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UNIVERSITY OF LOUISVILLE

MUTATIONS OF THE GOTHIC ROMANCE

A Dissertation

Submitted to the Faculty

Of the Graduate School of the University of Louisville

In Partial Fulfillment of the

Requirements for the Degree

Of Master of Arts

Department of English

by

Sarah Virginia Rose

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DATE: 1944

MUTATIONS OF THE GOTHIC ROMANCE

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INTRODUCTION

INTRODUCTION

This thesis is a study of the Mutations of the Gothic Romance. In order to show the mutations of a literary genre or type, the type itself must be clearly established before its transformations can be set forth. This thesis accordingly¹ aims, first, to establish the genre of the Gothic romance as an ideal type and, secondly, to study its use and influence in four kinds of fiction of the late Eighteenth and early Nineteenth Centuries.

In every history of English literature there is a chapter on the development of the genre of the Gothic romance. Few of them relate it to later material, and then by general reference only. For the study of the genre, the recent analyses of Horace Walpole and Ann Radcliffe are of great² help. There are also the two books, The Tale of Terror by Edith Birkhead³ and The Haunted Castle by Eino Railo, which set forth some of the ramifications of the genre.

The former canvassed the field. It is a fine catalogue by novel types, but it is not detailed. There is

1 So called by Horace Walpole, who apparently thought the term synonymous with Mediaeval.

2 Birkhead, Edith, The Tale of Terror, (New York, E. P. Dutton and Co., 1920) 241 pp.

3 Railo, Eino, The Haunted Castle, (London, George Routledge and Sons, Ltd., 1927) 388 pp.

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room, therefore, for a particularized analysis of selected material. The latter covers the general, imaginative, static concept of the Gothic castle and the lesser characteristics, emphasizing The Monk by Matthew G. Lewis but including much more prose and all the apposite poetry of the early Nineteenth Century. It does not consider the genre as a changing organism, as is the intent of the present study.

There are two further studies of other phases of the subject. W. H. Smith, in Architecture in English Fiction,⁴ views the ancient edifices of the early stories, interpreting them in the light of actual historical, artistic, or architectural trends and emphasizing the romances not-to-be-obtained-in-America. In opposition to this, the aim of my study is to prove that the buildings of each selected volume it analyses are romantic and Gothic in atmosphere. Dorothy Scarborough, in The Supernatural in Modern English Fiction,⁵ discusses in the first chapter the supernatural in the early genre. Thereafter she discusses briefly the early Nineteenth Century books but emphasizes the material written after 1885. This fiction is not touched in the present thesis.

⁴ Smith, Warren H., Architecture in English Fiction, (New Haven, Yale University Press, Oxford University Press, 1934) 222 pp.

⁵ Scarborough, Dorothy, The Supernatural in Modern English Fiction, (New York and London, G. P. Putnam's Sons, 1917) 329 pp.

It may be said, therefore, that there is room for this thesis, a detailed study of selected material which, first, predicates the Gothic genre as a dynamic organic form and, secondly, traces its after-life -- its mutations -- as its vivid characteristics seize on the imagination of fiction writers of four other types of romances in which the collective features of the first appear. In deciding to limit the study to material crucial to the genre it was necessary to select striking examples, and criteria involving the whole organism were set up.

6

Three pieces are used to establish the development of an ideal type. By "ideal type" is meant a generalized form the characteristic features of which are not completely embodied in any one specimen. The cycle of development is best illustrated by the romances, The Castle of Otranto, The Mysteries of Udolpho, and The Monk. As the complex characteristics of the type became apparent, it was possible to narrow the scope of the study to exclude: (1) the oriental tale, such as Beckford's Vathek, (2) the romance with German romantic legends predominant, such as Godwin's St. Leon, (3) the picaresque tale, such as Smollett's Ferdinand Count Fathom [really a link between the old rogue story and

6 Considerable reading and research was done after careful reference to Baker, Ernest A., and James Packman, Guide to the Best Fiction, (New York, Macmillan Co., 1932) 634 pp.

the Gothic .

The ten books on which the study of the mutations is based -- the real problem of this thesis -- are chosen because they appeared to be highly Gothic and yet fitted, through the concept of mutation, into one of the four chosen types: the purpose novel, the literary parody or satire, the historical and psychological romances.

The plan of the study then is, first, to develop the archetype according to three main categories, the castle, the machinery of terror, and the personnel, and a few minor ones, and secondly, to develop the four chapters in each one of which one type as named above will be developed.

In both parts, the books will be taken chronologically and will be analyzed separately in that order.

An itemized, paginated analysis of the contents follows in order to give a survey of the detailed investigation.

⁷ The same method was followed here as was indicated in the preceding footnote.

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ANALYSIS OF CONTENTS OF THESIS

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PART I

THE ARCHETYPE

PART I

THE ARCHETYPE

Purpose. In Part I of this thesis I intend to establish an archetype composed of three Eighteenth Century Gothic romances for purposes of comparison and contrast in Part II, a prototype which is to be established by analyzing, chronologically, The Castle of Otranto (1764) by Horace Walpole, The Mysteries of Udolpho (1794) by Ann Radcliffe, and The Monk (1795) by Matthew Gregory Lewis.

Selection of Material. These books were chosen because they are given pre-eminence in the Gothic genre in histories of English literature, the first as the progenitor, the second as the most widely influential of the Eighteenth Century tales and the third because it introduced darker elements, Satanism, and German romantic ballad material, into the type. Clara Reeve's The Old English Baron (1777), ranked as the second terror book, might have been used also, but it is not obtainable.

Statement of the Problem. The problem of establishing the archetype is to be solved by consideration of background, theme, fable, principal concepts, and treatment of the three books named above. The categories, which make the Gothic romance what it is, are: (1) the castle, the architectural focus of the story, (2) the machinery of terror,

which, assisted by a stylized nature, excites the reader, and (3) the personnel, who move almost like puppets through a complicated plot. These three, through full and careful development, will form the major part of the discussion.

The best results are to be obtained, I think, by analyzing The Castle of Otranto in detail and then by supplementing this material with additional characteristics gleaned from The Mysteries of Udolpho and The Monk; thus the features of the Gothic romance as the ideal type should be clarified.

1 THE CASTLE OF OTRANTO

Background. Otranto was published in 1765 under an assumed name by Horace Walpole, fourth Earl of Orford and antiquarian, society man and connoisseur, who lived in a Twickenham villa called Strawberry Hill. He had, since 1750, enthusiastically made of the villa a pseudo-Gothic castle, and out of a June night's dream was born his romance; or so he wrote his friend, William Cole, the antiquary. He had dreamed of himself --

in an ancient castle (a very natural dream for a head . . . filled with Gothic story) and thought that on the uppermost banister of a great staircase [he] saw a gigantic hand in armour¹

¹ Walpole, Horace, Selected Letters of Horace Walpole. (Everyman's Library, No. 775, New York, E. P. Dutton and Co., n.d.) p. 165

From this dream came in less than two months the completed romance, built not like a piece of fiction, but like an Elizabethan drama, the rules of which are "almost observed throughout the conduct of the piece." Walpole had in mind of course the classic unities of time, place, and action when he wrote that into the preface of the first edition. The time of the action is short, three days. The period, carefully assigned in the same preface, is the darkest ages of Christianity, between 1095 and 1243 [the time of the Crusades] when miracles, visions, necromances, dreams and every kind of prodigy abound. The place is in Italy in a great, gloomy castle and its environs. The scenes of each chapter are set in well defined places; each is connected to the next by a definite shift, reminiscent of the drama though maintaining the smoothness of action necessary to the novel. The violence of the plot is continuous, catching the reader's attention by every means Walpole could contrive and opposing human action by supernatural throughout. The author was attempting, he says on the preface to the second edition, to blend the miraculous of the ancient stories with the natural of modern novels.

Formula. The formula of the tale is "the sins of the

² Found in Kronenberger, Louis, editor, Eighteenth Century Miscellany (New York, Putnam, 1936) p. 314.

fathers are visited on their children to the third and fourth⁴ generation." This theme appears later in Hawthorne's The³
House of the Seven Gables.⁴

Fable. A synopsis of the tightly knit fable follows. Manfred seeks to prevent the fulfillment of an ancient prophecy that his family will lose the overlordship of Otranto when the "real owner [Alfonso] should be grown too large to inhabit it." He fights a losing battle against his fate and the supernatural in which his grandfather's portrait walks and his only son is slain just before his wedding by an enormous plumed helmet. He wishes to divorce his obedient wife, Hippolita, in order to marry his son's intended bride, Isabella, who flees from him through the subterranean passages of the castle to sanctuary in the church. She is assisted by the young peasant, Theodore, who strangely resembles Alfonso. The servants are volubly alarmed from time to time by seeing huge, supernatural, armoured hands or feet in the castle.

Matilda, Manfred's pious daughter, and Theodore, identified by a "bloody arrow" on his shoulder as the son of Father Jerome, formerly the Count of Falconara, fall in love. Isabella's father, the Marquis of Vicenza, with a party bear-

³ Walpole, Horace, The Castle of Otranto, in Three Eighteenth Century Romances (Modern Student's Library, New York, Charles Scribner's Sons, 1931) p. 5.

⁴ Infra., p. 178.

ing a huge sword, prophetically engraved, comes to rescue her from Manfred. Frederic puts aside his vengeance to seek marriage with Matilda, but renounces her at the command of a hermit's ghost. Manfred, later, in the dusk stabs his daughter mistaking her for Isabella. On the instant of her death, the gigantic shade of Alfonso the Good, accoutered in the magic armor that has created terror throughout the story, throws down the castle walls. As he ascends to heaven in a blaze of glory he avows that Theodore is his true heir. Mysteries of identity are solved; then repentant Manfred and his wife retire to neighboring convents. Eventually, Theodore finds anti-climactic solace in marriage with Isabella.

To analyze the fable from the standpoint of general incidents that became stock pieces of action, I find that the rather complicated plot must lead to the downfall of the villain. It centers around an initial mystery. The ambitious villain stops at nothing to overcome the sensitive heroine, even pursuing her through the cavernous depths of the castle. There are incidents of physical or knightly violence and intrigue as well as of mental anguish. Some of these are assisted by supernatural happenings, or ghosts who warn of danger or death, or seek revenge. There are two heroines: one struggles between some high loyalty and love only to be sacrificed at the end; the other is tried almost as deeply yet attains a melancholy happiness with the young hero, the

secret of whose identity is revealed by a birth mark and a similarity to an old portrait. Lastly, there are inserted stories which explain the past and make possible the denouement, the fulfillment of the prophecy and the overthrow of the castle.

First Category: The Castle. The ancient castle, the first category of detailed analysis, is the greatest contribution of the romance to English literature. Without it and its appurtenances, the genre would be bereft of its dominant atmosphere and resultant emotion, terror. It is a massive pile with a tower and an armoury, many chambers, a gallery with a gloomy, haunted room at one end, a fine stairway, a banquet hall, a dim chapel, a huge court, walls with heavy gates, muddy subterranean vaults with doors slamming on creaking hinges, a deep passage leading through a trap door [with a secret fastening] into a church. Nearby are two convents and a forest. All parts of the buildings are fully used, but there is no detailed description. A bit of it is sketched where the action needs it with a brevity which may be due to the fact that the author built his story like an old drama. The result, at all events, is to concentrate attention on the action and stimulate the imagination. Mediaeval castles, such as Walpole had admired, studied, and copied, have their own natural gloom with psychological effects that suggest melodramatic haunting and create fear.

Without the pseudo-Mediaeval setting, the Gothic castle, this story and the others of its type could not be. The castle, however, attained its greatest influence on the fable in Ann Radcliffe's books, and was enlarged below ground by Matthew G. Lewis to accommodate his fell deeds.

The setting, the fleshing of Walpole's antiquarianism, should give rise to Mediaevalism within the structure of the book. The armor and plumed helmet are one instance, but truer feeling is to be found in the advent of Isabella's father, his challenge of Manfred to single combat, the latter's reply and his knightly conduct. The wording and related deeds show Walpole's knowledge of Mediaeval life. The author, however, does not project that perception so as to create the feeling of completeness or accuracy that Scott does later in Ivanhoe.

Second Category: Machinery of Terror. The primary purpose served by the castle and its native gloom is the creation of terror by definite machinery, the second concept. Walpole put this motif into the first edition preface thus --

Terror, the author's principal engine, prevents the story from ever languishing; and it is so often contrasted by pity that the mind is kept up in a constant vicissitude of interesting passions 5

5 Walpole, H., The Castle of Otranto, p. 5.

8
6

He intended to cause terror, he says in the second preface, by grafting a series of Mediaeval supernatural happenings on ordinary characters and so handling the plot that pity and terror would master the reader. He made place for terror by putting the story back in the Crusades in a foreign country, Italy, known to Protestant England as a place of mystery and Catholicism, of suspected evil. He caused the feeling to be increased by human, natural, and -- more important -- supernatural means.

The less important but more realistic is the former, inspired by human agency or strange places in weird darkness. There are several examples worthy of mention which establish the substance and the pattern which man followed by Mrs. Radcliffe. Matilda is terrified of her angry father, Manfred, when he claps the door to in her face. Isabella has the terror of the pure, Eighteenth Century story maiden when Manfred makes known his incestuous plan of marriage. She shrieks and, half dead with fright and horror, flees to the subterranean passages. There her blood curdles at human sighs in the velvet darkness. Manfred is momentarily so terrified by the mail-clad Theodore's resemblance to the portrait of Alfonso that he thinks the young man a spectre. All of these

6 Found in Kronenberger, Louis, editor, Eighteenth Century Miscellany, p. 312.

contain some power of suggestion and would create more feeling in the reader if they were not so sentimentally phrased.

Horror is akin to terror, and horror of Manfred is felt by the reader. The inhuman father ignores his son's death and thinks only of the prophecy; at the end he slays his daughter in the church.

The scene dealing with ghosts and supernatural portents, has comparatively little power of suggestion for the modern reader, because he makes no attempt to identify himself with the naïve characters as did Walpole's contemporaries. Besides, the episodes are factually stated; some of them are placed in the cold light of day. Otranto would be more effective if the author had used the castle's normal gloom more than he did, or if he had not overstepped in the matter of Alfonso's size. Be that as it may, the following scenes show typically the "engine" of terror, the ingredients of which are ignorance or superstition, fear or credulity in a set of characters dominated by a wicked tyrant and placed in a Gothic castle overrun by perambulating shades.

Terror mounts highest when Alfonso's ghost -- or a portion of him! -- appears to the castle domestics. The servant, who was sent to find the missing bridegroom, comes running back, breathless, foaming at the mouth, and pointing back at the court where he had seen a gigantic helmet. Later, Diego and Jacquez who had been sent to find Isabella

come back in a tumult and talk disconnectedly for two pages. After this ludicrously meant tedium they reveal that they had seen the huge shade's foot in the gallery. Bianca sees "upon the topmost banister of the great stairway a hand in⁷ armour." Her tale to Manfred and Frederic is long spun out, telling Frederic about the prophecy. Thus she serves to cast terror into Frederic's mind, as well as a doubt about the wisdom of marriage to Matilda, and to warrant the author's dictum in the first preface that her foibles conduce essentially toward advancing the catastrophe.

