

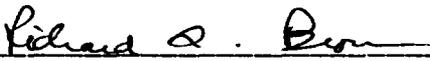
Edgar Allan Poe's "The Cask of Amontillado"

An Honors Thesis (HONRS 499)

by

Chad M. Dyer

Thesis Advisor:
Dr. Richard G. Brown



Ball State University

Muncie, Indiana

October 20, 1991

May 1992

SpCoil
Theob.
249
24
17-1
234

EDGAR ALLAN POE'S
"THE
CASK OF
AMONTILLADO"



(Cask of Amontillado, The. B.U. edre. Upf 1899).

AN HONORS THESIS
BY
CHAD M. DYER

"You, who so well know the nature of my soul,
 will not suppose, however that I gave
 utterance to a threat. At length I would be avenged...."
 (Montresor: Edgar Allan Poe's "The Cask of Amontillado").
 (Poe, 274).

"The Cask of Amontillado" is a tale by Edgar Allan Poe in which the soul of the story exemplifies the need to deceive in order to attain trust. The idea of deceit in conjunction with trust initially strikes the mind with opposition. Poe's "Cask of Amontillado" takes the two and unites them. It must be noted, however, the unity combines more than two adversaries of human nature. The culminating scheme of Montresor's revenge merges avenger with quarry. Much interpretation of "The Cask of Amontillado" seems to agree upon the genius needed to join such diametrical stands of both reason and nature. Perhaps no author since could achieve this aim but Poe, whose accomplishment designates him as triumphant. Poe achieves this success by adding "artistic verisimilitude to realism" (Buranelli, 59). Realism must be credited as the key detail examined in "The Cask of Amontillado." The author "resolutely closes his eyes to factual reality" and, instead, studies "it in detail" (Buranelli, 59). Various critical opinions will be given reference in respect to this work by Poe, as well as my personal assessment of the tale, with the intention of unmasking the bizarre literary inscrutability the author *walled up* within his text. My hope in delving behind the surface of Poe's "The Cask of Amontillado" is that one can reach a personal resolve concerning Montresor's malicious intent the day he led Fortunato to the vault below: "The slow horror of the story rests ultimately on the reader's ambivalent wish-belief that Montresor did indeed triumph, that he did indeed sin with impunity: that he did slay his conscience" (Stepp, 453). Upon reading "The

Cask of Amontillado," the reader is entombed within the storyline. Poe's style allows each reader to personally assess the tale's degree of horror, as Montresor is confessing to "You, who so well know the nature of soul," (Kennedy, 453).

When searching for verbal trickery in Poe's "The Cask of Amontillado," one need not look beyond the tale's enigmatic title. The word "Cask" is a choice with plurality. Cask can be considered *a barrel in which liquid is stored*, or taken as a curtailment signifying *casket* (Ketterer, 111). Amontillado can be taken for its text definition of *sherry*, or for its play on the Italian word *amonticchiato*. This Italian contour implies *a collected heap* (Kennedy, 141): "Of all the names in the tale, that of the sherry has given readers the greatest problem. Amontillado is a dry nutty sherry, an imitation of montilla wine, produced in the Spanish town of Jerez de la Frontera" (Kirkham, 144). Thus from this initial understanding of the title, one can see that the story takes a certain context. Of the two interpretations, "The Barrel of Sherry" or "The Casket of the Collected Heap," I am positive the latter is a truer reflection of Poe's original intention.

The story is written in the form of confession, its reader learning of Montresor's vengeful deed fifty years after its execution (Ketterer, 112). A man's ability to distinguish the difference between amontillado and sherry within the tale seems to best illustrate the confessing Montresor, to the Montresor responsible for Fortunato's annihilation fifty years ago. There is no difference between amontillado and sherry, thus Luchesi's pallet should be rewarded (Ketterer, 111). Amontillado is sherry. In comparing the relationship of drink, so is Montresor now the same man he was one half century earlier (Ketterer, 111). Montresor is a mad man saturated with the

obsession of revenge (Kennedy, 138). "The Cask of Amontillado" exemplifies "Poe's awareness of the destructive circularity of revenge" (Kennedy, 143). The tale is "the most tightly wound of Poe's narratives of obsession, which consolidates the poetics of revenge and underscores the linguistic nature of violence" (Kennedy, 138).

