"Everything in Poe is dead". This is the remark which Allen Tate made in his critical essay "Our Cousin, Mr. Poe" in 1967. He thought Poe's perceptual powers remained undeveloped because he was not interested in anything that was alive and depicted only a certain kind of reality which he could access. It is true that many of Poe's protagonists are created in order to die. All the four ladies in his so-called "stories of women" had to show the strong emotion, will, or exquisite beauty which were supposed to become apparent only at their death bed. The Ushers had to die to sink into the deep and dank tarn together with the House. Prince Prospero had to die when the Arabesque world, created by himself, proved defenceless against the invasion of the Red Death. Pym had to kill himself as his experience of witnessing "Nothingness" was too much for him to comprehend.

It could be Poe's intention to conclude his stories by introducing death, because death of the main characters must have had a strong impact upon readers and the "effect" on readers is what he was concerned with most. However, when we read his stories carefully we can recognize Poe's efforts to overcome the power of death. Under the circumstances that everything was collapsing and dying, Poe's protagonists make attempts to overcome this negative situation and to attain a sense of security. The depiction of their struggling, in a sense, makes his stories grotesque and arabesque and creates terror.
In the preface to *Tales of the Grotesque and Arabesque*, Poe referred to the “terror” in his stories and said: “If in many of my productions terror has been the thesis, I maintain that terror is not of Germany, but of the soul.” His words remind us that the sub-title of the second version of “Metzengerstein” was “A tale in imitation of the German” and that the sub-title was withdrawn for the later versions.

While plural interpretations are possible for Poe’s words, it can be clearly pointed out that the shadow of death always existed as a cause of terror. This terror of death prevented the protagonists from attaining a sense of security. The protagonists’ attempts to attain a sense of security and their failures keep repeating throughout Poe’s works from his early pieces to the very last ones. Poe died in 1849, and during his last years, he published three notable works: *Eureka* in 1848, and “Hop Frog” and “Landor’s Cottage” in 1849. They were three entirely different kinds of works but, nonetheless, attempts to attain a sense of security are depicted in all of them. In this article I will examine a series of attempts which Poe’s protagonists made for the purpose of attaining a sense of security and trace the red thread of this idea towards the three entirely different works of Poe’s last years.

II

In the early works of Poe, the exquisite beauty of women and its transiency were repeatedly depicted. The narrators in these stories felt a sense of security by living with such women, but because of the transiency of beauty and life, this sense of security vanished quickly. Some critics associate the depictions of these beautiful ladies’ deaths with Poe’s memory of his mother’s or his wife’s death. Joseph Wood Krutch is one of them, and he says, “The memory of his mother... made him see in sickness one of the necessary elements of the highest beauty.” Major examples of the transiency of beauty and life are in “Berenice” (1835), “Morella” (1835),
"Ligeia" (1838), and "Elenora" (1841).

Berenice in the namesake story was a beautiful young lady in the beginning of the story and is depicted as a "gorgeous yet fantastic beauty", "sylph amid the shrubberies", and "Naiad among its fountains" ("Berenice," p. 210). The narrator and Berenice grew up together and they were living, in a sense, in harmony: while he was sick and spent his life in gloom, she was agile and overflowing with energy, and while he was studying in the cloister, she was rambling on the hillside. But because of a fatal disease, her appearance as well as her identity changed rapidly, and finally she died.

Erudite Morella had an attractive voice and the narrator used to "linger by her side, and dwell upon the music of her voice" ("Morella," p.230). Once he said, "I abandoned myself more implicitly to the guidance of my wife" ("Morella", p. 230). This indicates how much he depended on her and tells how the narrator enjoyed the sense of security, which the reliance on her provided. But later on, without any specific cause, the melody of her voice was "tainted with terror" and the narrator's "Joy faded into Horror" ("Morella", p. 230). He began to fear, hate, and avoid her. Her change was depicted in the phrases, "the most beautiful became the most hideous" and "Hinnom became GeHenna" ("Morella", p. 230.), and thereafter she died.