Manfred's family, being of the nobility, feel these terrors less; then, too, Hippolita and the young princesses are fortified by religion. All, however, accept them. Hippolita regards them as Heaven dooming her family. Manfred is deeply moved by them; but, if some other emotion reaches his consciousness, he throws them off. He turns white when three drops of blood fall from the nose of Alfonso's statue; in his case terror springs from a conscience heavy with the guilt of three generations. The Marquis Frederic sees a ghost of normal size with the fleshless jaws of a skeleton in Hippolita's oratory and converses with him. The dusk of the little chapel coupled with Frederic's fright and loneliness, makes the best atmosphere for psychology of terror in the book and indicates its possibilities to later writers. The final expression of terror, as caused by Alfonso's "un-

7 Walpole, H., The Castle of Otranto, p. 29.

satisfied shade," occurs at the climax when Alfonso, dilated¹¹ enormously, throws down the castle walls and vouches for Theodore's being his heir, then ascends to Heaven in a blaze of glory. The last prodigy, as well as the first, and Frederic's session with the hermit-spectre, are "on stage." The rest are "off" and are reported without analysis. Later⁸ Gothic writers, except Mary W. Shelley, realized that the huge ghost was too extravagant and confined themselves to beings of reasonable size.

What has been said about ghostly manifestations stressed terror, but the points made come under the heading of the supernatural also, a very important part of the machinery. The two are so closely allied that the lines often merge. Mention has been made of the hermit of Joppa; spectral power extends to inanimate objects, such as the significant three drops of blood. They become portents, warning or foreshadowing.

The helmet moves to save the heroine from danger by waving its plumes. It warns Manfred several times. The huge sword, so heavy that one hundred knights can scarcely lift it, leaps from their hands when it sees the helmet. Another prodigy, warning the tyrant to desist from his designs on Isabella is an ancient portrait. It sighs, heaves its breast, and leaves its frame, signaling to Manfred to follow it. This is bolder, less subtle action than Scott

⁸ Infra., p. 74.

gave to the Bodach Glas in Waverley, or Hawthorne, to Colonel Pyncheon's portrait in The House of the Seven Gables.

In those appearances and portents there is some suspense; there would be more if all were told with the suggestive gloom of Frederic's interview. The fable, as a whole, has it from the instant that the tragic death of Conrad follows the prophecy. The verse on the sword portends tragedy. The interruptions which prevent Theodore's execution from following immediately upon his sentence, and which break into Frederic's story of the dying hermit's tale, furnish feelings of anticipation. These increase in Ann Radcliffe to the highest degree.

There is good use of dream mechanism as a form of the supernatural. Frederic is warned of disaster to Isabella through a dream telling him to go to Joppa to find a dying hermit. The sequel to the incident foreshadows the requital of the giant spectre.

Supernatural phenomena are accompanied by a certain stylized use of nature, a romantic atmosphere which is an integral part of the machinery of terror and yet is almost important enough to be considered as a separate category. The prodigies are aided by such sympathetic properties as wind and thunder. The moon is used to help or mystify. Night is made the time for dire deeds. Mere silence has its

9 Infra., successively, pp. 133, 183.

place in creating fear. A gusty wind usually accompanies the shaking of the helmet's plumes. When Theodore urges his suit on Matilda, a tempest of wind and a clap of thunder shake the battlements. The subterranean vaults are an intricate system of cloisters through which the wind moans, and blasts shut the doors. The classic example is Isabella's flight from Manfred --

An awful silence reigned throughout those subterranean regions, except now and then, some blasts of wind that shook the doors she had passed, and which, grating on the rusty hinges, were re-echoed through that long labyrinth of darkness. 10

She went as rapidly as she dared, catching glimpses of a moving figure, and seeking the trap door to the vault. Aided by conscious innocence --

She approached the door that had been opened; but a sudden gust of wind that met her at the door extinguished her lamp, and left her in total darkness. 11

Twice in that flight [the passage is much too long to quote] she is aided by the moon. It weirdly shines through holes in the court paving. It enables her to see a shadowy being who aids her. Again it falls directly, and, oh! so opportunely, on the lock she seeks that she may gain sanctuary. The incident of the extinguished lamp will appear again in ¹² Udolpho, and yet again in Northanger Abbey. Intense pur-

10 Walpole, H., The Castle of Otranto, p. 19.

11 Ibid., p. 20.

12 Infra., successively, pp. 36, 117.

suits are vital actions in both ¹³ Caleb Williams and ¹⁴ Frankenstein.

Walpole creates Gothic atmosphere from the natural darkness of the castle and the caves, which she reaches later. In the gloom of the forest Theodore broods on his love. In plotting these places and in picturing the actual landscape, he is as economical as in his description of the castle. What there is, is graphic and necessary. The forest is near the castle; beyond it are mountains honey-combed with caves running to the sea. By subjective treatment, he supplements his story atmosphere, creating a romantic melancholy. The use of nature is so increased by Mrs. Radcliffe that it becomes one of her chief contributions to the genre. Treatment of nature more nearly approaching Walpole's than ¹⁴ her's appears in Frankenstein.

Third Category: The Personnel. The personnel used in the melodrama makes up the third category. The characters whom Walpole placed within his castle are nearly all types appearing in the books of his day. They are, consequently, anachronistic to the fable. They do not develop; each reacts as his specific type should. There are three important ones whose replicas appear in all the later books: (1) Manfred, the tyrant or villain; (2) Theodore, the handsome, young hero; (3) the lovely princesses, Isabella and

¹³ Infra., successively, pp. 63, 76.

¹⁴ Infra., p. 74.

Matilda, two phases of the heroine. These will be discussed in detail. Besides these, there are Hippolita, the chatelaine or too obedient wife; Jerome, a good priest; the domestics, and the supernatural beings. The servants and the ghosts are constant features of the romances, but of less importance than the first three.

The villain is the most important to the action -- dark, gloomy, passionate Manfred whose overweening pride attempts to prevent the fate an ancient prophecy foretold. He is cruel to his utterly obedient wife and daughter, easily enraged, impetuous in spirit and action. Determined to divorce Hippolita, he demands the connivance of Holy Church; but, before he has set the matter in train, he has made improper advances to Isabella. He is wily and underhanded, even stooping to bribe a servant, yet he is honorable when he has pledged his knightly gauge and follows the chivalric usages of hospitality.

He is actuated by a guilty conscience and by fear. Hence, he is credulous of the prodigies, but he fights to the last against the supernatural forces. Let one example serve: the first portent makes him callous emotionally to the death of his son; he realizes only that he is without male issue. Therefore, terror, not grief, grips him. When his evil actions have culminated in his murder of his daughter and the consequent placation of Alfonso's shade, he is

repentant and tells his family's past misdeeds. His confession shows that the hidden cause of all his actions was a sin in the distant past.

He has a piercing glance which, with his mysterious past, his defiance, his love of power, appears in the later books. It may be said, I think, that Manfred is the progenitor of the so-called "Byronic hero," guilty of dark deeds but fascinating. It is possible to contend that Scott's Front de Boeuf in Ivanhoe stems from him. He is quite possibly one source of the wickedness of the criminal religions in The Monk and Ivanhoe. He is the hero of the melodramatic or wicked action and is really of greater interest or importance than the young hero. Hereafter, I shall refer to him as the villain-hero. He appears in Udolpho,¹⁵ as well as Frankenstein and Wuthering Heights.¹⁶ He becomes Scott's anti-hero in Waverley. Colonel and Judge Pyncheon of Seven Gables are simon-pure villains without romantic fascination.

As a foil for Manfred's wickedness there is the young hero, "a lovely young prince with large black eyes,¹⁷ a smooth white forehead, and manly curling locks like jet." He suffers by comparison with Manfred, who has greater strength of purpose. However, Theodore has the physical,

15 Infra., successively, pp. 142, 46, 142.

16 Infra., successively, pp. 28, 74, 167-169, 135-136, 184.

17 Walpole, H., The Castle of Otranto, p. 35.

17
mental, and spiritual qualities of the ideal of Walpole's time. Veracity is dearer to him than his life. He is courteous even after mistreatment, gallant and reckless when he serves a maiden in distress, fearless in the face of death, and unashamed to support himself. This last is needful, for the very personable young man is a peasant. From the beginning, however, the reader knows that he is too endued with knightly virtues to belong to the peasantry; Walpole, moreover, has him fall in love with a high-born lady. Hence the reader is waiting in suspense for the revelation of his true position. This is brought about by means of his father's seeing the "bloody arrow" -- a strawberry mark -- on his shoulder. He is reverent and restrained toward Matilda. He refuses to allow her to help him to escape until he is assured no ill-consequence can befall her. Then, sentimentally, he takes her hand and bathes it with warm tears of gratitude. He leaves only because it is her will and goes to the forest where he seeks "the gloomiest shades as best suited to the pleasant melancholy that reigned in his
18
soul." He is too good and pure to be truly romantic, but he set the example for Clara Reeve and Ann Radcliffe who refined him still further. The closest approximation to Theodore is the young hero of Scott; he is parodied in Night-
19
mare Abbey.

18 Walpole, H., The Castle of Otranto, p. 75.

19 Infra., successively, pp. 134-135, 105.

In love with this hero are two beautiful princesses.

These fair virgins, Isabella de Vicenza, contracted to Conrad, and Matilda, only daughter of Manfred and Hippolita, are similar to Richardson's persecuted maidens of tender sensibilities. The former has strength of purpose, the latter is the personification of piety and loving, sentimentalized self-sacrifice.

Isabella had been betrothed to Conrad because she had a claim, which only Manfred knew, to Otranto. She is actually relieved at his death; but her mind is too pure to foresee Manfred's dastardly proposals. Then, she shrieks and flees toward the great staircase thinking, fearfully but collectedly, about reaching sanctuary at the church altar. She hurries, lamp in hand, toward the underground passages where an awful silence reigns. She, later, hears steps but reason as well as "conscious innocence" makes her feel that any man except Manfred will aid her. When her lamp is blown out, she addresses herself to Heaven. These illustrations show her alternately fearful for her virtue or of the unknown; but plucky, keeping her head and doing the reasonable thing. Such attributes and actions, frightened flight from pursuit, escape, or rescue by the hero, will appear in other books and are, therefore, typical of the heroines of the genre. The acute sense of propriety, which makes her question being alone with him in the passages, or in the dim caves where he

rescues her a second time, is used often in the Radcliffe books.

Matilda is a member of a cursed family; therefore, it is fitting that she is not a free agent like Isabella. She, dying by her father's hand and comforting Theodore with her last breath, is a victim of past sins. She is not colorless, for she had courage enough to release the hero from the Black Tower, but she is almost too good to be a romantic figure. Walpole's consoling of the hero for the death of Matilda by giving him Isabella is not truly romantic, though it rounds off the plot neatly.

To foreshadow similar usages in Part II, the Pyncheon family in The House of the Seven Gables are victims of a curse laid on an ancestor, and there is a brace of heroines in three books. In Chapter II, in the parody, Nightmare Abbey, the hero gets neither lady. In Chapter III, in both Waverley and Ivanhoe the heroines of strength of purpose become Scott's so-called anti-heroines: Flora MacIvor and Rebecca. The two heroes wed the beautiful maidens who suffer from the martial conditions in the Scott romances.

Like the young princesses in obedience, modesty, and virtue is the Chatelaine of the castle, Hippolita, but she is too, too lovingly submissive to Manfred. Only her priest, Father Jerome, has greater influence, for being Catholic and

20 Infra., successively, pp. 187, (1) 105, (2) 135 and 136, (3) 141-142, 109, 136, 141-142.

pseudo-Mediaeval, she consults her confessor on every important matter. Her conscience is so clear that she is the least disconcerted by the supernatural. She has the Eighteenth Century trait of swooning, but it is always from anxiety for her family. Her place in the romance is as a foil of purity and submission for Manfred's black guilt and domination. She appears again in Udolpho. Hepzibah, in The House of the Seven Gables²¹ is a far cry from her, but the old maid occupies the same position in the house.

Father Jerome is a nobleman and the father of Theodore, who had taken orders after his return from the Crusades. He has the courage of his cloth in reproving Manfred for his adulterous intentions and on interpreting the portents to him as miracles of Heaven's condemnation. He is important in that he holds the key to the solution: he has in his possession an authentic paper proving his wife's descent from Alfonso. He is the type of good priest who occurs in the later books.

The domestics are important, for they give the reader information on "off stage" happenings --

which could not be brought to light but by their naivete and simplicity: in particular, the womanish terror and foibles of Bianca in the last chapter²² conduce essentially toward advancing the catastrophe.

That is Walpole's reason in the first preface for emphasizing

²¹ Infra., p. 187.

²² Walpole, H., The Castle of Otranto, p. 6.

ing their position; in the second preface, he claims they offer a comedy contrast to the sublime. Their most vocal fright probably added to the feeling of terror in the author's day but they detract from it now for their digressions become tedious. They seem, moreover less feudal attendants than Eighteenth Century servitors. Bianca's place in the tale is as a foil to the young princesses. She is natural and talkative, very curious and romantic. She and her servitors set the pattern for the type, the purpose, and the use of servants in Udolpho, ²³ Nightmare Abbey, and Ivanhoe.

The enormous mailed hand and leg that the servants saw are parts of Alfonso's "unsatisfied" shade, who belongs to the clan of ghosts forced to haunt a fixed habitation until they are avenged. His release is accomplished by the destruction of Manfred and his children [the third and fourth generation]. He makes himself felt by noises, claps of thunder accompanied by gusts of wind, and his helmet waving its plumes. He appears at the climax as an entity. Because of his giantism, he does not fit into any supernatural conception up to Walpole's time. The ghost of the hermit of Joppa is in the accepted tradition, wandering over the earth, appearing to Frederic to warn, and then to indicate the displeasure of Heaven -- or Hell!

23 Infra., successively, pp. 29, 108, 139.

The treatment of these beings is matter-of-factly descriptive and no character doubts their existence. It has been touched on, in the treatment of the supernatural, earlier in this section. Both ghosts are relics of Mediaevalism, portrayed by a rationalist riding his antiquarian hobby. In the earlier Nineteenth Century terror romances, the unearthly beings owe something of purpose and treatment to Alfonso of Otranto. Very differently and subtly treated is the unquiet spirit of Cathy in Wuthering Heights,²⁴ but she makes her presence felt in one instance by warm sighs palpable in the cold air.²⁵ Hawthorne's ghosts are nebulous because he himself casts doubt on their existence.

The seven characters just discussed are patterns by which to measure the people in later books. There are other characters [knights, monks, and spectators] who do not appear importantly in later stories and so are not discussed.

Lesser factors: There remain for brief review a few less important factors which had subsequent influence: sentimentality, lack of truly romantic love, incest, style, and inserted tale.

Sentimentality, or excess sensibility, occurs mainly in reactions of affection between the characters; for example,

24 Infra., pp. 169-170.

25 Infra., p. 184.

Isabella, in the forest, would thank Theodore on her knees. The language used in these scenes is the most high-flown of the whole book. There are, however, no truly romantic love scenes; this trait carries over into Udolpho.

There is a suggestion of incest in Manfred's intrigue because of the forbidden relationships in marriage. This appears again in The Monk.²⁶ Pleasing melancholy in nature is suggested in Otranto and carried much further in the Radcliffe books.²⁷

The style of the turgid story is stilted. The higher the moment, the more bombastic it becomes, especially in conversation, and this carries over into The Monk and Chapters I and III of Part II.²⁸ It is rapid, descriptive rather than analytical, containing many Latinisms. More natural phrasing would heighten the extraordinary events.

There are inserted stories which explain the past or authenticate the denouement. These help this romance, but later are carried to too great length and so become less well connected to the main action. Such, later, are a feature of Udolpho and The Monk,²⁹ and of Caleb Williams, Frankenstein, The Heroine, and The House of the Seven Gables.

26 Infra., p. 49.

27 Infra., pp. 28, 37.

28 Infra., successively, pp. 45, 66, 135 and 143.

29 Infra., successively, pp. 30, 46, 66, 76, 91, 183, 184.

Summary: Horace Walpole in The Castle of Otranto, which gave impetus to a new genre in English literature, presented that type with a number of its elements. He established its name and its setting: the huge castle built against an imaginative historical background in the past. He gave it melodramatic actions that other authors followed. He gave it its machinery of terror, rightfully preferring to present the supernatural as real. He gave the Gothic romance its deep-dyed villain, its hero with jet-black curling locks, and its heroine of surety and beauty, its talkative servants, a ghost or two. He established a melodramatic plot with incest and inserted tales.