"The Cask of Amontillado" was first published in "Godey's Lady's Book for November, 1846" (Ketterer, 110). In researching the tale, I have discovered a multiplicity of interpretations concerning Poe's inspiration behind his work. The proposals for Poe's motivation behind the writing of "The Cask of Amontillado" can be grouped into three areas: Poe's paranoia, his reaction upon receiving bad criticism, and his assessment of occupational elitism. In respect to the first assumption, it is suggested that Poe suffered a deep "fear of defeat, silence, and mortification," a paranoia which drove him to react with his literary abilities (Kennedy, 144). Another suggestion is that Poe wrote a tale founded upon perfect revenge inspired by his "desire to avenge the attacks of Hiram Fuller and Thomas Dunn English," both of the New York Literati of the early 1840s (Kennedy, 138). Finally, it was proposed the entire story was based upon a small, yet most significant, portion of the story concerning "membership in the secret Masonic Order" (Phillips, 4).

"You do not comprehend?" he said.

"Not I," I replied.

"Then you are not of the brotherhood."

"How?"

"You are not of the masons."

"Yes, yes," I said; "yes, yes."

"You? Impossible! A mason?"

"A mason," I replied.

"A sign," he said.

"It is this," I answered, producing a trowel from beneath the folds of my

(Conversation between Montresor and Fortunato:
Edgar Allan Poe's "The Cask of Amontillado).

(Poe, 277).

At the time, the "membership in the secret Masonic order provoked widespread political controversy culminating in the formation of a National Antimasonic Party" (Phillips, 4). An early benefactor of Poe, William Wirt, had run on the Antimasonic Party ticket for the United States presidency in 1831 (Phillips, 4). Herein is the suggestion of Poe's delight in one's boasted status being his ultimate downfall. I find it ironic in the previously quoted passage from "The Cask of Amontillado" that Montresor actually shows Fortunato the trowel which would be the key instrument in his death, yet Fortunato ventures on in the vault's darkness, without a clue.

Poe has been stereotyped as a writer who preferred mad aristocrats living in Gothic splendor without and above the grubby conditions of egalitarian mortals (Phillips, 33). In "The Cask of Amontillado," the Montresors are a great and noble family. Fortunato is rich, respected, and admirable (Phillips, 33). Fortunato, in his drunken state, forgets the antimasonic Montresors, and thus does not seize the opportunity to be suspicious (Phillips, 33). The name "Fortunato has been traced to Fortunatus Senex of Vergil's Eclogue 1 and Victor Hugo's Notre Dame de Paris (Pepin, 9). Roman writer Cicero may have also had impact on Poe's character, by way of his Inseptens Fortunatus (Pepin, 9): "Fortunato is broadly drawn as a character entirely befitting his carnival motley and clownish bells. He appears as the open, gullible extrovert, an innocent possessed of that same ignorant vanity that caused the original fall from grace" as "he thinks he knows enough to sample the apple the serpent tempts him with" (Stepp, 449). "The

Cask of Amontillado" has been summed up as "the fatal rivalry between two 'illustrious houses'" (Phillips, 33).

Montresor's disclosure of the hidden trowel from beneath his roquelaire, the ultimate tool of Fortunato's finality, was not the only revelation suggesting the vicious event about to transpire. Through a fantastic play on words, Poe throws many clues which, if picked up on by the inebriated Fortunato, could have yielded a significant turn of events foiling Montresor's scheme. A remark by Montresor offers the emblem behind the entire tale. This emblem highlights "the major plot dynamics of Poe's great story: the clumsy insult, Montresor's menacing irony, and Fortunato's further blindness to this irony" (Stepp, 447).

"A huge human foot d'or; in a field of azure;
the foot crushes a serpent rampant
whose fangs are embedded in the heel."

(Remark made by Montresor to Fortunato: Poe's "The Cask of Amontillado").

(Poe, 276).