Ligeia was also an erudite lady, and even a passage by Francis Bacon was quoted to represent her "exquisite" beauty. The narrator described her beauty as "the beauty of beings either above or apart from the earth" ("Ligeia", 313). The narrator felt attracted by her eyes and had "a child-like confidence" ("Ligeia", p.316) to her guidance. This depiction of the narrator's sense of security is quite similar to that in the relation of Morella to the narrator. But she, too, suffered from serious sickness like Morella and Berenice, and then died.

In the case of Eleonora, her loveliness was compared to the beautiful nature in the "Valley of Many Colored Grass" where she was living with his
mother and the narrator. The narrator, who loved her and was loved by her, had his "inmost recesses" ("Eleonora", p. 641) examined by her, which reminds us of the relationship between Ligeia and her husband-narrator and between Morella and her husband-narrator. But without any specific cause she died. She "had been made perfect in loveliness only to die" ("Eleonora", p. 642).

There are two more examples of transient beauty in "The Fall of the House of Usher" (1839) and "The Island of the Fay" (1841), although one of the protagonists is not a woman and the other is not a human being. In "The Fall of the House of Usher" the beautiful face of Usher altered so terribly that the narrator wondered whom he was talking to. As Usher himself anticipated, he died together with his twin sister, Madeline. The Fay in "The Island of the Fay", whose attitude indicated happiness in the beginning, became more and more feeble, and finally the narrator "beheld her magical figure no more" ("The Island of the Fay", p. 605).

These examples indicate Poe's adherence to transient beauty and death and the mortality of all creatures. But this pessimistic idea was not always the main topic of the stories which I hitherto examined. Poe admitted the mortality of human beings and other creatures, but nonetheless, he tried to overcome death by introducing the idea of resurrection. The Ushers and the Fay sank into darkness and did not return, but other women in the earlier works were "resurrected" to the narrators.

Berenice was buried, but was alive when the narrator dug up her grave. Morella was buried but the narrator found her grave empty. She was "resurrected" as her own daughter's body. Ligeia died, but later on the narrator thought she was "resurrected" by her strong will-power. After Eleonora died the narrator thought he was receiving signals from her soul.

Poe repeatedly depicted a main character's death partly because he admitted the superpower of death, and partly because he wanted to examine
the effect of resurrection or metempsychosis as a counterpower to death. He could have concluded that the identity or the knowing- and thinking- self would last beyond death, but, as a matter of fact, he could not persuade himself to believe so. Hence, although death was depicted as a negative superpower in Poe’s works, the character of the act of resurrection was not depicted with strong conviction. The reactions of the narrators who witnessed the resurrections led the stories to ambiguous endings.

The narrator of “Berenice” was so distracted by the change of Berenice’s identity and appearance and by her burial that he was no longer able to express himself by the time of her “resurrection”. The main concern of the narrator of “Morella” was the problem of identity or the knowing- and thinking-self, and he said, “The *principium individuationis*, the notion of that identity which *at death is or is not lost forever*, was to me at all times, a consideration of intense interest” (“Morella”, p.231). The story can be interpreted to mean that Morella was resurrected in order to give an answer to this question. She proved that the identity was lasting even beyond death. But the narrator stopped his narration and closed the story as soon as he had found Morella’s identity in her daughter who had died, too. Ligeia made a poem on almighty death which Poe later titled “The Conqueror Worm” in 1843. On the other hand, she recited a passage said to be by Joseph Glanvill: “Man doth not yield him to the angels, *nor unto death utterly*, save only through the weakness of his feeble will” (“Ligeia”, p.319). This story can be interpreted to mean that she was resurrected by her strong will-power, using the body of Rowena, in order to prove the latter idea of Glanvill. But when the narrator “witnessed” her “resurrection”, he was seriously addicted to opium which made him see illusions. Because of that, the narration lost its credibility, and when he thought that the eyes of the dead Rowena were identical with Ligeia’s eyes, he stopped the narration and the story was brought to the end. The narrator of “Eleonora” said that he had received
signals from Eleonora after her death, but on the other hand he kept making excuses by saying that his narration was not reliable as he was in "a condition of shadow and doubt" ("Eleonora", p.638), and he even stated, "I mistrust the perfect sanity of the record" ("Eleonora", p. 643).