2 THE MYSTERIES OF UDOLPHO

Additions by Radcliffe and Lewis that help to complete the genre have been suggested in the foregoing section as the various points were discussed. Those for which Mrs. Radcliffe is responsible will be expanded after a brief interpolation concerning Clara Reeve, to whom the author of Udolpho owes her treatment of the supernatural.

Clara Reeve. Clara Reeve (1729-1807) published in 1777 The Champion of Virtue, which was re-titled a year later, in the second edition, The Old English Baron. She, herself, describes it as the literary off-spring of Otranto. Its story, laid mostly in a castle during the reign of

Henry II, tells of sweethearts separated by differences of birth and station. Its plot centers in a mystery and climaxes in the restoration of the true heir to the inheritance he had been deprived of by the crimes of an ambitious uncle. The whole is a moralizingly sincere tale with its emphasis on righteous vengeance and love. The author cautiously uses the supernatural; attempting to reconcile it to sense and inventing reasonable explanations of the mysterious.

Background of Udolpho. In the year of the publication of The Castle of Otranto there was born in London, Ann Ward, afterwards married to William Radcliffe, and known to literature as Ann Radcliffe, the most effective of the Eighteenth Century Gothic romance writers. She had the conventional education of the day, supplemented by visits to relatives of great consequence, by much romantic reading and by some travel in England, a little in Holland and Germany. Oddly enough, she was never in Italy where the scenes of her best books are laid. It is said that she wrote to while away long evenings when her husband's business kept him away from home. Her romances attained such popularity that three of the five might be termed "best sellers". In fact, when Scott appeared, his admirers felt they were paying him a very high compliment by naming him her successor.

Formula: The English reading public of 1794 enjoyed

hugely The Mysteries of Udolpho, whose simple formula places the beautiful and sentimental heroine in both real and fancied danger, shut away in picturesque settings from the chivalrous hero by the villain. They knew love would prevail and Mrs. Radcliffe's conclusion points her moral, --

that though the vicious can sometimes pour affliction upon the good, their power is transient and their punishment certain; and that innocence, though oppressed by injustice, shall, supported by patience, finally triumph over misfortune! 30

Fable. In 1584 in a chateau in Gascony lives Emily St. Aubert in the care of a sick mother and an idealized father. After the mother's death, she and her father take a journey by carriage through the scenic Pyrenees. There they are opportunely aided by the chevalier Valancourt, the hero, instantly in love with the fair blue-eyed Emily. The father dies and is buried in the chapel of the Convent of St. Claire. Emily, returning home, fulfills a promise made him and so finds a mysterious miniature of a lady. As the ward of Mme. Cheron, his father's worldly, vulgar, ambitious sister, she goes to live in Toulouse. Valancourt appears, and the aunt permits a marriage to be arranged. A day before the ceremony Madame marries Montoni, an Italian, and, at his bidding, breaks Emily's betrothal. Since he wishes to obtain possession of his wife's and her niece's properties, he

30 Radcliffe, Ann, The Mysteries of Udolpho, (Philadelphia, J. B. Lippincott and Co., 1864) p. 534.

travels with them into Italy. They see Venice and go to the Apennines to the Castle of Udolpho, where the women are virtual prisoners and where most of the mysteries giving the story its title develop.

In the huge Gothic pile Emily sees a horrifying thing behind a black veil. Montoni tries to force her into a marriage with Count Morano, who makes an attempt to carry her off. She shudders over the fate of the Lady Laurentini, missing for twenty years. The aunt dies under questionable circumstances. A ghostly figure is seen; strange music is heard on the ramparts. An officer pursues Emily with dire intent. She is removed to a mountain cottage while the castle is under siege. Finally, under repeated threats, she signs away her properties to Montoni. She is constantly menaced as she wanders about the castle, but, actually, nothing happens to her. An escape through a secret passage is arranged by Ludovico, the sweetheart of her faithful maid.

They reach the Chateau-le-Blanc where the heroine hears a strange tale of the dead marchioness. She and the housekeeper pay a goose-fleshing visit to the old haunted north-wing. The next night Ludovico disappears from the same suite. She visits the convent of St. Claire where she is told by an irrational nun, Agnes, that she resembles the late marchioness. Valancourt comes from Paris, where he had been in "deep play," and she refuses to marry him. At long last these vicissi-

28

tudes are cleverly resolved. Then Emily and her husband, the hero, return to the beloved landscape of their native valley.

Features similar to OTRANTO: From this résumé of the fable, it may be judged that The Mysteries of Udolpho is a Gothic romance which makes use of various elements found in The Castle of Otranto. The plot is melodramatic with the heroine in the clutches of the villain. There are several Gothicized settings: the picturesque Garonne chateau has a closet with a secret panel; the Chateau-le-Blanc, a haunted wing; the Convent of St. Claire, a chapel and passages calculated to create fear. The Castle of Udolpho is the acme³¹ of Gothic atmosphere in a new way. Mediaevalism is observed in the action of the soldiers about Udolpho. The volume contains terror as caused by desperate men, by the supernatural,³² and by the castle. The supernatural is a different type from that in Otranto. Nature is used as atmosphere again, but its power is greater. In fact, description of natural beauties is the author's forte and her greatest contribution.

The same characters appear. The chief villain, Montoni, is an adventurer, caring only for his own aggrandisement, and is punished in the end. Valancourt, the handsome

31 Infra., pp. 31-32.

32 Infra., p. 33.

hero, is sensitive, proud, too good to be interesting at the beginning, and faithfully loving Emily. She is a pure sensitive blond with chestnut hair like Matilda's. She weeps and swoons but is plucky. As for the secondary characters: Mme. Montoni may be considered both as villain and misused wife. Anne, Ludovico, and Dorothee are typical servants, talkative and superstitious of ghostly lore. There are several religiouses of conventional pattern. Sensibility calls forth many tears. Sentiment and the tribulations that the villain causes permeate the book, which is aptly phrased except in the love scenes.

The style is keyed to the general romantic tone. Mrs. Radcliffe delights in such detail that the romance is overlong. It may be said, however, that the style and the method cannot well be separated from the ingenious, intricate plot, always full of suspense and, at first, alarming. It has many more complications than the résumé can indicate. There are several inserted stories: the past history of the Count de Villefort's family, the happenings at the Chateau-le-Blanc, the mystery of the convent of St. Claire, and the past of Agnes-Laurentini. They are handled well, for they weave nicely into the warp and woof of the story fabric made up of Emily's difficulties. They become a part of the author's method of writing in tensions by which plan Valancourt's Paris actions are attached to the whole.

Additions to Gothic genre. The diverse elements and minutiae wrought into Emily's tribulations form a cohesive whole which had a vast appeal in the 1790's, but which, now, cause the book to lack the spark of greatness. The chief characteristics which Ann Radcliffe contributed to the development of the Gothic romance are the following: She had an intuitive sense that created an indefinable atmosphere of suspense and fear, an emotional extension that permeated all and was an innovation to be used by all English fiction.

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In the first category set up in Otranto I find that the voluminous and delicately suggestive descriptions of Gothic architecture she creates bring feelings of apprehension. In the second concept, an aura of terror is established by the creation of mysteries, some suggesting the supernatural in the plot. Suspense is long drawn out by withholding the explanation which, because of the author's disbelief in the supernatural, eventually reduces those features to mere illusion. Creation of qualms from mental associations in unexpected or unexplained sounds is done with finesse. Mrs. Radcliffe creates a superabundance of wild scenic beauty by numerous means. A lesser feature, but still important, is her apposite use of lines of poetry to cap the chapters.

The intuitive sense of emotionalization which the author possessed is the key to her immense success in her own

33 Supra., p. 6-7.

31

day. Besides the intricate adventures of Emily, The Mysteries of Udolpho possesses an atmosphere in which life's actualities lose their identities in the precarious regions of the fearful and the possible. There is subtle yet strong suggestion that not only the general circumstances of the story, but the scenery, impart the idea that man is not limited by the material, that there is a sense of uncertainty in the familiar, a mystery that excites. It is controlled and in its probing of the mysterious, suggests wonder as well as terror without abandoning reason, as did Walpole, when he put the supernatural into his book as an accepted fact. This is true of Poe and Hawthorne.

The exciting nature of the action aids the picturesque setting [and vice versa]. Udolpho, as well as the chateau and the convent, is described copiously and logically as Emily approaches or moves about therein. The ancient walls of Udolpho have a contagious illusion, and an illusion that Otranto lacks, because the author stresses Emily's moods and thoughts, and uses the magical hues of sunset, twilight, or storm.

Emily gazed with melancholy awe upon the castle; for though it was now lighted up by the setting sun, the Gothic greatness of its features, and the mouldering walls of dark-gray stone, rendered it a gloomy and sublime object. As she gazed, the light faded, leaving a melancholy purple tint, which spread deeper and deeper as the thin vapor

34 *Infra.*, successively, pp. 152, 184.

crept up the mountain . . . the rays soon faded, and the whole edifice was invested with the solemn duskiness of evening. Silent, lonely and sublime, it seemed to stand, the sovereign of the scene, and to frown defiance on all who dared to invade its solitary reign. As the twilight deepened, its features became more awful in obscurity . . . 35

The ample description of the interior is interwoven with agitating bits of action, comments on Emily's fearful thoughts or Montoni's fearsome appearance. For one example only: she is lodged in a chamber so distant that she and the maid-servant become lost in seeking it. In one of the dim passages she notes a room with a picture covered by a black veil. She is given a fright on reaching her lofty larch-lined room because there is a boltless door opening on a steep staircase. Each description is given very fully in ways and actions calculated to create apprehension. The atmosphere is maintained by constant references having emotional overtones. Mrs. Radcliffe deals with large romantic masses in delicately heart-stirring detail. She obtains an excellent *mise en scène* which assumes almost a malignant role in the melodrama, the influence anticipated in the discussion of the first category in The Castle of Otranto. Its psychology is repeated in later years in ³⁶Torquillstone Castle in Ivanhoe, and in the dark houses of incipient madness in Usher, of passion and conflict in Wuthering Heights and of gloomy persecution in The House of the

35 Radcliffe, A., The Mysteries of Udolpho, p. 179.

36 Infra., successively, pp. 140-141, 150-151, 166.

Seven Gables; its physical properties, furniture, and intent are ravished in the parodies, The Heroine and Nightmare Abbey.

Machinery of terror. In the second category are several additions to the type, the first being the element of mystery, or terror from mystification. Mrs. Radcliffe took great care to construct a plot that contained the components of surprise and suspense sufficient to thrill the reader, many of them suggestive of the supernatural caused by some unearthly agency. Eventually, in line with Clara Reeve, rather than Horace Walpole, because her reason and conscience refused to admit the existence of such, she reduces them through ample explanation to mere illusions. When this has happened more than once, the reader comes to expect disillusionment and his early feeling of apprehension dies. Her art is not great enough to surmount the continual process of rationalization, albeit some mysteries are announced early and resolved late and thus form some accompaniment of suspense.

The classic example of this method is the incident of the black veil. Emily sees the black-veiled frame, is kept from examining it by the fears of the loquacious maid who had heard much gossip about it. When Annette fearfully walks from the room with the lamp, Emily, perforce, follows. The next night, having a "faint degree of terror" because

37 Infra., successively, pp. 187, 95, 106.

of Annette's talk, she returns to the chamber, for

a terror of this nature, as it occupies and expands the mind, and elevates it to high expectation, is purely sublime, and leads us, by a kind of fascination, to seek even the object from which we appear to shrink. 38

She approaches it falteringly, lifts the curtain timidly, and barely glimpses what it contains before she drops senseless to the floor. When she comes to herself, her fear and horror are so great that she forgets even her most precarious position in Udolpho. Long after Emily has escaped from the castle, the reader finds out, through Agnes' death-bed confession, what had occasioned such terror: a wax figure "dressed in the habiliments of the grave," with face and hands being eaten by visible worms, which had been a penance exacted of a distant Marquis of Udolpho. This illustrates the method of building up atmosphere, carrying the mystery further, and finally elucidating it. No other instance in the romance attains the strength of melodrama, the power of mystification and psychological suspense that the black veil does. Suspense is built up from situations: from a pursuit, from anticipation of the outcomes of a quarrel and a battle, from a disappearance. Each, in this carefully worded context, casts a vague spell of apprehension -- delicate and ominous -- which is the secret of the popularity and influence of The Mysteries in the author's

38 Radcliffe, A., The Mysteries of Udolpho, p. 197.

time. In Part II terror and suspense ride the nerves in
 39
 varying ways: in Falkland's personality, the pursuit and
 the heroic resources of escape in Caleb Williams; in the
 feelings bestirred by the appearance and pursuit of the mon-
 ster in Frankenstein; in curiosity and the night incident
 with the candle in Northanger Abbey; in the outcome of the
 battle in Waverley; in the siege of Torquilstone in Ivanhoe;
 in the narrator's reactions and their effect on the reader
 as well as Roderick's fears, in Usher; in Heathcliff's
 diabolic passion in Wuthering Heights; in the weird atmos-
 phere and the Judge's death in Seven Gables.

There is an instance of almost equal mystification in
 40
 Radcliffe's Romance of the Forest (1791), the lucid, enter-
 taining book which really brought her into the limelight.
 The story has much emotion — arousing suspense in which the
 heroine falls into the hands of successive villains, once
 almost the victim of a sham marriage to her murderer uncle.
 The locale, in an immense forest in France, is a ruined ab-
 bey, equipped with cloisters, a tower containing a trap door
 with an oubliette of charnal dampness sunk below it. In one
 of the secret cells is a great iron chest containing the re-
 mains of a human skeleton, key to the solution of the mys-

39 Infra., successively, pp. 63, 66, 75, 76, 116, 133, 139, 151-152, 168, 180-181, 184.

40 Radcliffe, Ann, The Romance of the Forest, in Three Eighteenth Century Romances, (New York, Modern Students Library, Charles Scribners' Sons, 1931).

teries. The heroine's chamber in the abbey has a room secreted behind the arras. In its dust and debris, she finds an encrusted dagger and a mildewed roll of paper. She attempts to decipher it but is interrupted as many times as the author can invent, including her candle being blown out at the tensest moment. This chest, the secret room, the lamp, and the roll of paper must be borne in mind because combinations of the circumstances and properties appear in Caleb Williams and Northanger Abbey.

The most successful creation of romantic qualm is at dusk when an inexplicable sight or sound is half perceived by Emily. The sources are numerous: wild scenery, the moon, a track of blood, a ghastly face just glimpsed, a tip of flame, a lamp burning blue, or a knock, the wind, a human voice, a musical instrument. The result is the same: Fear! Early in the story angelic sounds of a guitar accompanied vocally, coming nightly from the woods of St. Claire, are thought by the peasants to presage death. Late one night Emily looks down at the rampart and perceives a lambent flame moving on the terrace. Another night she sees it again, and then looks at the sky where the moon emerges from "lurid and heavy thunderclouds." She stays at the casement window through the storm, until nearly dawn. If she had gone sensibly to bed, her delicate sensibilities would have been played upon less often!

The hours of the night that she spends at her casement, communing with the majesty of awesome mountains, and with dread forest, beetling crags and misty plains, give rise to some of the brief but very effective descriptions of somber, picturesque, rugged nature. The carriage journeys she and varying companions take from southern France into the Pyrenees, over the Alps into Italy, from Venice to Udolpho in the Apennines, and back into France are the inspiration for much nature description which, beautiful as it is, slows and overloads the action. They are often studies in contrast. They are beautifully and movingly done in general terms of such scenes "as Salvadore would have chosen."⁴¹ The crowning description of romanticized nature is that of the Apennines in their darkest horror, showing excellent sad coloring. There is in each word-painting a⁴² clearly outlined geographic imagination that assists a sincere love of nature. The author's craftsmanship enables her to maintain one point of view -- that of her emotional, fearful but plucky, heroine -- and induce a subtle mood in the reader. By these romantically melancholy means, she makes

41 Salvadore Rosa: Italian painter of romantic, picturesque landscape, peopled with shepherds and the like. Mrs. Radcliffe uses many scenes like his paintings.