Of foot and snake, "Montresor identifies himself with the golden foot, ponderously triumphing over the lashing serpent" (Stepp, 448). Yet Poe, while enlightening his reader as to Montresor's perception of himself, conveys Montresor's role as that of the snake (Stepp, 448): "Secrecy, cunning, serpentine subtlety-- these are the themes Montresor demonstrates best of all" (Stepp, 448). Undeniable, however, is death's embrace locking Montresor and Fortunato together, for "neither can escape the ironic bond between them" (Stepp, 448), and "as the emblem foretold, Montresor is boned with Fortunato and 'dies' with him" (Stepp, 450).

Here is another irony: Fortunato offers his consumption of Medoc to "To the buried that repose around us," the "us," of course, referring to him and Montresor (Kennedy, 139). The irony of Fortunato's toast is enhanced when Montresor adds his own intentions, "And I to your long life." As the two venture deeper into the vault, "Montresor offers Fortunato a drink of DeGrave, a wine in which the "name in English portends entombment" (Kennedy, 139). In addition to the verbal insinuations, Montresor offers both his weaponry and role to the '*unfortunate*' Fortunato.

Aside from offering the tool of death as proof of his membership in the Masonic order, one cannot overlook all the different liquors continually placed in Fortunato's hand. Montresor knows of his victims weakest point of character, his love for the connoisseurship of wine. In evidence of premeditated immolation, Montresor attacks Fortunato through his delicacy of character: Wine (Kennedy, 139). Acting with a sense of identification, Montresor pulls a mask of black silk across his face. Had Fortunato marked this unusual gesture, he could have connected his guide to the likeness of an executionist (Kennedy, 140).

The three characters of "The Cask of Amontillado" all bear names of similar significance (Ketterer, 110). Fortunato, Montresor, and Luchesi; Fortune, Treasure, and Lucre (Ketterer, 110). It is Luchesi, "a friend to Montresor whose wine- judging talents proud Fortunato derides" (Gale, 149). In this view of Luchesi, he is depicted as contributing to "the result that Fortunato himself falls victim to Montresor" (Gale, 149). In further irony, Montresor avenges Fortunato through jealousy, and Fortunato allows himself avenged through envy of Luchesi's pallet. The importance of Luchesi's character in the tale is based upon his pallet's indifferent taste of

amontillado and sherry. This relationship of indistinguishability is indicative of Montresor and Fortunato. In the conclusion of "The Cask of Amontillado," the reaction of each character to his given circumstance signifies a reversal of roles (Ketterer, 112). Montresor's transformation into Fortunato is coupled with his "discovering that Fortunato is not so fortunate as he jealously thought" (Ketterer, 112). Montresor is the point of eclipse by which he and Fortunato become one. The eclipse occurs when, upon hearing the laughing Fortunato wail, "For the love of God, Montresor!", Montresor confirms, "Yes, for the love of God.". In understanding this reversal in "The Cask of Amontillado," one must look at the many other Poe tales dramatizing "the destabilization of assumed systems of order and analyze what 'law' might mean" (Lee, 168).

Montresor, as evident by confessing fifty years after his crime, has learned the victimizing of another can and will "bring about the victimization of oneself" (Halliburton, 263). To understand Montresor, it is helpful to hear a justification of his character as stated by the man who penned him:

"That man is not truly brave who is afraid either to seem or to be
when it suits him, a coward"

(Edgar Allan Poe in the Marginalia of December, 1846).

(Phillips, 45).

To assess Poe's article in the Marginalia, one will derive that "there is hardly any justification for the cool, treacherous Montresor" (Phillips, 45).

Montresor's motto, as stated in Poe's text, is "*Nemo me impune lacessit.*" ["No one provokes me with impunity."] (Hammond, 88). Montresor knows "perfect

revenge precludes the possibility of response" (Kennedy, 139). Fortunato's trust must be achieved in order for perfect revenge to occur. Montresor captures the credence of his prey by masking himself with false intention (Kennedy, 139).

"It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face; and he did not perceive that my smile now was at the thought of his immolation."

(Montresor in early confession: Edgar Allan Poe's "The Cask of Amontillado").

(Poe, 274).