In *The Power of Blackness* H.ary Levin says, "Poe's resurrections prove ineffectual or woefully incomplete".5 The idea of resurrection, which should have overcome the absolute power of death, turned out to be one of the aspects that created mysteriousness or grotesqueness. After the publication of "Eleonora" in 1841, Poe's depiction of death and resurrection as a central motif disappeared. In the later works, the idea of resurrection was combined with "catalepsy" and some pseudo-scientific short stories such as "The Premature Burial" (1844) and "Some Words with a Mummy" (1845) were written. The idea of resurrection was also combined with mesmerism, and that combination motivated "Mesmeric Revelation" (1844) and "The Fact in the Case of Mr. Valdemar" (1845). In none of them did serious confrontation with death and resurrection appear.

III

In the stories of women, as long as the women were beautiful and healthy, the narrators could enjoy a sense of security by depending on them or just living with them. But as both beauty and life were so transient and the idea of resurrection was so unreliable, the sense of security acquired during their life with a beautiful woman soon vanished irrecoverably. Another group of protagonists found a sense of security in a different place—the desolate place. In such a place, radical changes such as the one from the most beautiful to the most hideous, would not happen, since things are gloomy and decaying from the beginning.

A man, whose furrows were telling his "sorrow, and weariness, and disgust with mankind" ("Silence", p. 196) came to "a dreary region in Libya" *(Ibid.*, p.
195) and was taking a rest on a rock for a long time, looking out upon the desolation. In this short story, "Silence—A Fable" (1837), Poe interpreted desolation as a refuge. The narrator of "Ligeia" (1838) tried to "deaden impressions of the outward world" ("Ligeia", p. 310) and was absorbed in studies "in some large old, decaying city" (Ibid., p. 310). After Ligeia’s death, he retreated to a gloomy and dreary abbey in a remote and unsocial region. First, the decaying city, and then, the gloomy and dreary abbey were his shelters. For the narrator of "William Wilson" (1839) the misty village, where houses were excessively ancient, was "a dream-like and spirit-soothing place" ("William Wilson", p.428). Dupin and the narrator lived in seclusion in a deserted "time-eaten and grotesque mansion" ("The Murders in the Rue Morgue", 1841, p. 532) in order to enjoy night and darkness, and to deepen their thoughts.

Excessive inclination for desolation even found Eden in death. In "The Lake" (1827) an image of a grave was seen in the desolated lake, but the terror of the lonely lake was "not fright, / But tremulous delight" ("The Lake—To —”, p. 86). In "Al Aaraaf" (1829) death was interpreted as "the last ecstasy of satiate life" ("Al Aaraaf", p. 111). And in "The City in the Sea" in 1831 everything was in "eternal rest" when "Death has reared himself a throne" ("The City in the Sea", p. 201).

Poe was describing resurrection to examine if it could overcome death and could offer a sense of security, but on the other hand, he was examining the capacity of desolation to find out if it could offer a sense of security. The result is that it was only Dupin who could keep living in the time-eaten and deserted grotesque mansion, while other characters fled from their desolate shelters. In Dupin’s case, his deserted mansion, as well as his mysterious manner, was nothing but an effective accessory to show his deductive or inductive inferences more dramatically.6 As it was only an accessory, Dupin did not have to be seriously involved in the desolation; and therefore, he was
able to stay in his mansion.

The man in "Silence", who was weary of and disgusted with mankind, was taking a rest, looking out upon the desolation. He was not afraid of the grotesque nature such as the crimson moom, the bloody rain, and poisonous flowers. He did not mind a frightful tempest, either, and kept sitting in the desolation. But when nature was cursed with the term "silence" and everything became still, he immediately fled away in haste with terror. The narrator of "Ligeia" rejected the relation with the outer world and stayed in a decaying city, and after Ligeia's death he moved to an old gloomy abbey. Then, he again fled from there, this time into illusions by taking opium. William Wilson, who loved the excessively old houses in the village, fled from there, chased by his double or himself.

The desolate place became a temporary shelter for those who wanted to seclude themselves from society but when it came to more significant problems of life, death, and identity or knowing- and thinking-self, they could not avoid those problems by hiding themselves in a shelter. When confronting such significant issues, desolation could not offer a sense of security any longer. The Ushers, who did not and could not flee from the desolate house, sank in the water together with the decayed house. The city of death in the sea, where everything appeared to be in eternal rest, was not steadfast, either. When "Hours" started breathing, the city started to sink to the sea-bottom.