42 C. F. McIntyre maintains that the sources for the Italian scenery are Mrs. Piozzi's book, Observations and Reflections Made on the Course of a Journey through France, Italy and Germany. McIntyre, C. F., Ann Radcliffe, in Relation to her Times, (New Haven, Yale University Press, 1920) pp. 58, 59.

a great contribution to the Gothic genre. Scott's descriptions of Flora's retreat and of Melvor's stronghold in Waverley may owe something to Mrs. Radcliffe. Poe's descriptions are brief, but add much to the mood of Usher. Emily Brontë's great love of her Yorkshire moors shows in her realistic descriptions which are an essential part of the mood of conflict and angry passion of Wuthering Heights.

Personnel. To the gallery of type-characters from Walpole is added Mme. Montoni, a sort of secondary villain. She is selfish, ambitious, scheming, used by Lewis in The Monk in Matilda, while the heroine is made more like the heroines of Richardson: of extreme sensibility. The characters in general are not worthy of the fable.

Lesser factors. The last addition of any consequence is the chapter captions which summarize the contents to follow. For example; Chapter XI is capped --

. . . "I leave that flowery path for aye
Of childhood, where I sported many a day,
Warbling and sauntering carelessly along;
Where every face was innocent and gay,
Each vale romantic, tuneful every tongue,
Sweet, wild and artless all." 44

The Minstrel

In this chapter Emily leaves the chateau on the Garonne to live with her aunt. The author of the lines above is James Beattie, one of the poets of sentiment and melancholy and sad

43 Infra., successively, pp. 131, 152-153, 171-172.

44 Radcliffe, A., The Mysteries of Udolpho, p. 93.

colored scenes. Granting Mrs. Radcliffe's love of nature, it seems only natural for numerous chapter headings to come from this group and Thomson, Collins, Mason, Sayre, and Gray are quoted. There are several quotations from Milton and twenty from Shakespeare representing Macbeth, Hamlet, Richard II, Julius Caesar, and Midsummer Night's Dream.

Within the chapters are fifteen poems placed by the author to the heroine's credit. They are all romantic and show some talent. ⁴⁵ The Monk follows Udolpho in this respect. Captions appear again in Ivanhoe and inserted poetry, in Nightmare Abbey.

There are, however, a few minor items which do not fit into the Gothic scheme as Walpole developed it. The author moralizes, using the reader as her target. She makes an especial point of the worth and dignity of a superior mind. She paints a consistent picture of the unpleasantness of the "world" [high society] in two minor characters who are crass, snobbish, and totally lacking in sensibility. Gambling is anathema. She shows anti-Catholic feeling in wondering how the poor nuns can feel the full fervor of devotion when mewed into cloistered convents. This is carried to an extreme in ⁴⁶ The Monk.

Summary. Mrs. Radcliffe's contributions to the Gothic

45 Infra., successively, pp. 45, 143, 105-106.

46 Infra., pp. 45 and 51.

romance are, then, several. First and foremost is emotionalization of the whole by subtle means. She enlarges the castle by increasing its architectural importance. She contributes to the machinery of terror by the creation, first, of mysteries, making them seem to be some form of the supernatural; and, secondly, of suspense through belated solutions of them. She denies any belief in the unearthly by reducing it to an illusion. She creates a continuous, awesome, spiritual beauty in nature and uses it to induce moods. Lastly, she anticipates the contents of her chapters by appropriate verse. These factors made The Mysteries of Udolpho a success; but two of them, the counterfeiting of the supernatural and the lavishness of the scenic descriptions, plus the weak characterization, brought this romance to its present oblivion -- except, of course, in literary histories.

3 THE MONK

Background and Sources. In the very year of its publication, while its popularity was at its height, a rather crude Englishman of less than twenty wrote to his mother from the British Embassy at the Hague --

I have taken up my romance . . . I was induced to go on with it by reading The Mysteries of Udolpho, which is, in my opinion, one of the most interesting books that has ever been published. 47

47 Lovett, R. M., and H. S. Hughes, History of the Novel in England, (New York, Houghton Mifflin Co., 1932) p. 121.

Mathew Gregory Lewis finished his romance, The Monk, in ⁴¹ten weeks and published it in 1795.

It is plain, however, after a consideration of the facts of Lewis' life that the sources of The Monk are more than The Mysteries. He came of a wealthy family, was much indulged and travelled, and finished his education in Germany. There he was extremely fond of romantic reading and the theatre. He must have known Schiller's Robbers and other plays, as well as verse and fiction of romantic character. According to F. W. Stokoe, in German Influence in the Eng-⁴⁸lish Romantic Period, he translated Kotzebue's plays. The text of The Monk, backed by the "Advertisement" in which he acknowledged sources, proves that he had read German roman-⁴⁹tic works. In English literature, he must have known Walpole's romancings, for his story parallels the incest in the tragedy, The Mysterious Mother, and only two years after he wrote The Monk, he "lifted" part of Otranto into his play, The Castle Spectre. The contents of the book make it plain that he was a free-thinker and a rebel against conventions.

Though the material is not original, the romance, when it appeared, was a new thing to the English reading public, used to restraint in Mrs. Radcliffe's titillation of the

⁴⁸ Stokoe, F. W., German Influence in the English Romantic Period, (England, Cambridge University Press, 1926) p. 69.

⁴⁹ For further and continued evidence of interest, in 1799 he worked with Scott in translating ballads by Berger.

nerves. In The Monk there is no restraint: Lewis coupled a few thrills of pleasing terror with many of sensual desire, physical repulsion, and horror to such an extent that he was compelled to expurgate the immoralities when a second edition was wanted. He was never ashamed of the tale, however, and rejoiced to the end of his life in the cognomen of "Monk" Lewis.

Formula. The formula is a rather superficial didacticism: that anyone may become the slave of his passions. He tells of Ambrosio's fall, because of ecclesiastical pride of virtue, through temptation by the devil. He is seduced to commit a series of sensual crimes, which utterly ruin him. In the end, he falls a victim to Lucifer's rage.

Fable. Piercing-eyed Ambrosio, thirty, had been left at the Capuchin Monastery of Madrid as a baby and, consequently, knows monastic life only. The devil, observing his pride of chastity, caused Matilda, a woman advanced in cabalistic knowledge, to fall in love with him. Owing to his inexperience, and her beauty and skillful temptation, he falls a victim. His fear of discovery and his newly developed need for erotic pleasure combine to drown his conscience. She sells her soul to Satan for him: hence, she serves evil. He becomes satiated; she uses magic to turn his lust to Antonia, the pure, lovely daughter of the nobly-connected widow, Elvira. This woman is warned in a dream by Lucifer

of the Monk's nefarious intentions, and is murdered in her own home by him for discovering him in bestial actions. By Matilda's active use of her mystic powers, he gets Antonia into the sepulchres of the Convent of St. Clare. He and Matilda are seized by the Inquisition and tortured. She frees herself by Satanic aid and then tempts him to sell his soul in order to escape. He does so after cowardly vacillation, shortly to be cast down from high above the mountain crags by the Dark Angel himself. He learns in his last moments that Antonia was his sister and Elvira, his mother, and that he had been destined by false pride to be the Devil's prey.

Attached to this fabric is the star-crossed love story of the unfortunate Agnes of St. Clare and Raymond, Marquis de las Cisternas, relative of Elvira. This story gives rise to the incorporation of old German legends, for fulmination against religion, especially against monastic life, and for too plainly pictured horrors of the charnel house. A rising of the populace against known wickedness in Agnes' convent frees her to be a bride. Agnes' brother, Don Lorenzo, is in love with Antonia. This abortive affair links the Agnes subplot to the main narrative, and Antonia's death-in-dishonor ties all the threads together. Lorenzo is consoled at length with the hand of his sister's convent friend, Virginia, who had aided them both.

Features similar to OTRANTO and UDOLPHO. The romance

is definitely Gothic in that the action takes place in spacious castles, convents, and monasteries, shifting from place to place. There is romantic coloring and an impression of beauty; a little pleasure is stirred by the romantic half-light of the settings above ground. It is in the underground portion that Lewis emphasizes physical horrors, -- an addition to the genre. The single outdoor scene, which has qualities similar to Ann Radcliffe's, is at the final climax when the arch-fiend carries Ambrosio to a frightening precipice's brink. The machinery of terror stems from the inserted poems, the secondary plot of Agnes and Raymond and the legends, from Lucifer, from the properties of the subterranean passages, and from fell actions there. Not a little comes from the suspense of the reader. Substitute horror for terror, above, and a more accurate term is used. Lewis' realistic visualized descriptions constitute his chief contribution to the romance, and will be discussed in full.

The broadly painted characters are of the right types, but they show the youthful crudeness, the artistic inexperience, and the anticlerical bias of the author. Ambrosio is the villain-hero, with a new continental touch to be evaluated later. Lorenzo has not enough emphasis in the plot to be a true young hero, nor can Don Raymond be because he has been Agnes' partner in guilty love even though unpremeditated. Antonia is the pure, innocent heroine, but she

is almost too childlike in her unawareness of Ambrosio's wickedness. The nun Agnes is not truly a heroine. As for the lesser characters, Elvira is a self-sacrificing mother. Antonia's aunt is a caricature of a vulgar schemer. Virginia de Villa Franca is used as a "consolation prize" for Lorenzo, as Walpole used Isabella in Otranto. The ghost is real, going back to Walpole. She is the Bleeding Nun, haunter of Lindenberg Castle. Lewis even uses names that have appeared before: Matilda, Alfonso, [from Otranto], Agnes, and the Convent of St. Clare [from Udolpho].

Like Mrs. Radcliffe, Lewis caps his chapters with verses, taking them from Shakespeare and Thomson, as did she, using, besides, Tasso, Pope, Lee, Blair, Cowper, and Prior. There are ten ingrafted poems; two of them are placed to the characters' credits. Others are the inserted tales whose sources are to be discussed. There is a brief dream mechanism to forecast the outcome. Lewis outdoes Udolpho in anti-Catholic bias. The style of the whole is rapid, containing Latinisms and stilted conversation like Otranto; but, unlike the style of the other two books, it has no taste, delicacy, or restraint -- only sensationalism.

Additions to the Gothic genre. Sensationalism is Lewis' chief contribution to the genre, and the one which does him the least credit. Other additions are the following. The castle has spread underground and has been made the

locale of foul deeds. Borrowings in several forms, principally from German romanticism, are evident. The sensationalism, indicated above, comes under two headings: licentiousness and realistic physical horrors. Lewis rebels against conventions by making (1) his villain-hero a criminal, profligate monk, (2) his secondary villain, a religious, part woman and part fiend, and (3) the substance of the fable the spiritual destruction of the monk.

The possibilities for terror of Mrs. Radcliffe's Convent of St. Claire and its little known, little used passages appealed to Lewis. The buildings of The Monk, therefore, have gigantic subterranean apartments given over, for the most part, to evil or diabolic uses. The German castle of Lindenburg has a passage that terminates secretly in a rocky cave where the Bleeding Nun lay unburied for a hundred years. Under the Capuchin Monastery and the Convent of St. Clare, windy passages and steep, rough-hewn steps lead down to dungeons and sepulchres, which last are used for Satanic incantation. In these noisesome depths the votaress, St. Clare, is honored by a large statue set in a hallway which is the hub of many passages. The young hero finds in its uplifted hand the secret spring to a grated trap-door leading down to oubliettes where the transgressors of convent rule are chained to living deaths. Thus, because a crude puerile imagination was enflamed by a sensational form of romanti-

cism and anti-clerical sentiment, the underground passages of Gothic buildings attain horror as well as terror -- horror that is physical yet carries with it psychological disgust or attraction. Nothing in Part II approaches this treatment. Scott has a dungeon in Ivanhoe, but he merely suggests a few instruments of torture; he only implies past usage.⁵⁰ In The Heroine, a dungeon with a raving captive is travestied for the heroine's benefit. In Usher, the lady Madeline's ghastly, shrouded appearance, at the chamber door, implies her titanic struggle in the old burial vault to get out of her sealed coffin.

Borrowings. It has been thoroughly pointed out at the beginning of this section that Lewis was no innovator. He borrowed candidly, right and left, and then seemed to try to out-do in atmosphere what he borrowed. Within the frame work of the Agnes-Raymond sub-plot is the German traditional tale of the Bleeding Nun. The author uses, briefly, with it another legend which never dies in literature, that of the Wandering Jew. He so names a man

of majestic presence; his countenance was strongly marked, and his eyes were large, black and sparkling; yet there was something in his look which inspired with a secret awe, not to say horror. 51

He wore about his forehead a band of velvet which covered a

50 Infra., successively, pp. 141, 98, 152.

51 Lewis, Matthew G., The Monk (London, George Routledge and Sons, Ltd., 1929) p. 132.

"burning cross." This controlled the Bleeding Nun. The use of Satan and the price on the soul is a part of the Faust material. The infiltration of this romanticism, utterly foreign to Walpole, Reeve, or Radcliffe, leads, in later Gothic romances, unused by this study, to variations of purpose, form and treatment. ⁵² The inserted poems, translations [Alonzo the Brave] or imitations [The Gipsy Song] are in dramatic language with effective rhythm. Thus Lewis carries the use of inserted poetry further than Ann Radcliffe. It becomes, in a very small way, a part of the romantic poetry movement that culminated in Coleridge's deep artistry.

Sensationalism. Lewis relies for his effects, whether in poetry or prose, on sensational licentiousness and unrestrained, factually stated horrors. In the violence of his attacks on the reader's nerves lies his greatest contribution. He plays on emotions in the reader's consciousness,

52 Godwin's St. Leon (1799) is a revelation of Rosicrucian mysteries, as is Shelley's St. Irvynne (1811). Between them came the first American Goth, Charles Brockden Brown, who wrote three exciting romances (Wieland, Arthur Mervyn, and Edgar Huntley) with borrowed German material and following Godwin and Mrs. Radcliffe. C. R. Maturin crowned the effort in this direction in Melmoth the Wanderer (1820), a complicated mixture of Faust and Mephisto, the Flying Dutchman, and the Wandering Jew. He had the Inquisition in full force. The story is told eccentrically in an undisciplined fashion. It has fear and more fear, travels, storms, music, a magic portrait, the proper Gothic characters, including a ghost, and a final tragedy on a rock overlooking the sea.

by which he is normally repulsed. In this fact lies the reason for the instant attraction of the book and for its inevitably swift downfall. In his "Advertisement" he defends his obscenities as plagiarized, apparently thinking that borrowed immorality was not to be too deeply deplored. He writes with an indecency that is rather adolescent. He has a cold, pornographic style, powerful through its strength of visualization. All the descriptions are sources of terror and horror because of their ruthlessness. The more unbridled the action, the more detailed is the representation. This manner of treatment indicates some phase of perversion. Graphically and pictorially itemized are Ambrosio's nightly deeds: intercourse, erotic magic visions, murder, rape. Agnes' imprisonment in the foul oubliette beneath the statue has pages of detail of starvation, of a new-born baby's death pangs, of a --

bloated, toad, [which] hideous and pampered with the poisonous vapours of the dungeon, dragged his loathsome length along [her] bosom . . . Often [she] at waking found [her] fingers ringed with the long worms which bred in the corrupted flesh of [her] infant. 53

The tale, interpolated on the main action, caps even Antonia's rape [Lucifer's statement proves it incest as well] in ghoulish and bestial horrors. Nothing of this sort is to be found in the books used in Part II, but it is all too com-

53 Lewis, M. G., The Monk, p. 333.

mon in books of the Twentieth Century.