"Poe was able to write without recourse to medical psychology" concerning "the testimonies of hate in 'The Cask of Amontillado'" (Phillips, 140). Montresor's cool "realm of justice" is ruled by both "sadism and masochism" (Lee, 161). Fortunato is viewed jealously by Montresor, who thinks his victim is both rich and happy as a result of his name and costume (Ketterer, 111). Poe's story of one man's "testimony of hate,reveals unflinchingly the hidden nerve of the privileged but insulted Montresor is brutal cowardice" (Phillips, 45). The definitive punishment Montresor plans to bring upon Fortunato may illustrate one way by which man proposes his stratagem to be God-like in nature. Montresor will not only chastise Fortunato, but he will chastise with impunity (Lee, 161). This feeling of superiority to human circumstance offers reassurance to Montresor, the thought being to out-do your fellow man designates him a servant to superior inclination. Montresor seized this form of solace when his malicious task was successful.

"I replied to the yells of him who clamored. I re-echoed- I aided- I surpassed them in volume and in strength. I did this, and the clamorer grew still."

(Montresor relaying his act of vengeance in confession:
Edgar Allan Poe's "The Cask of Amontillado").

(Poe, 278).

"Montresor demonstrates how one defeats the double- by beating him at his own game, doubling him up. Just as the subtler quack dupes the lesser, so perhaps Montresor 're- echoes' the 'echoer'" (Stepp, 451).

Fortunato's final imploring warrants various criticism. As Montresor mimics Fortunato's cry of terror "For the love of God, Montresor," he takes the conventional phrase and renders it one of personal twisted religious motives (Kishel, 30). "Montresor's economic motives" might be dealt with through his mockery as well (Kishel, 30). When "stripped of its direct address, the plea" "*For the love of God*" is one of a beggar (Kishel, 30). Montresor derives much pleasure upon hearing his "successful friend reduced to the beggary that" haunts his personal loss of fortune (Kishel, 30).

"The Cask of Amontillado" shares its distinguishable outcome with only one other Poe tale, that being "Hop- Frog" (Ketterer, 110). These two works both stupefy readers with the scenario in which the "protagonist gets away with his murder" (Ketterer, 110). "The Cask of Amontillado," as well as "Hop- Frog," can be looked upon as Poe's vent of frustration as the author was "tired, ill and depressed" (Hammond, 88). Poe's celebration of the success in perfect revenge, distilling "horror from domesticity," struck readers dumbfounded (Ketterer, 110). This was a time when notable writers "Bryant, Longfellow, and Hawthorne" generally "announced the moral of the tale and placed great stress on the value of hearth and home as agents of the heart"

(Howarth, 29). By presenting Montresor's entire confession of committing an act of perfect revenge, including the joy contrived within, Poe's anti-moral conclusion elicited feelings of astonishment from a society resisting the theorem that crime pays (Howarth, 29). I find it impossible, however, to conclude that "The Cask of Amontillado" condones carnage. The tale seems to illustrate escape from self-destruction: "A man kills his conscience and rests in peace for fifty years" (Stepp, 452). Montresor has become the psychological captive of his own perfect strategy (Kennedy, 142).

Poe's literary integrity contributes significantly to the reader's interpretation as a whole. In "The Cask of Amontillado" Poe's preoccupation with spaces becomes most apparent. From the time Montresor leads Fortunato away from the carnival, down into the vault, the reader experiences a sense of enclosure (Halliburton, 224). The lineaments of the vault are not given in mere description passage, but rather "through the interiority of the victimizer" (Halliburton, 101): "The *intensity* of his visual effects is such as to render them ineffaceable. One thinks, for example, of the nitre-encrusted catacombs in 'The Cask of Amontillado'" (Hammond, 33). Also of interest, involving one of the only Poe tales in which evil goes unpunished, is the conception of the underworld site of the Montresor vault. This locality, of course, implies parallels to Hell and its imagery (Ketterer, 108).

The author's impression of the suffering that Fortunato will endure includes "enclosure, isolation, and helplessness" (Kennedy, 58). This form of death creates a corpse with the capability of experience (Kennedy, 58). "The Cask of Amontillado" is one of three stories by Poe dealing with the idea of living burial, others include "The Premature Burial" and "Some Words With A Mummy" (Kennedy, 58). Of these tales, however, the concept of living

burial "receives an additional dimension of horror" in "The Cask of Amontillado" as "it is combined with the idea of punishment" (Hammond, 88).