In order to confront the life-and-death problem, Poe created a new realm where, according to his expectation, life and death could hopefully co-exist. The new realm was created in a closed place, where interior decorations were arranged in a specific way. Usher's room, a room of the Duc de L'Omelette's palace, a mysterious young man's room in "The Assignation", the bridal chamber in "Ligeia", Prince Prospero's residence in "The Masque of the Red Death" and the ideal room discussed in "Philosophy of Furniture" are
the examples. All those rooms are isolated or independent from the outside world or reality. There are windows in such rooms but through the crimson stained glass, the rays of the sun, the moon, and torch light fall "with a ghastly lustre on the objects within" ("Ligeia", p. 321). Another common aspect is the excessive use of golden ornaments for the effect of beauty and glitter. Poe stated in "Philosophy of Furniture" that a tint of gold as well as that of crimson "determined the character of the room" ("Philosophy of Furniture", p.498). He denied much too prevalent straight lines. "Little attention had been paid to the decora of what is technically called keeping" ("The Assignation", p. 157)—these characteristics can be observed in all those special rooms. And the most important aspect they had in common was the arabesque taste in the rooms. In "Ligeia" the arabesque figures were on the gold draping which was "the chief phantasy of all" ("Ligeia", p. 322). In "Philosophy of Furniture" Poe insisted, "Indeed, whether on carpets, or curtains, or tapestry or ottoman coverings, all upholstery of this nature should be rigidly Arabesque" ("Philosophy of Furniture", p. 498). In Prince Prospero’s rooms, masqueraders were also depicted as arabesque figures, who were, following Prince Prospero’s order, not only grotesque but also had several other aspects such as "glare and glitter and piquancy and phantasm" ("The Masque of the Red Death", p. 673).

Although Poe did not give a clear definition of his notion of "arabesque", all these depictions of interiors and figures, together with the isolation from the outer world and the break of harmony, can be considered as a state of what Poe called, arabesque. The arabesque elements looked contradictory to each other; as the narrator of "The Masque of the Red Death" stated, "there were much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust" ("The Masque of the Red Death", p. 673). Opposing elements coexisting at the same place are depicted as the major aspect of the state of
arabesque.

As David Ketterer said, the arabesque interior designs were "active symbols of Poe's efforts to melt away the rigid pattern", which was imposed by man's reason. By missing what was normally kept apart, Poe tried to create an artificial new realm, hoping that even life and death could coexist within. Ketterer called this status "Poe's continuum reality, the new dimension". Poe carried out his experiments on Ligeia's life, on Morella's identity, and an experiment on the absolute life-likeness of the "oval portrait". David Halliburton said: "The chamber is the arena in which are staged both of the central, and finally indistinguishable, struggles: the struggle of dream and reality, and the struggle of death and life."

"The Masque of the Red Death" published in 1842 is one of the last works featuring the arabesque realm. Prospero fancied that life and death, and other elements which were considered as polarities, could coexist in the artificial arabesque realm, only if furniture and lighting were properly arranged. But fancy exists only for "an inappreciable point of time", as Poe himself said. Prospero and his friends succeeded in forgetting about life and death, but as soon as the Masque of the Red Death or reality appeared, everyone had to die, including the creator of the arabesque realm, Prospero himself. Since Prospero's arabesque state was dramatically and clearly proved to be effectless against death or reality, Poe stopped describing arabesque interiors, which he had repeatedly depicted for about eight years. A sense of security could not be acquired in the arabesque realm.

IV

The sense of security was hard to acquire. The attempted resurrections led to ambiguous outcomes by the narrators. Desolation could serve as a temporary shelter, but it was not firm enough to offer a sense of security. The arabesque state could not bring about the coexistence of life and death and
was easily conquered by death. While Poe was making several attempts to acquire a sense of security, the years were passing and death was approaching to himself. Poe tried to force a breakthrough by building up a conclusive idea of the universe—a universe which was able to embrace elements of polarities. *Eureka*, Poe's essay on the universe, was published in 1848, one year after his wife's death and one year before his own.