Personnel. In the preceding discussion the vile character of the villain-hero [so-called, here, because he dominates the action] has been revealed. He is described as having a commanding presence with piercing, mesmerizing eyes. He is virtuous at the outset because of lack of opportunity and because of pride, not because of tried principles. His spiritual struggle against his downfall is shallow, and his temptation does not rend his soul. This is a devastating weakness in the book. He leads a double life: by day, impeccably pious, by night, mercilessly obscene. In more experienced hands than Matthew Gregory Lewis' a truly great figure of split personality might have resulted. As it is, his struggle against evil is too slight and his deterioration too swift to hold the reader's sympathy. Lewis tries to render the action acceptable by having him foredoomed by Satan, who had always hated him for his hollow pride. The secondary villain, Ambrosio's temptress, is the tool of Lucifer, whom she summons. Both of these characters came from the German romantic material. I think that, in Ivanhoe, the Templar, Brian de Bois-Guilbert, owes something to Ambrosio in his lust for Rebecca and for power.

54 There is suggestive material, for instance, in The Well of Loneliness (1932), Anthony Adverse (1933), and A Tree Grows in Brooklyn (1943).

55 Infra., p. 142.

Rebellion against Conventions. Lewis was a rebel against English literary conventions in drawing his principal character as a renegade monk and in painting cloistered life as calculatedly cruel, bigottedly superstitious and non-religious. He is the first of the Gothic writers to use the Inquisition as an anti-social agency, depicting fiendish trials and tortures. Lewis was followed in these respects a year later by Mrs. Radcliffe who wrote The Italian. In Schevoni, she describes an unforgettable character whose strength and subtlety are worthy, for once, of her energy of plot. It may be said, I believe, that the anti-Catholic sentiment of both writers is due to Anglican ignorance of the Roman church and to the French Revolution.

Summary. In this welter of heavy words and too-frank sensation, this spate of morbidity and perverted emotion, this insistence on license and abhorrent realism, there runs a terror that made The Monk influential in the establishment of the Gothic type. Lewis contributed to it the extensive use of the dungeons and sepulchres of the ancient buildings. He treats the supernatural as real. He helped popularize in England certain legends of German romanticism. By license and over-realism in the depiction of horrors he made the genre more sensational. He incorporated into the villain-hero type the renegade monk and increased the anti-Catholic sentiment of the type by his peculiar use of the Inquisition. Taken

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all in all: the melodrama of Lewis' Monk is on a lower plane than that in the romances of Horace Walpole and Ann Radcliffe.

4 SUMMARY OF CHARACTERISTICS

To summarize then: I have selected the major characteristics, by means of detailed analysis, of the Gothic romances, The Castle of Otranto, The Mysteries of Udolpho, and The Monk. By correlating the findings, I now establish briefly the characteristics of the archetype, the transmutations of which are to be followed in the second part of this thesis.

The center of attention is a huge Gothic pile [a castle, a cloistered religious habitation, a ruin] set in an imaginary scene in a distant country. The castle is adequately equipped with unused, dim chambers, lofty staircases, a walled courtyard, and windy subterranean passages. Its importance is increased by elaborating on its architecture and creating eerie atmosphere. Lastly, its underground area is enlarged and used sensationally.

The natural gloom of the castle creates a part of the machinery of terror. Incidents of physical violence, mental anguish, and strange mystery increase the psychic effect of the building. Suspense is created, and used often with excellent psychology. Supernatural actions, portents, and beings are presented as both real and sham, the latter explained away -- a fundamental mistake. Scenery, rugged and ma-

jestic or softly melancholy, is used to incite or supplement mood.

The characters are static types [the genre's weakest point]. The most important is the so-called Byronic -- or villain-hero: a man of imperious and ambitious temper, magnetic of eye, evil of intent. He is the source of much terror and, if guilty of evil actions, horror. The handsome, young hero's love for the pure, beautiful, emotional, swooning heroine never runs smoothly. There may be a pair of heroines, one fair, one dark. Minor characters vary; the following ones appear often: the self-sacrificing mother, the scheming woman, the talkative servants [the source of such comedy as is permitted] the ghostly beings, and the conventionally good or wicked monks and nuns. Some of the specters are indigenous to the stories, and some are importations from ancient literary legends or German balladry.

The plot is melodramatic, laced with romantic love, sometimes touched by incest. It is often told by means of tensions and cleared of unexplained action by inserted tales. Its chapters may be capped by appropriate verse. Poems are often inserted in the prose text. Rebellion against the Catholic church enters the genre. The style is descriptive, superficially didactic, made so by a pointed moral or by sensational examples in reverse.

This ideal type exercised considerable influence over

the imagination of Nineteenth Century fiction writers. The mutations of this influence are the subject of the second part.

PART II

THE MUTATIONS

CHAPTER I

EXPLOITATION FOR NON-LITERARY PURPOSE

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EXPLOITATION FOR NON-LITERARY PURPOSE

Purpose. In this chapter, I propose to discuss one mutation of the Gothic romance: its exploitation for non-literary purpose as illustrated by two books, Caleb Williams, or Things as They Are (1794) by William Godwin and Frankenstein, or the Modern Prometheus (1817) by Mary Wollstonecraft Shelley.

Selection of Material. These books were chosen because they appeared to be highly Gothic in tone, and the best early examples of the novel of social didacticism. Other novels, namely Wieland (1798) by Charles Brockden Brown, St. Leon (1799) by William Godwin, and Melmoth the Wanderer (1820) by Charles R. Maturin, could have been chosen from the standpoint of sensational Gothic color. The first [and the first American terror tale] deals with a Godwin-like pursuit motivated by ventriloquism and religious mania. The second places in an historical setting the hero who possesses the secrets of the philosopher's stone and the elixir vitae. It voices Godwin's ideas of the debt man owes to society, and has an excellent picture of Mary Wollstonecraft in the heroine. The third, the most intricately formed of any of the genre, combines the Faust tale with the Wandering Jew. It owes much to St. Leon. There are later ones, but they fall,

too, in line with established trends.

Problems. The main problems of the chapter are to prove, first, that Caleb Williams and Frankenstein have sufficient Gothic features to warrant terming them romances, and secondly, that they are, in a most important sense, polemics, or didactic novels, attempting to popularize Godwin's philosophy that innate generosity and nobility suffer destruction at the hands of society. That their social ideals are similar is not unnatural, because the authors are father and daughter.

Background: World flux and its Propaganda. These novels which appeared in the late Eighteenth and early Nineteenth Centuries, were devoted to theories of educational, scientific, political, or social doctrines, uniting high fiction with economic and political circumstances of the period. They made use of the natural science movement, dating from the Seventeenth Century, which had been undermining traditional ideas of politics and religion as well as creating inductive methods of facts and laws. Very important in the creation of Caleb Williams was the movement of ideas which paved the way for the French Revolution. Some partisans of the Revolution became indoctrinated with ideas of abstract equality and liberty, appealing only to reason and logic in systematic and zealous propaganda. One of these was William Godwin, who went to an extreme, radical intellectualism in social and moral problems, producing in 1793 a coherent sys-

tem called An Inquiry Concerning Political Justice, and Its Influence on General Virtue and Happiness. This treatise fathered Caleb Williams.

Paraphrase. In Political Justice Godwin predicates a society founded on a pure reason which can reveal the highest goal the common good. It should be freed of all emotions and the injustices perpetrated by governmental institutions. It should enjoy the fullest liberty and equality for all, as based on inherent worth.

The world can best refrain, he argues, from violence, caprice, and injustice through education and argumentation.¹ Every man should be the willing object of scrutiny and censure by his community, thus creating a moral dependence. Error and vice will eventually lose in every "free and unrestricted" discussion with truth because of the perfectibility of man. True honor is in justice and integrity, true morality lies in "government of the tongue"; virtue is the best source of happiness. Face, voice, and gestures are the indexes of the mind. Each action is "determined," a part of a chain leading back irrevocably to inception.

He says that no man should be doomed by birth to degrading servitude for all are entitled to the animal wants

¹ Godwin, William, An Inquiry Concerning Political Justice, 2 Vols. (Political Science Classics, New York, Alfred A. Knopf, 1926) successive references: I, p. 33; I, p. 13; I, p. 133; I, p. 119; II, p. 46; I, p. 125; I, p. 152; I, p. 155; I, p. 173

of food, clothing, and shelter. These should be gained by division of property according to merit. Anything beyond these wants constitutes superfluities and luxuries [i.e., social injustices] which are pernicious to the minds of the high-born and which grind down the poor to eternal labor and possible subsequent crime.

If a poor man falls into the clutches of the law, he will not receive justice, for the magistrates often turn procedures of "causes against the unprotected and friendless." Because of lack of presence of mind and a competent pleader, a poor man is "half condemned before the trial." If he is sentenced, he may be clapped into a public gaol where "habits of vice" discourage industry, and into solitary confinement where "moroseness enlarges." It is better to "persuade the understanding" by justice, and so eliminate "coercion."

"Coercion", or punishment, should be meted out, not by past deeds adduced by deceptive evidence, but by intent and the application of equity and reason to the flagrancy of that intent. The state should try to save that life which would do the most good. That the human mind is incredibly subtle in justifying itself, and that the criminal proves to himself that he had to act as he did, are important

2 Godwin, An Inquiry Concerning Political Justice, successive references: II, p. 13; I, p. 58; II, p. 255; II, p. 35; II, p. 239; I, p. 19; II, p. 177; II, p. 198; II, p. 202; II, p. 172; I, p. 52; I, p. 51.

points.

Godwin drives home often the points that the poor man, under "things as they are," suffers agonizing oppression, and that the inherently virtuous character of the aristocrat is perverted by false ideals of honor and station:

Mankind will never be in an eminent degree virtuous and happy till each man shall possess that portion of distinction to which he is entitled by his personal merits. The dissolution of aristocracy is equally the interest of the oppressor and the oppressed. The one will be delivered from the listlessness of tyranny, and the other from the brutalizing operation of servitude. 4

These words are the key note of the underlying purpose of Caleb Williams.

Shelley and Mary. They were acceptable, also, to Percy Bysshe Shelley who, though reading Political Justice in 1812 and then making the acquaintance of Godwin, had become an adherent of his philosophy.⁵ In 1814 Shelley eloped with Mary Wollstonecraft Godwin, who also had imbibed much of her father's theories. She was just seventeen; only three years later she produced Frankenstein, or the Modern Prometheus.

Origin of Frankenstein. She tells in great detail in

3 Godwin, An Inquiry Concerning Political Justice, successive references, II, p. 173; II, p. 238.

4 Ibid., II, p. 13.

5 Queen Mab (1813) clothed Godwin's ideas in verse. It is a well known fact that Godwin was a sort of mentor of various younger men [see Paul, Kegan William Godwin: His Friends and Contemporaries, 2 vol. (Boston: Roberts Bros. 1876) vol. II Chapters 8 and 9 (pp. 201-2660)].

the preface of the 1831 edition how it came about. Briefly, in Switzerland, Byron, Shelley, she and their small circle⁶ were interested in German Romantic tales. A proposition was made that each write a similar story. Several months later, after she had been listening to Shelley and Byron discuss Erasmus Darwin's experiments in the artificial production of life, she retired, and in a waking dream [truly Gothic!] saw a "student of unhallowed arts" put together a "hideous phantasm of a man" which stirred "with an uneasy half vital motion."⁷ She could not shake off the "yellow, watery, speculative eyes," and the next day began a transcript of her dream, beginning with the words

It was on a dreary night of November . . . At first I thought but of a few pages - of a short tale; but Shelley urged me to develop the idea at greater length. I certainly did not owe the suggestion of one incident nor scarcely of one train of feeling, to my husband, and yet but for his incitement, it would never have taken the form in which it was presented to the world.⁸

Such are the historical background and the source of Caleb Williams, coupled with those of Frankenstein. The next step is to analyze, chronologically, the two books according to the statement of the problems.

⁶ Shelley had written two Gothic tales: Zastrozzi (1810) and St. Irvyne (1811). They owe much to other books.

⁷ Shelley, Mary Wollstonecraft, Frankenstein, or the Modern Prometheus (New York, Grossett & Dunlap, n.d.) introduction, p. ix.

⁸ Ibid., p. x.

I. CALEB WILLIAMS

Caleb Williams, written because Godwin needed money, was not intended to be just a fictionizing of the ideas of Political Justice, but also a thrilling tale of adventure. Coming so shortly after the writing of the polemic, it naturally became a vehicle of attack on inequalities of English wealth and rank, but the author himself tells in retrospection, in 1832,⁹ of his conception of the novel. The process enlightens the reader as to Godwin's psychological processes and the formula:

I formed a conception of a book of fictitious adventures which should in some way be distinguished by a very powerful interest. Pursuing this idea, I invented first the third volume of my tale, then the second, and last of all the first. I bent myself to the conception of a series of adventures of flight and pursuit, the fugitive in perpetual apprehension of being overwhelmed with the worst calamities, and the pursuer keeping his victim in a state of the most fearful alarm . . .

I was next called upon to conceive a dramatic and impressive situation, adequate to account for the impulse that the pursuer should feel, incessantly to alarm and harass his victim, with an inextinguishable resolution, never to allow him the least interval of peace and security . . .

. . . to account for the fearful events of the third, it was necessary that the pursuer should be invested with every advantage of fortune, with a resolution that nothing could defeat or baffle, and with extraordinary resources of intellect. Nor could my purpose of giving an overpowering interest to my tale be answered

⁹ Printed as a separate preface to the 1903 edition used.

without his appearing to . . . [be] the tenant
of an atmosphere of romance. 10

Fable: Caleb Williams, then, is proved a romance of suspense. With a view of bringing out particular Gothic properties, the romantic plot follows, beginning: "I have been a mark for the vigilance of tyranny and I could not escape." ¹¹ The hero, Caleb Williams, continues in the first person to relate his misfortunes as secretary to the villain, Falkland, a recluse of brilliant parts, humane but violently depressed by any reference to the past. The youth's strongest characteristic is curiosity, which, once stirred by his imagination, never relaxes until it has made him master of Falkland's "romantic hero" past, and of his guilty secret. His employer, fearful of Caleb's discretion, persecutes him in devious ways. Finally, the young man runs away in the night, is seized and is accused of the theft of jewels "planted" in his belongings stored behind a secret panel. He is cast into gaol, escapes after great tribulations and with superhuman exertion, and falls among thieves after days on the moors. After his recapture, Falkland

10 Godwin, William, Caleb Williams, or Things as They Are (London, George Routledge and Sons, Ltd., 1903) pp. xvii-xviii [three prefaces by Godwin: 1794, 1805, 1832].

11 Ibid., p. 1.

does not prosecute, but has him shadowed, forcing him from one refuge to another, from one end of England to the other. Finally, at bay, Williams accuses his enemy before witnesses; Falkland dies, leaving his victim, who strangely enough has loved him, to undying remorse.

Gothic Features: Lesser Ones. The story does not have a Gothic castle; Falkland's house is that of a country gentleman. The nearest approach to a romantic pile is the thieves' desolate and forlorn habitation, which has the reputation of being haunted.

Nature is used to conjure up emotion in one instance only: Falkland, after an outburst of anger, uses the rocks on the edge of a precipice in the "wildest and most desolate district . . . in South Britain" as a palliative for the
12
"discord" of his mind.