The existential quality of "The Cask of Amontillado" builds throughout the storyline. Montresor could easily be compared to Dostoevsky's Underground Man. Poe penned the tale as a confession of a man who destroyed himself half a century earlier. Montresor acted upon self-pity, justifying Fortunato's death as payment for previous humiliation done to his namesake, yet he ultimately destroyed himself as a result. Self-alienation was rendered on Montresor's behalf as he walled up a helpless, intoxicated Fortunato. The wall built to entomb Fortunato serves as the major existential metaphor in "The Cask of Amontillado" (Halliburton, 263). Self-doubt brought Montresor's need for a perfect revenge against his successful friend. Poe conveys the burial of self-image to his reader prior to Montresor's knowledge of this personal loss. Fortunato, upon realizing his destiny of suffering behind bricks and mortar, laughs hysterically in a sarcastic jest. Montresor, on the other hand, begins to yell in a panicked state. Thus, we see a role reversal; after all, it is Montresor's vengeful plan that is being carried out with precision. Most would agree he should be the one laughing with satisfaction. Yet he is the one yelling. Fortunato, laughing jubilantly within his tomb, should be yelling into the face of death. The complete reversal takes place with the last cry of the entombed: Fortunato's yell, "For the love of God!", at which Montresor simply agrees, "Yes, for the love of God." Thus, Montresor and Fortunato, treasure and fortune, are one (Kennedy, 142).

Still, however, Montresor having complete success of intended execution and free from any form of public accusation, is a haunted man fifty

years after his perfect revenge. He acted with free will as to how he should handle Fortunato, a choice distancing him from self-knowledge for the rest of his life. He is confessing his actions, as no one ever suspected him of them. Time seems to keep his wound replenished with infection. The vice of time that holds him in a world without Fortunato also immobilizes him in a life without his identity of soul.

The idea behind Montresor's revenge can be viewed as existential as well. Civil pressures conjured his need to avenge, a must having suffered family humiliation. He must have a revenge upon Fortunato simply because the Montresors are compared unfavorably to the house of Fortunato. Civilization has never done Montresor any favors. He has simply had to prove himself through hate in an effort to change his fate as a Montresor. Through perfect revenge, Montresor will prove to all that indeed, he can make a difference. With the structure of civilization casting the fate of the individual, I will render my personal assessment of Poe's "The Cask of Amontillado."

My view deals with the innocence of the child, this small individual, a lamb grazing on the harmless staples to sustain himself. He does not know of the competitive society in which he will be programmed to compete. The child has no understanding of stepping on fellow human beings in order to strive for the powerful titles man desires. All action of the child is completely innocent as he is naive to the state of guilt. His mind is uninhibited as it has not been given boundary. We have all been this small child, although recalling such existence is unlikely. For as we have all seen through the untainted eyes of purity, so have we suffered the sharp blade of the slaughter, with each slice cutting out boundaries in our thinking. There is no specific

origin from which each gouge is rendered, for the ways of a young one's mentor are conditioned with deceit. This deception teaches the small mind to distrust. Each wallop causes the small frame to buckle in cowardice. Each slice spews the dark shadows of crimson down upon a once, very promising world.

The Hell serpent's knowledge is administered into the cracks of broken innocence by the vicious adult hand. This guidance teaches the helpless respect; thus he shall know the art of mistreating. Creating harm to others is a byproduct of learning safety. Upon enlightening the child as to what love is and its usage, one can see that the early torch of hatred has been ignited. All are considered attributes of good behavior, yet they open the door to rebellion. The adult, in truth, educates the child with evil in order to program him with good social mores. Thus, it is the one proclaiming to be the little one's source of well being who truly steals a child's innocence. Therefore, the designated role model is the *slaughterer of the lamb*. The mentor is responsible for equipping the child with the thought process, making the wicked riddles of man solvable.

My video consists of many symbolic visuals. A major portion of the footage was shot in a graveyard. This plot of the dead is incorporated into the production to represent both Fortunato's death and the death of immaculate existence. The child's virginity of corruption is entombed by the hands of his tutor. The element of respect/disrespect I mentioned previously is conveyed in a grave side sequence. The effect intended upon the viewer is acknowledging shameful obligation, consisting of going through the motions without having your heart behind them. The resulting hypocrisy contrived though simply going through the motions of life is a definite flaw of

civilization.

