker was destroyed in a freak train accident. Neilson did not order a second stone.</p> <p>By 1865, Miss Sara Sigourney Rice (seen to the right in the image above) a Baltimore schoolteacher, led a campaign to create a new monument for Poe's grave. Children donated pennies. Benefits were held. People made donations. By 1871, the campaign had raised half the funds they needed. The remaining amount was donated by Mr. George W. Childs of Philadelphia. The monument was designed by George A. Frederick, who was also the architect for Baltimore's City Hall. Hugh Sisson, the artist who created the first marker, then created the second monument.</p> <p>Poe's body, along with that of his mother-in-law Maria Clemm, was moved to the northwest corner of the historic cemetery and the monument was erected at the new gravesite. The coffin crumbled when it was unearthed from its original location. People who were there later said they could see Poe's skeleton, including the hair on his skull.</p> <p>Poe's monument was dedicated on November 17, 1875. Hundreds of people gathered at the grave to honor Poe. As part of the ceremonies, a special edition of Poe's poems, bound in a green cover with gold lettering, was sold. A copy of this edition is shown in the center image.</p>	
<p><b>The Front Bedroom</b></p>	<p><b>RIGHT WALL Case #1 Image 2</b></p>	<p><b>A Few Strands of Poe's Hair</b></p> <p>Was Poe's hair black or brown? This sample shows it was actually dark brown. But how did the Poe House come to own this sample?</p> <p>Poe's funeral was held at his uncle's home. According to Poe's cousin Ella Warden, Ella's mother snipped several locks of Poe's hair from the body. This was quite a common practice during Poe's time. People wanted a memento of the person who had died, so they often cut locks of hair from the body. Warden's grandmother kept one lock and sent another one to Maria Clemm. This small "lock" of Poe's hair belonged to Ella Warden's brother. It is attached to the back of a carte-de-visite (small, pocket-size mounted photograph) of a portrait of Poe.</p> <p><i>(From the collection of Jeffrey A. Savoye)</i></p>	



<p>The Front Bedroom</p>	<p>RIGHT WALL Case #1 Image 3</p>	<p><b>Fragment from Poe’s Original Coffin</b></p> <p>People who attended the ceremony when Poe was reburied saw an unusual sight. His coffin split apart as it was being moved. They could clearly see Poe’s skeleton, including hair on the skull. People took parts of the crumbling coffin as mementos. A Baltimore <i>Evening News</i> reporter kept one of these pieces. He gave it to a colleague, who had the pieces made into two penholders. He sent one penholder to Miss Indiana M. Comegys, who left this artifact to the Edgar Allan Poe Society in her will. The wood is mahogany.</p> <p><i>(From the collection of the E. A. Poe Society of Baltimore.)</i></p>	
<p>The Front Bedroom</p>	<p>REAR WALL Case #2 Image 1</p>	<p>This is a copy of “The Dollar Newspaper” in Philadelphia from October 24, 1849. So why is it in the Poe House and Museum? In this edition is a copy of the New York Tribune obituary for Poe by Rufus Griswold. Some biographers and critics feel this obituary did more to harm the reputation of Poe than any article or book since written.</p> <p>Edgar Allan Poe and Rufus Griswold had a very complicated relationship. Both men were editors, but they had differing views on what good writing and literature was. For example, in 1842 Griswold published <i>The Poets and Poetry of America</i> – a collection of great works by American writers, including Poe. Poe wrote a mostly favorable review for it in the magazine he was editing at the time, but mentioned that some of the poets included were “too mediocre to entitle them to particular notice.” When Griswold objected to this, Poe called the book “a most outrageous humbug.”</p> <p>Their relationship was rocky during life, but it was after Poe’s death that it began to take a real turn for the worse. A few days after Poe’s death, Griswold wrote an obituary filled with distorted facts. He described Poe as a literary genius, but an awful man. He signed the obituary “Ludwig,” but people eventually realized it was actually Griswold who had written the article.</p> <p>Griswold then became Poe’s literary executor. This meant he was in charge of everything Poe had ever written. It also meant he could write the “official” biography on Poe and his life. In the biography, Griswold created more false stories about Poe and forged parts of letters to make himself look better. Poe’s friends were shocked. But his enemies were delighted. In fact, they even added to the fictional stories of Poe’s horrible behavior. Only Nathaniel Parker Willis came to Poe’s defense. The result of Griswold’s slandering statements is felt to this day in the public’s flawed beliefs about Poe and his lifestyle.</p> <p>(PHOTO CAPTION: Rev. Rufus Wilmot Griswold – the notorious “Ludwig”)</p>	