Falkland is the only important "Goth" in the personnel. His past as told by the steward, makes him the wreck of a young romantic hero: chivalrous, pleasing, humane, traveled, cultured. Both his youth and his villainies are stressed. Near the end his appearance is that of a partly crazed, vengeance-eaten monster --

like nothing that had ever been visible in human shape. His complexion . . . suggested the idea of its being burnt and parched by the eternal fire that burned within him. His eyes were red, quick,

and wandering, full of suspicion and rage. His hair was . . . ragged and floating. His whole figure was thin, to a degree that suggested . . . a skeleton. 13

Machinery of Terror. The words, the terror suggestion, and the mesmeric hold created on Caleb is romantic -- a part of the machinery of terror. The shift from the just humanitarian to the criminal fiend does not seem too credible; but the whole plot is built around an improbability: why could not Falkland see that Caleb could denounce him if he were driven far enough?

The whole intricate narrative formed by his villainous treatment of Williams is filled with terror and suspense, created in the reader's mind by two questions: (1) Will the secretary discover his employer's secret? (2) Will he escape vengeance? The horror and the mystery of the sinister persecution furnishes most of the Gothic atmosphere. The method of creating terror is akin to that of Ann Radcliffe. It is imaginative, yet it assists in the complex analysis of the tragic destiny of the two men.

Danger is potent in Falkland's proud, feudal reactions to his secretary's implacable but never ill-meaning observation and suspicion. For instance, after Falkland's animosity has been aroused, a fire breaks out. He comes on

13 Godwin, Caleb Williams, p. 388.

Caleb, in a moment of mad frenzy, breaking open a trunk in
 a corner of a small apartment on the library balcony.¹⁴ In
 anger he precipitates a crisis by first swearing Caleb to
 secrecy and then telling him that he [Falkland] is "the
 blackest of villains," the murderer of Tyrrel and the assas-
 sin of the two Hawkinses. He swears that, henceforth,

for a foolish inquisitive humor you [meaning Caleb]
 have sold yourself. You shall continue in my ser-
 vice . . . but I shall always hate you. If ever
 an unguarded word escape your lips . . . expect to
 pay for it by your death or worse. 15

Truly the romantic spirit of Mrs. Radcliffe is in
 Caleb's nightmare in the thieves' hideaway. He dreamed of

the agent of Mr. Falkland, approaching to assassi-
 nate me . . . I imagined that the design of the mur-
 derer was to come upon me by surprise, that I was
 aware of his design, and yet by some fascination
 had no thought of evading it. I heard the steps of
 the murderer as he cautiously approached. I seemed
 to listen to his constrained, yet audible breath-
 ings. He came to the corner where I was placed
 and then stopped. The idea became too terrible;
 I started, opened my eyes, and beheld the execrable

14 It seems to me, from the placement of the trunk
 in a private dimly-lit apartment, and from making it the
 center of the mystery concerning Falkland's crimes, that
 the source of the Gothic properties is the trunk in the
 recess beneath the trap door in the abbey tower in The
Romance of the Forest by Ann Radcliffe. The solution of
 the Marquis' crimes lay in its gruesome contents [See
 text, supra, pp. 38-36.]

15 Godwin, Caleb Williams, p. 188.

bag standing over me with a butcher's cleaver. I shifted my situation with a speed that seemed too swift for volition, and the blow already aimed at my skull sunk impotent upon the bed. 16

The shift to realism is Godwin's; it heightens the effect.

The author spares no effort to make the pursuit effective. The details of Caleb Williams' resources of disguise and mimicry, when he is attempting to throw Gines off his trail, are truly heroic. A quality is infused into Caleb's helplessness to escape Falkland's vengeance that gives the reader a sensation of inevitability carrying its own terror and suspense.

Structure. In the "Post Script," Godwin brings the story to a close by clearing points of mystery in a highly melodramatic manner. There is lucid but turgid diction, similar to that used in the romances of Walpole or Radcliffe. Another similarity is the lack of humor. Still another resemblance is in the intricate structure. A story is inserted in the first narrative; the original is carried on again, with letters and flash-backs to explain a character's past or to clear some mystery. Godwin makes opportunities for discussing history and for many attacks on justice, work, authority, prisons and crime, the slums and the down trodden.

Mutations. These frequent fulminations on ideas tak-

en from Political Justice reveal the bias of the author and establish the novel as one which attempts to insinuate opinions into the public mind. Godwin says that he wishes to reach "persons whom books of philosophy and science are never likely to reach" and, by writing about --

the modes of domestic and unrecorded despotism by which man becomes the destroyer of man [teach] a lesson without subtracting from the interest and passion by which a performance of this sort ought to be characterized. 17

In his own words lies proof that Caleb Williams was written to exploit a non-literary purpose.

Godwin's Purpose. According to the preface of 1832 Godwin believed a singleness of purpose would result from his logically detailed plotting. He must have realized the story as a complex psychological situation. He prefigured philosophical abstractions and made them into images by inventing characters whose actions would result from mental and moral conflict. His point of view was that of a scientist who, after analyzing mental and emotional phenomena, embodied his findings in a novel. He made the protagonist describe the past, reviving old emotions to lend vitality to the story and thus enable him fully to analyze --

the private and internal operations of the mind, employing my metaphysical dissecting knife in tracing and laying bare evolutions of motive and

17 Godwin, Caleb Williams, first preface, p. xiii.

recording the gradually accumulating impulses which led the personages I had to describe primarily to adopt the particular way of proceeding.¹⁸

The scheme of the novel is one of strong, even exaggerated, contrast and development along parallel lines. An amiable villain was selected from the upper class who, protected by law and social customs, employed the sensitive hero, free-born and with natural culture, but from the lower classes and without advantages. The former wreaked a hatred motivated by false, feudal pride of name on the latter. The hero escaped after several years of abject labor under intolerable conditions and imprisonment, only to be harried across England by the criminal's power and political influence. It is clear at the end that the hero, as well as the villain, is the victim of those false standards of honor that a chivalrous society has perpetrated.

Use of Political Justice. Caleb Williams proves to be a review of the despotism of "man's ability to destroy man." It is a protest for the right of the oppressed classes to justice from a feudal squirearchy and magistracy, by means of education, true morality and integrity, a plea for just division of property with abolition of pernicious luxuries, a denunciation of the cruelty of prisons and the

¹⁸ Godwin, Caleb Williams, 1832 preface, p. xx.

inequalities of English justice, a claim for the righteous individual against any oppression, a criticism of the false point of honor.

These points, made obvious by the thumb-nail sketch, are the important ones from Political Justice; all the rest listed in the summary above may be found in reading this skillfully managed victim-of-society story. It was natural for the author of polemics to make the defects of the English social system the evil agencies of the plot.¹⁹

Had Godwin intended the story to be only an imaginative rendering of his polemic, he should have invented a different set of characters, fairly representative of the average man, not fleshings of certain virtuous powers of mind. Caleb and Falkland do not quite "come-off" as human; neither does Miss Melville, the one woman. There is intensity of passion in Godwin, however, that creates a greater artistic value than the mechanical precision by which he illustrates morals in the men who are dependent on the mechanism of the plot. This machinery, as it relates to the psychology of the hero and the villain, is what causes the book to live. This point is in contrast to the books of

¹⁹ Caleb Williams may be compared in purpose to Les Misérables (1862) by Victor Hugo as a denunciation of social tyranny, to its own detriment in execution, characterization, and social significance.

Mrs. Badeliffe, whose isolated scenes come first to the mind.

Study of Morbid Psychology. The author is intensely interested in the "gradually accumulating impulses" of the mental conditions of his characters. The book is, in fact, a good study of the morbid psychology of the victim's fears and of the employer's reactions of hate and subsequent cunning use of unjust power. There is a fascination in watching the author's ingenuity in plotting and motivating Caleb's actions and in check-mating them by Falkland's. There is excellent display of psychological reasoning in having the virtuous victim's mind thrown into confusion by the ravaged, stricken Falkland in the final scene:

I can conceive of no shock greater than that I received from the sight of Mr. Falkland. His . . . was now the appearance of a corpse. He was brought in in a chair, unable to stand, fatigued and almost destroyed by the journey he had just taken. His visage was colorless, his limbs destitute of motion, almost of life . . .

What a sight was this to me! Till the moment that Falkland was presented to my view my breast was steeled to pity. I thought that I had coolly entered into the reason of the case . . . and that I had determined impartially and justly. I believed that if Mr. Falkland were permitted to persist in his schemes we must both of us be completely wretched. I believed that it was in my power, by the resolution I had formed, to throw my share of this wretchedness from me, and that his could scarcely be increased. It appeared, therefore, to my mind to be a mere piece of equity and justice . . . that one person rather than two should be incapacitated from acting his part and contributing to the general welfare . . . He had declared that his reputation should be forever inviolate; this was his ruling passion, the thought that

worked his soul to madness . . . Now or never was the time for me to redeem my future life from endless woe.

But all these fine spun reasonings vanished before the object that was now presented to me . . . Shall I poison, with sounds the most intolerable to his ear, the last moments of a man like Falkland? It is impossible. There must have been some dreadful mistake in the train of argument that persuaded me to be the author of this hateful scene . . . It was too late. 20

Realism: Popularization of the Criminal. Throughout the novel Godwin displays a mole-like consecutiveness of thought that creates realism. His deductive logic is real and carries conviction. His elaborate explanations slow the action, but are matter-of-fact. There is no varying scale of coloring or pace. The style is elaborate and cold, though clear and forceful. The action seems as though viewed by a detached spectator. By alchemy of talent and invention, of exact thought and shrewd deduction, of character drawing, of realism and romance Godwin popularized the criminal, creating for him the sympathy and atmosphere needed to tickle popular fancy.

Later Developments. Thus, while manufacturing a didactic story, William Godwin created the first detective story. From him stems Charles Brockden Brown's books of persecution and pursuit. That morbid genius, Edgar Allan

20 Godwin, Caleb Williams, pp. 443-445.

Poe, owes something to him in the first detective short story, The Murders in the Rue Morgue (1841). Wilkie Collins, in 1868, wrote the second detective novel in The Moonstone. Their successors, down to the Twentieth Century crime story of many ilks, hark back to Caleb Williams.

2. FRANKENSTEIN

Twenty-three years later, in 1817, Frankenstein appeared. It was destined to become a Twentieth Century by-word for one whom his own creation destroys.

Formula. Its formula is the always fascinating Pygmalion tale: a gigantic being is constructed mechanically and brought to life by Frankenstein. The process is pseudo-scientific, coupled with Gothic horrors, as the story will show. However, the theme is Godwinian: innate generosity and affection are destroyed through ill treatment by society.

Fable. The story is begun by Robert Walton in letters to his sister from his north-bound ship. Over the ice comes a sick man asking about a gigantic being. Then he tells the story of how he, Frankenstein, had wanted to aid mankind but had wrecked his life and had been the cause of the murders of his loved ones. Before he had become a student of science at the University of Ingolstadt, he had developed an overweening interest in the attempts of the ancient alchemists to reproduce life. After advanced work he had, with

immense repulsive labor, created a hideous being. The monster later had attained a naïve education, but had turned on his creator because all men shunned him. His crimes had multiplied in number and horror. He had pursued Frankenstein into the northern wastes. Frankenstein dies, and the remorseful being goes on to the polar ices to meet his own death.

The psychological horrors of the principal episodes fully bear out the Gothic implications of the résumé. Frankenstein runs, appalled, from his creation to his bed chamber, from there into the night. Nature is described through the monster's eyes. Frankenstein's young brother disappears and is later found hideously strangled; the young man is morally sure that his vile creation is responsible. The creature's fiendish devices cause the innocent Justine to be suspected and executed. His presence in the Alps renders them productive of terror. His demand of his creator for a mate is loathsome, and the attempts to make the female are worse than the original action because of the premeditation. The strangling of the noble Henry Clerval on the northern shores of England is only to be capped by his hovering to slay Elizabeth on her wedding night. The last scene as he stands over the corpse of his creator, on Walton's ship, gives the reader a feeling of release.

Gothic Features. As for the various romantic charac-

teristics, there is no Gothic building. For the castle, Mary Wollstonecraft Shelley has substituted a scientist's laboratory: "a solitary chamber, or rather cell, at the top of the house and separated from all the other apartments by a gallery and staircase."²¹ The apparatus is hinted at; so are the ^{ugly}growsome materials. The details are left to the reader's imagination. The familiar is clothed with suggestive indefiniteness which makes the monster the all pervading horror. Nature -- the mountains, the valleys, and the ocean -- is permeated with suggestion, though not detailed as it is in Udolpho.

Personnel the center of Horror and Suspense. The horrendous giant harks back to Walpole in size, but not in creation, appearance, perceptions, or education. Putting this unearthly creature in ordinary surroundings does not make him laughable. Rather, it releases forces of nervous horror, and he becomes another hero-villain, the prey of melancholy. His diabolism is logical, both on Gothic and philosophical grounds. He is more vivid than the beings he pursues, more horrible for his vengeful crimes on the innocent. Mrs. Shelley spent great effort on her central figure to create in him romantic terror, suspense, and horror. Her sug-

²¹ Shelley, Mary Wollstonecraft, Frankenstein, or the Modern Prometheus, p. 47.

gestions of Frankenstein's charnel-house activities in creating him have set up a previous psychological hold on the reader causing him to speculate for himself. The truth, if brief, is shocking:

His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same color as the dun white sockets in which they were set, his shriveled complexion and straight black lips. 22

The feeling evoked is heightened by the juxtaposition of a foreboding dream of Elizabeth,

In the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered and every limb became convulsed. 23

The varying attack on the reader's nerves is more artistic than is the continual visualization of Lewis in The Monk, and it seems less morbid. Real horror is the basis for reaction to the monster's crimes.

If the chief element of horror is in the monster himself, the chief elements of terror and suspense lie in his

22 Shelley, Frankenstein, p. 50.

23 Ibid., p. 51.

pursuit. Then, too, the reader questions: (1) Will he succeed in his terrible vengeance? (2) Will he be left to roam the world? Suspense is maintained to the last sentence.

Intricate Structure. The tale is the typically intricate one of the Gothic romances. Its completed form is longer than was intended.²⁴ The author added the first portion, the letters from Walton, to make a frame-work for the story proper. She must have changed the close, to correspond in form, for Frankenstein's tale does not complete the action; the monster's remorse and leaving do. The first four chapters were not part of the first draft. These add to the Gothic terror and the morbidity of the entire structure.²⁵ Set inside, where it is needed to explain the wretch's past, is the typical break in the plot. Its use is in line with the older romances, but its contents and underlying purpose are philosophical. If it were an integral part of the terror story, it would not explain in such detail the creature's education, nor why the evil in the tragic creature came to dominate him.

Mutation: Ideas from POLITICAL JUSTICE. It was only natural for Mary Shelley, being Godwin's daughter, to infuse into her tale some of her father's philosophy clothed in

²⁴ supra., p. 60 of this chapter.

²⁵ Chapters XI - XVI of Frankenstein.

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fictional form. It saturates Chapters XI through XVI, but the entire book has a didactic theme: that innate virtues are destroyed by society.

Mrs. Shelley, for one example, makes Frankenstein's father a public servant of the highest type; his mother had suffered at the hands of a father whose false, feudal pride had wrecked him. She has the son given a good scientific education, but creates two fatal flaws in his desire to relieve human suffering. The first is his unsatisfied curiosity concerning the alchemist's elixir of life. The second is that his study weakens his ability to cope with normal human contacts. Thus she presents the contention that his education was wrong, though she has the young man say that destiny had decreed his destruction.

She causes Justine's execution for murder to follow from slight circumstantial evidence, not justice, -- the while she makes Frankenstein remorseful. She has the monster learn of a happy home life from a surreptitious contact with M. de Lacy, and his son and daughter. He is blind, a philosopher who knows how to suffer the world's rebuffs, and they are able to glean happiness from the "first little white flower" of spring as well as from their ability to maintain themselves.