According to this essay, the first and originally created matter in the universe was predicated as "Oneness", and as a general proposition, Poe stated: "*In the Original Unity of the First Thing lies the Secondary Cause of All Things with the Germ of their Inevitable Annihilation*." Based on this proposition, Poe explained the constitution of the universe as follows: "This constitution has been effected by forcing the originally and therefore normally One into the abnormal condition of Many" (*Eureka*, p. 109). Such an action implies reaction, which was described in the following way: "a diffusion from Unity under the conditions, involves a tendency to return into Unity—a tendency ineradicable until satisfied" (*Eureka*, p. 109).

Original "Oneness" is diffused into "Many" to compose the Universe, and the state of "Many" returned into "Unity" or "Oneness" again. But when many globes consolidate together, "the absolutely consolidated globe of globes would be objectless—therefore not for a moment could it continue to exist" (*Eureka*, p. 190). That state is "Nothingness" which has been depicted in many of Poe's works and has caused terror for the protagonists as an incomprehensible state which indicated the ultimate end of everything. But according to *Eureka*, the Universe does not end up with nothingness but the process repeats endlessly. Poe stated: "The process we have here ventured to contemplate will be renewed for ever, and for ever; a novel Universe swelling into existence, and then subsiding into nothingness, at every throb of the Heart Divine" (*Eureka*, p. 192). Poe did not leave everything to Divinity but added, "this Heart Divine—what is it? It is our own" (*Eureka*, p.
Based on this idea, Poe's earlier works can be well interpreted. In "Al Aaraaf" (1829) he mentioned a state after death which was "not 'to be'" ("Al Aaraaf", p.111), which was, in other words, "Nothingness". In "The City of the Sea" (1839) even the city of death, which was thought to be in a state of eternal rest, sank into the sea and disappeared. In 1838, Arthur Gordon Pym made an adventurous exploration and even witnessed "Nothingness". In the next year, the House of Usher collapsed, following the theory presented in Eureka. Roderick, Madeline and the House were originally "One" which diffused into three. In the course of time all three had became feeble and existed in the state of "life in death". When the time came, the three had to consolidate together in death, and they collapsed. Then, as consolidated elements were "objectless", the consolidated House of Usher disappeard into the tarn to become "Nothingness".

Poe had been depicting "Nothingness" as a status beyond death and as the ultimate end, but in Eureka he promised that the transitions of "Oneness" to "Many" and to "Oneness" again and finally to "Nothingness" would repeat forever at every throb of the Heart Divine or our own. The elimination of the ultimate end was supposed to eliminate the cause of fear—fear of death. The everlasting repetition from "Oneness" to "Nothingness" or from life to death looked as if it was promising a sense of security. The long pending problem concerning life and death looked solved in Eureka.

But the noticeable fact is that Poe has never applied this idea in "Eureka" to any of his later works. After the publication of Eureka, he wrote a poem "To Helen". Not a hint of Eureka could be observed in that poem in which he depicted a dying lady with mysterious eyes, who could have been Ligeia again. In "Eldorado", which was written in 1849, the year following Eureka's publication, Poe depicted an old man who had been searching for Eldorado in vain.
Poe declared in the preface to *Eureka* that the idea of *Eureka* was "truth". Riddles and mysterious phenomena in Poe's works may possibly be interpreted by the idea of *Eureka*, but not because *Eureka's* idea is the universal truth. It is because *Eureka* was the idea to fulfill Poe's wish. It reminded me of Poe's letter to Philip P. Cooke which he wrote when his detective (ratiocinative) stories became very popular. In that letter Poe said, "Where is the ingenuity of unravelling a web which you yourself (the author) have woven for the express purpose of unravelling?" *Eureka* was not a scientific research paper but Poe's "Romance" or "poem", as Poe himself called it in the preface. The idea of *Eureka* was just enough to interpret his former mysterious works, but it was not convincing enough to persuade even Poe himself of the idea that a sense of security was attainable. None of his protagonists found a sense of security in the idea of *Eureka*, and the "throb of the Heart Divine", which should have come after the state of "Nothingness" and start the second round of the life-and-death cycle, was never depicted in any of his works.