<p>The Front Bedroom</p>	<p>REAR WALL Case #2 Image 2</p>	<p><b>John Hill Hewitt</b> 1801-1890</p> <p>John Hill Hewitt was writer and composer of many popular ballads in the 19<sup>th</sup> century. In 1832 Hewitt was editor of a literary weekly, the Baltimore Saturday Visitor. In the summer of 1833, the paper sponsored a contest for the best short story and best poem. Then unknown, Edgar Allan Poe won the hundred-dollar prize for his story, "M.S. Found in a Bottle." Poe had also submitted a poem, "The Coliseum." However, Hewitt secretly entered his own magazine's contest, using the name "Henry Wilton" to conceal his identity. Hewitt was awarded fifty dollars and a silver cup for his poem "The Song of the Wind." When it became known that Poe's poem would have been selected for <i>both</i> awards except that the judges did not wish to award both prizes to one person, Poe became irate. Several days later, Poe confronted Hewitt with charges of deception. Fisticuffs ensued and the fight was broken up by friends. Both men never forgot the incident and Hewitt, to his dying day, never passed up the opportunity to pick at Poe's reputation.</p>	
<p>The Front Bedroom</p>	<p>REAR WALL Case #2 Image 3</p>	<p><b>Nathaniel Parker Willis</b> 1806-1867</p> <p>Nathaniel Parker Willis was a Maine author, editor of several journals, and close friend of Poe. He was one of the few people to publicly defend Poe's reputation after his death. On October 13, 1849, Willis inserted this famous note into <i>The Home Journal</i>, his magazine:</p> <p>"Edgar Poe is no more. He died at Baltimore on Sunday last, in the fortieth year of his age. He was a man of genius and a poet of remarkable power. Peace to his manes."</p> <p>Willis argued against the harsh descriptions of Poe and his life that Rufus Griswold had published. Where Griswold said Poe was "arrogant and bad hearted," Willis claimed "In this reversed character it was never our chance to see him. There was goodness in Edgar Poe." To read the entire Willis article, including the excerpt of Griswold's piece, <a href="#">click here</a>.</p> <p><i>(Original wet-plate albumen carte-de-visite photograph by Jeremiah Gurney, circa 1863)</i></p>	

<p>The Front Bedroom</p>	<p>REAR WALL Case #2 Image 4</p>	<p><b>Rosalie MacKenzie Poe</b> 1810-1874</p> <p>When Edgar Allan Poe's mother died in 1811, his sister Rosalie was adopted by William MacKenzie of Richmond. Rosalie lived with this prominent Richmond family for over 50 years, until the Civil War wrecked the MacKenzie fortune. She was a normal girl who loved and respected her famous brother.</p> <p>After the Civil War, Rosalie was homeless with no way of supporting herself. To stay alive, she sold photographic likenesses of her brother Edgar on the streets of Richmond and Baltimore. Her dying wish was to be buried with her adored brother in Baltimore – a wish that was never carried out. She died in Washington D.C. in 1874 and was buried at Rock Creek Cemetery.</p> <p>(Image is a cart-de-visite of Rosalie Poe that has never been seen before; this is the first time that it has been available for viewing outside the Poe House and Museum. There are only two other known images of Rosalie, both taken a few years before her death. They are almost identical. )</p> <p><i>Courtesy of Edgar Allan Poe House and Museum</i></p>	
<p>The Front Bedroom</p>	<p>REAR WALL Case #2 Image 5</p>	<p><b>Daily Chronicle and General Advertiser</b> <i>Philadelphia, Friday, September 11, 1840</i> <i>Prospectus of The Penn Magazine</i></p> <p>This article, written by Poe for the Daily Chronicle and General Advertiser in Philadelphia, advertises his plan for a new literary journal of his own design. Despite his best-laid plans, financial troubles doomed Poe's "Penn Magazine" before it could ever publish an issue. Poe biographers tell us that just before he died, Poe had been making his way around the lecture circuit to raise money so he could once again try to start the "Penn."</p> <p>In the article, Poe essentially makes a sales pitch for his ideal magazine. He claims that <i>individuality</i> is the greatest factor in a magazine's success and influence. The new "Penn Magazine," claims Poe, will be unique, "guiding itself only by the purest rules of Art." The Penn was to have been a monthly magazine with a subscription price of \$5 per year.</p>	