Several cutaways within the video consist of a sculpted woman's face, Gothic in nature, seeming to view the entire process of a little one maturing. The condition of her concrete features suggest many years of watching. She has seen the slaughter of many lambs. Just as she derived her form from a mold, so have we all. Our living remnants, once stripped of their unblemished nature, are poured into a mold sculpted by the tradition of civilization. The shape we receive through this conformist's cast allows us to follow suit in a transformed society. The years have taken the onlooker out of the fierce competition in life, as her ancient eyes now realize the loneliness one earns in the later years of attaining prestige. Her tears shed are equal to those darkening the white world where the stainless child once existed.

Throughout the video, symbols of religion appear. I felt it a necessity to include the religious theme as Poe did in "The Cask of Amontillado." The carnival from which Montresor leads Fortunato was the Carnevale, "a three days' festivity ending at midnight on Ash Wednesday" (Cooney, 195). This season of Roman Catholic celebration adds to the perfection of Montresor's scheme. No one could hear the cries of Fortunato and Montresor from the vault, as all were among "the noise and frenzy of the crowds" (Cooney, 195). "How appropriate that the victim go to his death in a catacomb while devout Christians were about to gather in churches above" him receiving blessed ashes (Cooney, 195). As each receives this symbol of mortality, they are warned, "Remember man, you are dust and to dust you will return" (Cooney, 195).

Religion is a damning experience for everyone. It is not until you are

introduced to the God-fearing masses that you are deemed a sinner. Thus, you live your life in constant penance. The religious elements of my video were included to suggest the convenience factor adopted by many who consider themselves God's pillars of truth. The desecration of the rosary within the visual suggests the abuse of religious rituals. Exposing a child to religion not only brings him a life of repenting, but also betrayal of self judgment. Once self-evaluation is sacrificed, the child condemns others to Hell by the rules in the good book. Religion fosters the harshness and frequency of judgment. My comparison of the child to the lamb is based upon my Roman Catholic background.

The actual maturing process the mentor leads the child through can be compared, as I see it, to the path that Montresor has led Fortunato on. Montresor has conveyed no sign of malicious intent to Fortunato; thus, the journey into the vault seemed harmless. The parent of a child is viewed as its security factor; thus, the little one clings to their superior upon taking the initial steps toward worldly wisdom. This adult will thrust his or her understudy into evil and tormenting circumstance simply to comfort the child's fear. Thus, the teacher has purposely portrayed himself as the sole security factor to which the child will always retreat. Once establishing the young one's need for life's wayfarer, any further instruction will be successful.

The death of Fortunato is the death of the small child's naive existence. Upon *walling up* youth's integrity, the child begins attaining inclination of his wicked surroundings. Once he is skilled in the tactics of civilization, he shall return to the pasture of the lambs and lead one astray to begin instruction. And what of the guilt Montresor suffered fifty years after his fiendish deed? It is the same guilt the ancient of civilization's mold bears upon witnessing the

division of the flock. The tears drip slowly into the chalice of sacrament, which upon the taking is symbolic of forgiveness; thus, civilization is again forgiven for its neverending slaughter.

Within my video, the vamp in black is the role of Poe's Montresor. Upon *walling up* the child's misunderstood ideas of serenity, she conjures up his need to distrust all that exists. He will understand that existence in society is alienation. The vamp will end their journey together when he, too, is corrupt and dons the darkness of worldly skill. In Poe's tale we see the unity of Montresor and Fortunato through the cries and laughter (Kennedy, 142). In concept, my interpretation agrees, as both adult and child are equal in the vile skills of society. Note the hidden identity of the vamp behind a dark veil. This plays on Poe's idea of Montresor's concealing his face behind a veil of black silk (Kennedy, 140). Both characters are masked, as deception is crucial in establishing trust.