V

Poe published some stories and poems in the year of his death in 1849. Among them, "Hop Frog, or the Eight Chained Ourang-outangs" published in March was one of the most noteworthy works. It is a revenge story which has often been put into the same category as "The Cask of Amontillado" (1846).

Montresor said, "A wrong is unredressed when retribution overtakes its redresser", and "It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong" ("The Cask of Amontillado", p. 1256). According to this idea, both Hop Frog and Montresor succeeded in taking revenge. The difference between those two was that Hop Frog left the court for his own country with his girl friend,
while Montresor stayed in the same place.

Montresor was not possessed by "the Imp of Perverse", which possessed other murderers such as the narrators of "The Black Cat" and "Tell-tale Heart" and forced them to confess their crimes to ruin themselves against their intention. But considering the fact that the narrator of the "The Cask of Amontillado" was Montresor himself and the last passage of the story was "For the half of a century no mortal has disturbed them" ("The Cask of Amontillado", p. 1263), this story was Montresor's confession, which he made fifty years after his murder. G. R. Thompson, calling our attention to "for the half of a century", calculated that Montresor must have been some seventy to eighty years old when he was talking about his revenge story and assumed that the narrator was talking to the death-bed confessor. Thompson concluded: "Montresor, rather than having successfully taken his revenge 'with impunity', as he says, has instead suffered a fifty-years' ravage of conscience".13 David Hoffman had the same opinion about Montresor's confession and said: "Has not Montresor walled up himself in this revenge! Of what else can he think, can he have thought for the past half-century but of the night's vengeance upon his enemy?"14 Hoffman and David Ketterer even mentioned the possibility of the doppelgänger aspect between the revenger Montresor and the victim Fortunato.15 Montresor, who looked as if he did not have conscience nor doubt, belonged to the same group of protagonists as the narrators of "Tell-tale Heart" and "The Black Cat", who could not leave the places where the dead victims' bodies were hidden. But Hop Frog whom Poe created in the year of his death, was completely different from those characters.

First of all, he had a girl friend, which was, by itself, rare in Poe's stories. Usually, when Poe's protagonist had a partner, that person was dying, but Tripetta was a lively pretty girl and she and Hop Frog were "sworn friends". Second, he was a man of action. When he was insulted and Tripetta was
mistreated by the King, he got angry and decided to take vengeance. After deciding on a plan of vengeance, he executed it without hesitation or second thought. Answering the King’s request, Hop Frog suggested a pageant called “the Eight Chained Ourang-outangs”, and let the King and his men disguise themselves as ourang-outangs painting them with tar, chained them up, and burned them. The last and ultimate point of difference between him and other murderers was that he left the court for his own home town with his girl friend. Among all the stories by Poe, Hop Frog was the first and the last character who broke out of the closed realm and left for home.

Poe’s protagonists have been searching for their sense of security in vain. In the last year of Poe’s life, Poe admitted that a sense of security could not be attained in his world and sent Hop Frog back to his own home, though nobody knew where it was. A sense of security did exist, but only outside of Poe’s world, beyond his reach.

The very last story by Poe was “Landor’s Cottage” published in June, which was only four months before his death. This is the last piece of landscape garden stories. In 1842, Poe had published “Landscape Garden”, and in 1847 “The Domain of Arnheim”, suggesting the possibility of creating an ideal landscape by combining the “Almighty Design” by God with an artistical arrangement by a poet. For that purpose, according to Poe, “the Deity had implanted the poetic sentiment in man” (“The Domain of Arnheim”, p. 1272). Concrete components of such ideal gardens were vivid green meadows, odorous flowers, a sense of retirement and solitude, winding rivers and winding paths, and few straight lines. The combination of these various elements represent an ideal world not unlike the one of the arabesque state. Considering that the state of arabesque was used in Poe’s works as a medium to reveal a new reality, the series of landscape garden stories can be regarded as an extension or variation of Poe’s arabesque stories. G. R. Thompson discussed “The Domain of Arnheim” and said: “The devices on
the canoe, the shape of the canoe itself, the winding cycles of the river, and
the concentric circles of the great outdoor amphitheater that is Arnheim are
all clearly conceived as an arabesque design governing the whole of the
tale.” 16 David Ketterer, who discussed “Landscape Garden”, said: “Landscape
gardening becomes a means of simulating the arabesque condition.”17