<p><b>The Front Bedroom</b></p>	<p><b>REAR WALL Baltimore City Image</b></p>	<p><b>View of Baltimore City from Fairmount</b>  This print was reproduced in 1984 for Church Hospital by the Collins Lithographing &amp; Printing Co. from an original presented to the hospital by the Robert G. Merrick.</p> <p>Drawn, lithographed, published and sold by the E. Sachse &amp; Co. 3 N. Liberty St. Baltimore</p> <p>This print shows Baltimore as it appeared in 1852 from a point near the intersection of Fairmount Avenue and Ann Street, looking west into the city. The two large buildings in the foreground are Church Hospital (red brick building seen from the side) where Poe died and Fairmount (large white building in right foreground), a public building with a popular garden and promenade in the mid 19<sup>th</sup> century.</p> <p><i>Courtesy of Edgar Allan Poe House and Museum</i></p>
<p><b>The "Kitchen"</b></p>		
<p><b>The Kitchen</b></p>	<p><b>About the Kitchen</b></p>	<p><b>About the Kitchen</b>  The back room on the first floor would have been what we consider the kitchen. This "kitchen," though, probably consisted of a fireplace, a few bowls and utensils, and little else. Today, the Edgar Allan Poe House and Museum has turned the area into a display for some of the more interesting (some might say creepier) items in the museum.</p> <p>Rollover parts of the floor plan to see the Poe medallion, learn about the Poe school, and see portraits of his wife Virginia – in life <i>and</i> in death!</p>
<p><b>The Kitchen</b></p>	<p><b>REAR WALL Plaque</b></p>	<p><b>The Poe School Plaque</b></p> <p style="text-align: center;">Edgar Allan Poe Baltimore City Public School #1 Male and Female Grammar School</p> <p>This plaque was placed in 1916 on the first public school in Baltimore, renamed after Edgar Allan Poe. The Edgar Allan Poe School was located on the corner of Fayette and Greene Streets, not far from Westminster Church where Poe was buried. In fact, students at the school remember playing in the old Westminster Cemetery during recess with the skulls and bones removed from its ancient tombs.</p> <p>The plaque includes a brief history of Poe's life in Baltimore and one of his most famous sayings: "Poetry is the rhythmical creation of beauty." It also bears the Latin phrase "MALO MORI QUAM FOEDARI" – "Death rather than dishonor." The plaque was lost for many years until a city worker accidentally found it while rummaging in a scrape pile.</p>
<p><b>The Kitchen</b></p>	<p><b>REAR WALL Virginia Poe #1</b></p>	<p><b>Portraits of Virginia Poe</b>  This is one of the two portraits of Virginia Eliza Poe that exists today. It was painted when Virginia was 15 years old. The painting here is a reproduction of an original that was owned by a member of the Poe family. It has never been displayed anywhere but the Poe Museum on Amity Street.</p> <p><i>Courtesy of the Edgar Allan Poe House and Museum</i></p>

<p><b>The Kitchen</b></p>	<p><b>REAR WALL Virginia Poe #2</b></p>	<p><b>Virginia Poe's Death Portrait</b></p> <p>In Poe's time, people did not regularly have their photographs taken or their portrait painted. These were expensive and rare things that only the richest of families had. There was one exception to that. When a person died—even if they were poor—the family would try to get their portrait painted so that the family could remember them. This is Virginia Poe's death portrait. She died on January 30, 1847, suffering from tuberculosis. The portrait is unsigned and the identity of the artist who painted it has not been firmly established.</p> <p>At first, Nielson Poe refused to have the painting reproduced, because he felt it didn't show Virginia as the lovely woman she was in life. He felt the signs of her death were too noticeable. However, the Poe family did finally approve copies of this painting. One was displayed at the Maryland exhibit at the Chicago World's Fair in 1893.</p>
<p><b>The Kitchen</b></p>	<p><b>REAR WALL Medallion</b></p>	<p><b>Poe Monument Medallion</b></p> <p>The monument at Poe's gravesite in Westminster Cemetery was completed in 1875. Baltimore schoolteachers raised funds from Baltimore school children through a "Pennies for Poe" collection to help pay for the monument. One of the more prominent features of the monument was a large relief – a sculpture raised from a flat surface – fixed to the front of the statue. The relief was stolen in 1968 and feared lost forever.</p> <p>The original marble relief was eventually found in a Leesburg, Virginia antique shop, where it was being sold as a confederate Civil War tablet. Historians recognized it as the Poe Medallion, and in 1978, the well-worn relief was donated to the Poe House and Museum.</p>