My intention of this thesis is to open one's eyes to a variety of interpretation of Edgar Allan Poe's "The Cask of Amontillado." Being a Telecommunications major and a Humanities minor, I split my Honors project to meet the expectations of both endeavors. In order to understand my analogy of "The Cask of Amontillado," one must both read Poe's tale and view the video component of my project. The music incorporated into my video is "The Cask of Amontillado" by the Alan Parsons Project. In order to use this song, I received authorized permission from Arista Records. I am most grateful to Arista as my project demanded this particular music, a result of this thesis's narrow focus. Upon experiencing both Poe's tale and my Honors Thesis, you too, I imagine, will see aspects of yourself instilled by a long forgotten childhood experience in "The Cask of Amontillado."

THE CASK OF AMONTILLADO

WRITTEN BY WOLFSON-PARSONS

PRODUCED AND ENGINEERED BY ALAN PARSONS

Taken with permission from "THE ALAN PARSONS PROJECT; "TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE"

Copyright under ARISTA RECORDS, 1975.

By the last breath of the four winds that blow

I'll have revenge upon Fortunato

Smile in his face I'll say "come let us go

I've a cask of Amontillado"

Sheltered inside from the cold of the snow

Follow me now to the vault down below

Drinking the wine as we laugh at the time

Which is passing incredibly slow

(What are these chains that are binding my arms?)

Part of you dies each passing day

(Say it's a game and I'll come to no harm)

You'll feel your life slipping away

You who are rich and whose troubles are few

May come around to see my point of view

What price the Crown of a King on his throne

When you're chained in the dark all alone

(Spare me my life only name your reward)

Part of you dies each brick I lay

(Bring back some light in the name of the Lord)

You'll feel your mind slipping away

(Parsons Project, Alan. Tales of Mystery and Imagination. 1976).

Bibliography

- Buranilli, Vincent. Edgar Allan Poe. Boston: G.K. Hall and Company, 1977.
- Cask of Amontillado, The. Superior, Wisconsin: Educational Stimuli, n.d.
B.U. edre: Upf, 1899.
- Cooney, J. F. "'The Cask of Amontillado': Some Further Ironies." Studies In Short Fiction. Fall 1976: 195-196.
- Gale, Robert L. Plots and Characters in the Fiction and Poetry of Edgar Allan Poe. Connecticut: Archon Books, 1970.
- Halliburton, David. Edgar Allan Poe: A Phenomenological View. New Jersey: Princeton University Press, 1973.
- Hammond, J. R. An Edgar Allan Poe Companion. New Jersey: Barnes and Noble Books, 1981.
- Howarth, William L. Twentieth Century Interpretations of Poe's Tales. New Jersey: Prentice-Hall, Inc., 1971.
- Kennedy, J. Gerald. Poe, Death, and the Life of Writing. New Haven and London: Yale University Press, 1987.
- Ketterer, David. The Rationale of Deception in Poe. Baton Rouge and London: Louisiana State University Press, 1979.
- Kirkham, E. Bruce. "Poe's Amontillado, One More Time." American Notes and Queries. May/June 1986: 144-145.
- Kishel, Joseph F. "Poe's 'The Cask of Amontillado.'" Explicator. Fall 1982: 30.
- Lee, A. Robert, editor. Edgar Allan Poe: The Design of Order. New Jersey: Barnes and Nobel Books, and London: Vision Press Limited, 1987.
- Lokke, Virgil L., and G. R. Thompson, editors. Ruined Eden of the Present: Hawthorne, Melville, and Poe. In Honor of Darrel Able. Indiana: Purdue University Press, 1981.

Bibliography (continued)

Parsons Project, Alan. "The Cask of Amontillado." Tales of Mystery and Imagination Edgar Allan Poe. PolyGram Records Inc., 1976.

Pepin, Ronald E. "Insipiens Fortunatus." American Notes and Queries.
September/October 1983: 9- 10

Phillips, Elizabeth. Edgar Allan Poe: An American Imagination... Three Essays. New York/London: Kennikat Press, 1979.

Poe, Edgar Allan. "The Cask of Amontillado." Complete Tales and Poems of Edgar Allan Poe. New York: Random House, 1975: 274- 279.

Stepp, Walter. "The Ironic Double in Poe's 'The Cask of Amontillado.'" Studies In Short Fiction. Fall 1976: 447- 453.