She has the monster demand a mate and so stresses the fact that man has a moral obligation to his creation. There is enough philosophic justification in this to create some

sympathy for the monster; but horror of him makes the reader side with Frankenstein, and with society against its victim. Mrs. Shelley causes the scientist to summon sufficient strength of will and social responsibility to sacrifice himself because no recompense could be given the monster at the expense of humanity. Therefore, he flees to his death in the frozen north, and the being follows, eaten by lust for vengeance but "torn by the bitterest remorse" for his crimes against his victim. Thus is shown a "mode of domestic despotism" by which man is destroyed by his creation.

The idea of the flight and the death of Frankenstein, coupled with the wretch's remorse are derived, no doubt, from Caleb Williams, but the whole effect is part of her education, her environment and her companions, notably her husband.

Education of Monster. The education the monster gains is [or so the author must think] more conducive to happiness than Frankenstein's. It is humanitarian, though sentimentalized, covering history, geography, literature, morals, and religion. It is gained from four books. From Volney's Ruins of Empire comes a cursory knowledge of history, giving him to think that man, once powerful and virtuous, has become base and weak. From Plutarch's Lives he gains high thoughts --
 26
 "the greatest ardor for virtue . . . and abhorrence for vice."

From Milton's Paradise Lost he gets deep, unhappy, personal emotions.

It moved every feeling of wonder and awe that the picture of an omnipotent God warring with his creatures was capable of exciting. I often referred the several situations, as their similarity struck me, to my own. Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the special care of his Creator . . . but I was wretched, helpless and alone. Many times I considered Satan as the fitter emblem of my condition. 27

From Goethe's Sorrows of Werter, he learns of sweet domesticity, but feels despondency from "the disquisitions upon death and suicide [inclining toward] the opinions of the hero whose extinction [he] wept, without precisely understanding it." 28 All of these influence the monster's behavior, the last so much that it saves the world.

Vigor of Imagination and Psychology of Horror. The romance shows an over-all strength of planning, though the effect is weakened by the long inserted tale. It has force of imagination in creating the fantastic and the horrible, and uniting them with the realism of the scenery of Switzerland, the Rhine Country, England, and the Orkney Islands. It has imaginative drive in the handling of the emotions of both

27 Shelley, Frankenstein, pp. 133, 134.

28 Ibid., p. 132.

Frankenstein and his creation. Mary Shelley is her father's daughter in her apparent enjoyment of laying bare the inner feelings of her characters. It is a study of horror psychology. There is energy and vigor, whatever lack of artistry pervades the whole. There is sincerity throughout. It certainly lacks verisimilitude, but it is not absurd.

Realism and Credibility. Mrs. Shelley tried to keep Frankenstein on an intellectual level and make the impossible seem rational by founding it on the logic of science and on scientific research. She has her scientists study all branches of mathematics, natural sciences, and chemistry. The chemistry professor is a persuasive Godwin-like being, causing Frankenstein to eschew, for a time, his vials and incantations in the interest of true research. Then, because of his flawed nature, he returns to his early enthusiasm, thinking -- "what glory would attend the discovery, if I could banish disease from the human frame, and render man invulnerable to any but a violent death!"²⁹ By these means, the attempt is made to infuse scientific credibility into the Pygmalion myth.

Later Developments. By so doing Mary Wollstonecraft Shelley idealized terror and united to it scientific processes of thought. Her book is a social study with scientific ramifications as well as the wildest possible Gothic tale.

29 Shelley, Frankenstein, p. 30.

It is the ancestor of the scientific but imaginative marvels of Jules Verne and H. G. Wells.

SUMMARY AND CONCLUSION

In this chapter I have shown that the two novels discussed, Caleb Williams and Frankenstein, are Gothic romances. They have the highly important characteristic, termed by some the "machinery of terror." It is potent and pervades the whole. In both, part of the terror and suspense is created by the machinations of a powerful and malignant character in a relentless pursuit. Both are able to create adequate emotional responses in the reader. Both have typical intricate structure and elaborate diction.

Godwin realized that terror romances held the popular interest. He wished to insure wider attention to his system of social criticism, created in Political Justice. He therefore clothed his materials of controversial character with an adventure story of crime and detection.

I have shown [first by paraphrasing ideas from the polemic, second by drawing analogies from Caleb Williams] how Godwin thus attempted to propagandize. Mary Shelley wrote, of intention, a terror romance; but, being her father's daughter, sought to use Political Justice, making her monster perverted by society's animosity. I have given instances in each section that this is true.

Conclusion. Therefore, the authors of Caleb Williams and Frankenstein may be said to have made the Gothic romance the vehicle of non-literary purpose.

The next chapter will discuss a second reaction to the Gothic romance, centering the discussion on three novels which are mockeries of the literary weaknesses of the genre.

CHAPTER II

MOCKERY OF LITERARY WEAKNESSES

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Purpose. In this chapter I propose to discuss a second Nineteenth Century variation of the terror novel: the mockery of its literary weaknesses, found chiefly in the weaknesses of the castle and the personnel. The books I am using are The Heroine, or the Adventures of Cherubina (1813) by Eaton Stannard Barrett, Nightmare Abbey (1818) by Thomas Love Peacock, and Northanger Abbey (1818) by Jane Austen.

Definition. The term mockery is used to mean both parody and satire. The distinction between the two can best be drawn by establishing a definition for each and by applying those definitions to the selected novels. Parody is an "imitation of a form or style of a serious writing in matter of a meaner kind so as to produce a ludicrous effect."¹ Satire is "the expression in adequate terms of the sense of amusement or disgust excited by the ridiculous or unseemly, provided that humor is a distinctly recognizable element² and that the utterance is invested with literary form."

Selection of Material. The Heroine is an extravaganza of the older Gothic romances on a lower plane -- therefore

¹ "Parody" Encyclopedia Britannica, 11th Edition. (Cambridge, England, University Press, 1911) vol. XX, p. 860.

² "Satire" by Richard Garnett, Ibid., vol. XXIV, p. 228.

it is a parody. It was chosen rather than Rosella (1799) by Mary Charlton, Angelina (1801) by Maria Edgeworth, or Romance Readers and Romance Writers (1810) by Sarah Green because it seemed the best of the group, according to the books I consulted. Moreover, it was obtainable.

Nightmare Abbey was chosen rather than Crotchet Castle because Crotchet Castle was unobtainable, and rather than Headlong Hall because it is a fuller parody of the Romantic movement in general, mocking the gloomy excesses of the novels, and "taking off" adequately -- therefore satirizing -- some living leaders of poetic romanticism.

Northanger Abbey demanded to be used. Jane Austen set out deliberately to ridicule The Mysteries of Udolpho, the most popular Goth and the second of the group set up as the archetype of this thesis. Northanger Abbey is a satire, rather than a parody, in its spirit because it is keenly and humorously critical of the young ladies of her own time in their self deception as Gothic heroines. It has clear-sighted intuition and tolerance that make it a truly great English novel in its own right. It draws the Gothic romance back into the Nineteenth Century stream of realism.

Problems. The first problem of this chapter is to prove the Gothic qualities of the three books. The second problem is to answer the questions: Are they parodies and satires of that Gothic material, flouting the popular taste

of their day and attempting to open the eyes of the too infatuated reader?

Rise of Type. Why should the infatuated need to be disillusioned? Why should there be parodies and satires? The romantic fashion of the Gothic tale with its terror and sentimentality had mounted to great proportions between 1764 and 1798. The first book, The Castle of Otranto, had given rise to many. K. K. Mehrotra in his excellent Oxford³ monograph, Horace Walpole and the English Novel, traces the creative influence of that book until 1798 and its use until 1820, mentioning numerous now-forgotten volumes. In the earlier nineties came Ann Radcliffe. Clara F. McIntyre,⁴ in Ann Radcliffe in Relation to Her Times, places the immense popularity, and the influence of that writer on subsequent novelists, on a solid footing. The sensational Monk brought in other characteristics, some of them decadent. Such being the case, and human nature being as impressionable then as now, the vogue of the genre caused imitations, a throng of "Gothicizers." They flooded the circulating libraries with hysterical high-flown fiction, bringing swift discredit and ridicule on the romances in the form of

³ Mehrotra, K. K., Horace Walpole and the English Novel (Basil Blackwell, Oxford, 1934).

⁴ McIntyre, Clara F., Ann Radcliffe in Relation to Her Times (New Haven, Yale University Press, 1920).

parodies and satires which played, in turn, important parts in the extinction of their prototypes.

Only four years after Ann Radcliffe published Mysteries of Udolpho, the prime Gothic romance, Jane Austen wrote Northanger Abbey, satirizing it. However, her book was not published until 1818. Between the two dates, 1798 and 1818, numerous parodies appeared, a few of which have been mentioned above. One of them, The Heroine, will now be analyzed in order to find an answer to the chapter problems.

1 THE HEROINE

Background. In 1813, Eaton Stannard Barrett penned The Heroine, an outrageous and rollicking but destructive extravaganza, a burlesque of the early novels. It can be enjoyed as an absurdity on its own merits; but, in order to savor its brilliant humor to the full, it is necessary to know Barrett's prey, not merely by name or by author's reputation but with the familiarity gained by recent careful reading.

In a later edition Barrett added notes relating phrases he used in his story to sentences occurring in the novels he parodied. Here, mention is made of more than the

⁵ Barrett, Eaton Stannard, The Heroine, or the Adventures of Cherubina, (New York, F. A. Stokes Co., 1927) Notes, pp. 356-362: 110 entries.

Gothic romance. Minor terror tales, and older ones than Mrs. Radcliffe's occur,⁷ but the book jibed at most [nineteen entries] is The Mysteries of Udolpho. To these, later reference will be made. The Heroine is, therefore, a literary pastiche so "dated" that, aside from literature students, the author's following is now almost nil.

Formula. The Heroine, or the Adventures of Cherubina is a boisterous male extravaganza in letters. The formula is the piling of one mock romantic incident on another, eventually to disillusion the heroine. Most of the happenings are taken from the Eighteenth Century romances. Barrett twists and parodies every established terror feature: the situations of the lovely heroine braving storms and exploring deserted architecture, the Gothic buildings, the Gothic weather, the castle under siege, the supernatural specter, the high-flown language and the verses, the inserted tale. Barrett creates an auto-da-fé of his victims by his comprehensive fooleries. He adds nothing to the literary stature of the originals thereby, for he carries his on-slaughts too far.

⁶ Sentimental Journey, Tristram Shandy, Sorrows of Werter, La Nouvelle Heloise, Ossian, Scott, Milton, Johnson, Burke, Napoleon.

⁷ Children of the Abbey, Ida of Athens, St. Clair, Wild Irish Girl, Corinne, and others.

Tone. He sets the frothy tone of the book by means of his introduction:

Moon, May 1, 1813

Attend, gentle and intelligent reader;

. . . I am a corporeal inhabitant of the moon.

Know, that the moment a mortal manuscript is written in a legible hand, and the word *Finis* annexed, whatever characters happen to be sketched therein acquire the quality of creating a soul or spirit, which takes immediate flight to the Moon; where it is embodied, . . . the precise counterpart, in mind and person, of its literary prototype.

. . . almost the first thing I did, was to peep into the water and admire my face; -- a very pretty one, I assure you, dear reader. I then perceived advancing a grimly figure in armour, who introduced himself as Don Quixote; and we . . . walked together . . . as I proceeded, I met the Radcliffean, the Rochean, and other heroines, but they tossed their heads, and told me pertly, that I was a slur on the sisterhood; while some went so far as to say, that I had a design on their lives. 8

Barrett had such a design and enforced it by making Cherubina tell her own exaggerated tale and indicate her own madness.

Fable. Cherry, an unsophisticated country girl, becomes Cherubina after reading romantic tales. She decides -- so she writes to her discharged governess -- that she is an heiress of title kept in unwarranted seclusion. After rummaging in her father's private papers and finding a torn scrap she interprets to her romantic desires, she deserts

8 Barrett, The Heroine, pp. 21-22.

him, telling him he cannot be her father because he is a "fat funny farmer." She flies through a storm in search of her noble parents, reaching London after strange adventures, including rescuing her childhood sweetheart, Bob Stuart, from robbers. She mistakes Covent Garden Theatre for her ancestral castle and is gulled by an actor who later courts her in stage armor. Stuart and her father come after her; she gets her father shut up into a private insane asylum.

Deciding at a masquerade that she is Lady Gwyn's niece and the rightful heiress because her father had been murdered by her wicked uncle, she goes to claim her ancestral estates. She is cruelly humored by that lady for the pleasure of guests. She is made to poke around in the cellars and there finds a fat woman, who drunkenly insists she is her mother, and who gives her terrific memoirs to read. She and the faithful Jerry [Sancho to her Doña Quixote] go to Monkton Castle, a Gothic ruin, and furnish it in Gothic style. They withstand a siege by the local constabulary with all the circumstances of chivalrous romance. She has other adventures, engineered by Bob to disillusion her, including meeting the heroes and heroines of her favorite books and contacting a ghost. At last, after real miseries she is cured of her brain sickness, and marries Bob, her unromantic lover, who can make her

laugh and enjoy normal things.

Gothic Features: buildings. The Heroine has several buildings described with properly sentimental feeling. Cherubina leaves her country home in a Gothic tempest and reaches an uninhabited, ruined pile, where

The wind moaned through the broken windows and the rank grass rustled in the court . . . All was dark within; the boards creaked as I trod, the shutters flapped, and an ominous owl was hooting . . . I groped my way along the hall. 9

Monkton Castle is an antique picturesque square ruin situated in a few shattered oaks --

. . . having a turret at each corner and a large gateway on the southern side. I surveyed its roofless walls, overtopped with briony and grass, and admired the Gothic points of the windows where mantling ivy had supplied the place of glass . . .

I entered and took possession. But I found its interior in a ruinous state. Nothing remained but the four turrets, and the four roofless walls which united them. These were stained with the venerable verdure of damp . . . three turrets were despoiled even of their stairs. . . . However, the fourth, I found in much better condition than the rest. There the stairs (winding and of stone) still remained. I ascended . . . and found myself at the top of the tower. Around it lay a broken parapet; and fragments of the battlements lay beneath my feet. This tower, therefore, I determined to furnish and inhabit; and to leave the remaining three in a state of classical dilapidation . . . 10

Mediaeval Trappings. Cherubina orders Jerry to bring

9 Barrett, The Heroine, p. 45.

10 Ibid., p. 249.

91

down mediaeval trappings to furnish the castle: an antique tapestry, stained "glass with armorial bearings," pennons and flags, an "old lute or harp," a "warden's trumpet," antique pictures of battles, chairs and beds, and black hangings "to make a black pall" for her bed.

Later in the book, when she meets the peerless heroines of the romances, she finds herself in a room "wain-scotted with black larchwood" as were the rooms in Udolpho.¹¹

These passages give the proper pitch of the terror romance, but they are placed cheek by jowl with phrases which burlesque this apparent intent. For example, the close of the last sentence about Monkton Castle, quoted above, reads "as receptacle for strange noises and horrid sights."¹²

Lesser Gothic Features. Barrett has made use of other romantic features. Monkton stands siege, as in Udolpho. There is an inserted tale, "Il Castello di Grimgothico," deftly attached to the main plot. Some of the inserted verse is old fashioned enough to give the romantic scent of Ann Radcliffe. High flown conversation abounds; witty repartee flows from Cherubina's lips in Radcliffe-heroine fashion. There is a ghost, there is a being imprisoned in

11 Barrett, The Heroine, p. 251.

12 Ibid., p. 249.

subterranean regions, there is a talkative servant, there is a brook as well as woods; but -- parody is made implicit in each!

Mutation into Mockery. The very wording of these Gothic elements is riddled with the spirit of travesty so that they witness against the Gothic romances in their changed purpose. Everything in The Heroine is thus permeated. Consequently, it is a most comprehensive skit on the terror romance.