However, not like the earlier indoor arabesque stories, this outdoor
arabesque state did not include the intention to affect human life. There was
no experiment on life nor on identity in the garden, and no attempt to escape
from death was made. Even Ellison, who was extraordinarily gifted and rich,
and designed the ideal landscape garden by himself, died like every other
common man. Another difference between indoor and outdoor arabesque
stories was that in the former group, the narrators lived in the arabesque
rooms, except for the narrator in “The Fall of the House of Usher”, while in
the latter group, the narrators were temporary visitors. In “Landor’s
Cottage”, which was Poe’s last story before death, the narrator saw a
beautiful lady at Landor’s cottage, who had not been depicted in the two
former landscape stories. He described her as if she was a twin sister of
Ligeia or Eleonora. The narrator thought, “Surely here I have found the
perfection of natural, in contradistinction from artificial grace” (“Landor’s
Cottage”, p. 1338). The second impression she made on the narrator was
“enthusiasm”, and he realized her “peculiar expression of the eye, wreathing
itself occasionally into the lips” (Landor’s Cottage”, p. 1339). The narrator
was thus impressed by that lady, but, not like Ligeia’s or Eleonora’s case,
she was not the narrator’s partner. She belonged to Mr. Landor, whom the
narrator did not pay attention to and whose outlook as well as behavior was
not depicted carefully. Living in the ideal landscape, accompanied by an
ideal woman as a partner, might offer a sense of security regardless of the fact
that one should die there some day. Unfortunately, the narrator was not
living there but was just a visitor who came “mainly to observe” (“Landor’s
Not everything in Poe was dead from the beginning. Poe's world was constructed on the idea that there had once existed a harmonious world where one could acquire a sense of security. The beautiful valley of Eleonora, where the narrator used to live during his childhood, the harmonious life with Berenice before her sickness, the happy hours of studying with Morella and Ligeia before their sicknesses, and the early stage of "The Haunted Palace" before it was conquered by death, were the examples of harmonious worlds where one could attain a sense of security, although all of them decayed later on. The driving force, which constructed the grotesque and arabesque world and the *Eureka*-universe, was the desire to reproduce those lost harmonious realms. But borrowed Gothic ruins, a man-made arabesque realm, and an artificial pseudo-universe could not satisfy Poe's desire. Dissatisfied with all of his own suggestions, Poe let Hop Frog go back to his home town. The ideal place was Hop Frog's home town where he could live with Tripetta, though nobody knew where it was and Poe could not depict how to get there. Another ideal place was a cottage in the ideal landscape, where Landor, the owner of the cottage, was living with Annie. Similarities of Landor's cottage and Poe's own cottages have been pointed out: Harry Levin said, "There the domain is Poe's own, the modest dwelling at Fordham outside of New York, where he found hours of refuge and repose during the closing years of his unsettled career." Haldeen Braddy said, "His home in Fordham may be idealized as the building in 'Landor's Cottage': the figures of dimension in the story fit the actual proportions of Poe's Cottage in the Bronx. Although they were similar, there was no Annie in Poe's cottage, and that was a crucial difference.

The sense of security was found not in eternity but in one's home where his beloved partner was living. The development of Poe's grotesque and arabesque world, his adventurous voyage to the end of the world, his creation
of his own universe, and his quest for a sense of security after death ended up in this old-fashioned and worn-out romantic cliche. But for Poe it was not old-fashioned. Home, where his beloved partner lived, was much harder to reach than grotesque and arabesque houses. It was farther than the South Pole, and it was even greater than the universe.

NOTES

6. This issue is thoroughly discussed in my article, "E. A. Poe to C. Auguste Dupin no Nimensei no Arikata" (Dual Personalities of E. A. Poe and C. Auguste Dupin) Shuryu, L.I. (Kyoto: Doshisha University, English Department, 1990), pp. 111–126.
8. Ibid., p. 39.


15. “The evidence that identifies Montresor with his victim, Fortunato, is subtle, but it does exist.” (David Ketterer, p. 110.)

   “Montresor. Fortunato. Are these not synonymous? . . . My treasure, my fortune, down into the bowels of the earth, a charnel-house of bones.” (Daniel Hoffman, p. 223)