Travesty of the Heroine. Cherubina, as the protagonist, is the principal butt of the parody, pointing ridicule at the ladies of past tales in appearance, smile, modes of dressing, and walking. She is a fifteen year old girl who feels she is wasting her "bloom and youth" in prosperity while she is yearning to be a heroine, suffering privations and inconveniences, "getting a husband by sentiment, adventure and melancholy." She has prepared herself for life "by a course of novels" and knows herself --

not deficient in the qualities requisite for a heroine. I know nothing of the world, or of human nature; and every one says I am handsome. My form is tall and ærial, my face Grecian, my tresses flaxen, my eyes blue. Then, not only peaches, cream, and Aurora, but snow, lilies, and alabaster, may, with perfect propriety, be applied to a description of my skin. I confess I differ

13 This smacks of Agnes' punishment in St. Clair's oubliette in The Monk.

from other heroines in one point. They, you may remark, are always unconscious of their charms; whereas, I am, I fear, convinced of mine, beyond all hope of retraction.

There is but one serious flaw in my title to Heroine -- the mediocrity of my lineage. 14

Where other heroines were modest in their estimation of their charms, she is only too self-assured. Twice in especially romantic moments, Barrett points up his parody by having her say: "I was never more lovely."¹⁵ She practices the set of smiles prescribed for romantic ladies:

the fatal smile, the smile such as precedes the dissolution of sainted goodness, the fragment of a broken smile, and the sly smile that creates the little dimple at the left side of the little mouth. 16

She does not just dress: she slips on -- "(for slipping on is the heroic mode of dressing) my spangled muslin, silk stockings, and satin shoes."¹⁷ She studies the gaits of the heroines; she has

practiced, tripping, gliding, flitting, and tottering, with great success. Of these, tottering ranks first, because it is the approved movement of heroines in distress. 18

Because she sets out to remedy the "mediocrity of lineage," the comic [and sometimes ghastly] experiences in

14 Barrett, The Heroine, p. 31.

15 Ibid., pp. 89, 221.

16 Ibid., p. 192.

17 Ibid., p. 50.

18 Ibid., p. 76.

the book unfold. She reaches London after what amounts to a "pick-up."

She judges men by the characters assigned to their faces by the older romances. Her father is fat and funny; therefore he cannot be a heroine's father. Abraham Grundy, the London actor who gulls her, is first seen as she is wondering at --

not having seen the youth destined for me; and that the moment I saw this unknown, I felt interested in his fate. As he came nearer, I perceived . . . his form was tall, his face oval and his nose aquiline . . .

I rushed forward and sank at his feet.

"Pity and protect a destitute orphan!" cried I. "Here, in this hospitable castle, I may hope for repose and protection. Oh, Signor, conduct me to your illustrious mother, the Baroness, and let me pour into her ear my simple and pathetic tale."

"Oh, ho, simple and pathetic!" cried he. "Come, let me hear it."

I seated myself on the steps, and told my whole story. During the recital, the noble youth betrayed extreme sensibility. Sometimes he turned his head aside to conceal his emotion; and sometimes stifled a hysterical laugh of agony. I ceased, he heaved a profound sigh, and enquired, whether I was quite certain, that I had ten thousand pounds in my power. 19

Because of his appearance he must be her destined and, therefore, titled lover; she throws herself at him. She means one thing, he another, and the reader gets the double meaning of the pathos and the laughter, as well as the greed for money. Later he tries to tell her who he is. She instantly snubs him and he, to recapture her interest, then counter-

95
feits himself as "Lord Altamont Mortimer Montmorenci." It
is delightfully done.

With "elegant effrontery" Grundy-Montmorenci suggests
that she come to his lodging as his orphan cousin, and hire
a room, "a parlour adjoining it, and a dark closet inside
the parlour, whither I may fly for refuge, when pursued by
my persecutors."²⁰ She uses it in a most ridiculous scene
with incongruous characters being stuffed away, and bobbing
out at the worst moments. This is reduction to complete
absurdity of the use of Gothic castle rooms and corridors
to hide the heroine's detractors.

21
Cherubina longs for a ruin of a castle; when she gets
Monkton by squatter's right, she furnishes it with rags and
tags from cheap London shops. The mocking description of
the actual furnishings more than sets off the grandiloquent
order which has some romantic reverberations. The use of
Irish ruffians for banditti more than counteracts the Goth-
icisms of the siege in which Barrett caricatures the mediae-
val defense of Udolpho. As has been said, concerning the
description of Monkton, the feeling given the reader is
romantic, but travesty pervades in the decrease in size,
the exaggerated decay, the few servants, the reason for the

20 Barrett, The Heroine, p. 75.

21 Monk--ton Castle! Shades of Matthew Gregory Lewis!

siege, and lack of dignity of the armored Cherubina.

Our heroine acts most foolishly throughout, but because of being -- "a heroine, it follows that I need not so much consider whether my conduct be prudent or indiscrete, as whether it be graceful, and fit for immortality." ²² She knows that she can count on "prominent and indispensable" events:

1st. Her meeting with a hero. 2d. Her loving him, and his loving her. 3d. His rescuing her from peril, at a moment when she fancies him far away. 4th. Her finding every individual with whom she converses, implicated in her plot . . . 5th. If of mysterious origin, her being first reduced to extremities; then her discovering her family, and lastly her attaining riches, rank, and marriage. ²³

Barrett's purpose in using these happenings, which make up the book, is anti-romantic. He shows the follies of one whose head has been turned by the reading of too many Gothic romances. The burlesque follows the events above, but only after the extremity of a severe illness does he cause her mental awakening and give her a hero to guide her steps to normal happiness.

Treatment of the Hero. Bob Stuart, the hero, and Cherubina's childhood sweetheart, carries the burden of disillusioning her and the reader. From the beginning to the

22 Barrett, The Heroine, p. 45.

23 Ibid., p. 44.

end, he is normal. Before he realizes the overpowering hold the romances have on Cherry's mind, he humors her a little. When he follows her to London, he is in deadly earnest and takes literally her light remark: ". . .
²⁴ peace has abandoned my heart and I am ruined." The ensuing laughable conversation plays up the parody to the hilt; eventually he is convinced that her understanding only is perverted. The rest of the chapter discourses on heroes and heroines in romances. They "are useful certainly; but it is in teaching us what we should shun, not what we should
²⁵ imitate." Says Stuart of the heroine in real life:

"I would have a young lady neither a mere homely drudge, nor a heroic sky-rocket, let off into the clouds. I would instruct her heart and head, as well as her fingers and feet. She should be both the ornament of the social group and the delight of the domestic circle; abroad, attractive; at home endearing . . . she should present a proof, that wit is not inconsistent with good nature, nor liveliness with good sense." ²⁶

These are the points of the entire story. In the person of Bob, he comes back to them time and again. He causes Bob's talk to do no good, and makes him out-Herod Herod in creating mock-romantic incidents to bring Cherubina to her senses.

Humor. These happenings are needlessly cruel to her,

²⁴ Barrett, The Heroine, p. 107.

²⁵ Ibid., p. 113.

²⁶ Ibid.

for example: making the figure in the cellar [represented to her as her mother] a repulsive drunkard. There is humor in it but not the boisterous, happy-go-lucky kind of the greater part of the book. In the last pages, where the father is released from the asylum, as in the pages dealing with his commitment, the wit is ghastly. The subject matter, therefore, is on a much lower level than in the romances parodied.

In the last letters the parody dwindles away in wisps and realism is used. The lesson is given chapter and verse until the author feels that he has accomplished his purpose.

Type-Characters. The characters are not individualized; they have mannerisms -- almost humors in the Sixteenth Century sense. They are compared by brief inference to characters in the earlier fiction. These are introduced very casually and the allusions made would puzzle one not familiar with the originals. To know them and watch for them makes the comedy keener. Let me give just one example: Cherubina hears noises in the night, and, going to investigate as would a romantic heroine, realizes it is the piano making a murmur "as if its chords were being agitated by a spirit." She does not faint, but advances into the room. She pauses, thinking: "Should I resign the palm of hardi-

27 99

hood to Emily, who drew aside the black veil?" She goes forward in enthusiastic curiosity and finds -- a mouse! This type of humorous insert is one of Barrett's distinct achievements, and highly individual.

Paraphrase of Udolpho. An even greater accomplishment is the deft use of actual phrases or sentences, borrowed from the romances, that Barrett tucked into his own fabric. To carry the "black pall" for Cherubina's bed to its ultimate ridicule, he has her say --

Dismal looked the bed as I drew near; and while I lifted the black pall, that I might creep beneath, I shivered, and almost expected to behold the 28 apparition of a human face starting from beneath it.

Udolpho reads: "the apparition of a human countenance rose 29 above it." Cherubina scribbles a romance, saying

According to common usage, I first took the lamp, and began examining the chamber. On one wall, hung an historical arras, worked in colourless and rotten worsted . . . The remaining walls were wainscoted with black larchwood; . . . at the farther end, a picture of a warrior on horseback, darting his spear into a prostrate and suppliant soldier, was inclosed in a frame of magnitude. 30

27 Barrett, The Heroine, p. 177. Emily is also mentioned on page 33; she and Valancourt are mentioned on pp. 153 and 197; Ludovico appears on p. 38. The Mysteries of Udolpho, from which they came, is mentioned by name four times.

28 Ibid., p. 264.

29 Radcliffe, Mysteries of Udolpho, p. 425.

30 Barrett, The Heroine, p. 311.

The phrases "wainscotted with black larchwood" and "darting his spear into a prostrate and suppliant soldier" came from the same Radcliffe novel.³¹ Awareness of these details makes the present-day reader conscious of Barrett's uncanny ability to incorporate style and feeling, and of his barbed wit. It may be said that he forced his models to ridicule themselves. If keener appreciation comes with this awareness, it may also be said that the continued reputation of The Heroine's parody, as such, is bound up with it. Udolpho lives, but do many people read it? Some of the other books survive, but most of them have faded into the mists of time. This is the almost unsurmountable obstacle to the continued popularity of The Heroine which made me say that Barrett's following "is now almost nil."

2 NIGHTMARE ABBEY

Background. Thomas Love Peacock's reading public is somewhat bigger, for the parody and satiric humor of Nightmare Abbey -- [though still highly specialized] can be appreciated without such diverse, intensive background. However, a greater relish for it is furnished by a knowledge of the romantic school of poets. Peacock amiably crucifies the romantic and reformatory fervors of the young Shelley whose friend he was. He takes up the cudgels against Coleridge

31 Radcliffe, Mysteries of Udolpho, pp. 180 and 184.

and Byron especially.

Nightmare Abbey is the product of his independent turn of mind, his detached and amused but critical observation of, and reactions against, the fads and foibles of his time. It is filled with the prejudices of its author, who was what is called a "character." He was a solitary of immense classical knowledge, a lover of sparkling repartee, a romanticist and a scoffer at political, social and literary ferments of the early Nineteenth Century. His brain-child has marked idiosyncrasy of sincerity, satire, romance, and cynicism in every field of his interest.

Formula. The formula of Nightmare Abbey is simple: a group of people are guests at a country house where matchmaking and dining with conversation and song are rampant.

Fable. The central figure is Seythrop whom Peacock gives a dualistic character; first, a fairly normal young man in love with Marionetta, a vivacious flirt; second, a dreamer, absorbed in romantic study and metaphysics and in love with Celinda, a beautiful product of German schooling and woman's rights. This complicated situation gives the slim plot on which, through the foibles of the guests, Peacock hangs his many emphatic prejudices. In his cavalier treatment of plot, in which the hero gets neither heroine, and in the romantic adventures that happen between meals, -- retailed for the sake of further talk -- he offers a strong

contrast to the intricacies of The Heroine and the older romances.

Peacock strikes his pitch in lines from Butler:

There's a dark lantern of the spirit,
Which none see by but those who bear it,
That makes them in the dark see visions
And hag themselves with apparitions . . . 32

33

and reaffirms it by quoting, at Shelley's suggestion, from Ben Jonson's Every Man in His Humor: "Oh! it's your only fine humor, Sir. Your true melancholy breeds your perfect fine wit."³⁴

Tone. There is an attitude of genial mockery in his combination of a romantic strain with parody of romances and satire of romanticism. He uses various properties of the romances, but he handles them as a skilled adversary, his tone ranging from keen hostility to sympathy.

Gothic Element: The Title. The title of the piece, Nightmare Abbey, is an example of the former. The combina-

32 Peacock, Thomas Love, Headlong Hall and Nightmare Abbey (vol. 339, The World's Classics, Oxford University Press, 1936, pp. 131-253) p. 131.

33 A letter from Shelley in Italy to Peacock [dated July 28, 1818] closes with the suggestion and gives the quotation. A footnote by Peacock is appended saying that he "adopted this passage as a second motto."

Peacock, Thomas Love, Memoirs of Shelley, with Shelley's letters to Peacock (Edited by Brett-Smith, H. F. B., London, Henry Frowde, Oxford University Press, 1909) p. 132.

34 Peacock, Nightmare Abbey, p. 132.

tion of incidents and individuals should happen only in a wild dream; therefore, nightmare is the fitting word. The building which houses them, and the locale are romantic, suggestive of the romances but permeated with the whimsy of Peacock's adverse wit. His treatment of his hero is a specimen of the latter.

The Abbey. However, to proceed with this book as I have dealt with the previous ones, I shall now point out the romantic facade made up of the building and its towers, scenery, characteristics of servants and principals. The Abbey, Peacock says, is

a venerable family-mansion, in a highly picturesque state of semi-dilapidation, pleasantly situated on a strip of dry land between the sea and the fens of Lincoln . . .

The tower which Scythrop inhabited stood at the south-eastern angle of the Abbey, and, on the southern side; the foot of the tower opened on a terrace, which was called the garden, tho nothing grew on it but ivy, and a few amphibious weeds. The south-western tower, which was ruinous and full of owls, might with equal propriety, have been called the aviary. This terrace or garden . . . took in an oblique view of the open sea, and fronted a long tract of level sea-coast, and a fine monotony of windmills.

. . . The north-western tower contained the apartments of Mr. Glowry. The moat at its base, and the fens beyond, comprised the whole of his prospect . . . 35

A little later in the story Scythrop has his tower Gothicized by means of recesses, sliding panels and secret passages.

The solution of the disappearance of Celinda is to be found

in these rooms which lurk behind a heavy book case.

In the evening he would meditate on the terrace -- on a fallen fragment of mossy stone, with his back resting against the ruined wall -- a thick canopy of ivy, with an owl in it, over his head, and the Sorrows of Werter in his hand . . . the only sounds that came to his ear were the rustling of the wind in the ivy, the plaintive voices of the feathered choristers, the occasional striking of the Abbey clock, and the dash of the sea . . .³⁶

Scenery. Peacock's sole uses of scenery are the bits in the quotations above. He slights it in the way of the earlier novelists, but he creates picturesque feeling effectively out of the other old properties.

Personnel. The use made of the servants is Walpolean for comedy and for bringing to the reader's attention "off-stage" facts. For example, one valet tells his master about one of the maids having seen, in one of the galleries, -- "a ghastly figure . . . wrapped in a white shroud, with a bloody turban on its head." That description has Gothic qualifications; the actual spectral appearance, later, as well as the treatment of the servants, is burlesque.

The romantic qualities of the principal characters are marked but less important than the satire to be considered later. In the contrasting descriptions of the two

³⁶ Peacock, Nightmare Abbey, pp. 144, 148.

³⁷ Ibid., p. 227.

heroines, Peacock follows a convention of the old stories.

One, Marionetta is blond; she has light brown hair with eyes of --

hazel, and sparkling with a mild but fluctuating light; her features regular; her lips full, and of equal size; and her person surpassingly graceful. She was a proficient in music. 38

The other, Celinda, is brunette with --

a countenance of dazzling grace and beauty, with long flowing hair of raven blackness, and large black eyes of almost oppressive brilliancy, which strikingly contrasted with a complexion of snowy whiteness -- 39

Scythrop, the hero, is given a taste for the mysterious and melancholy as has been shown above, but his sensitivity is overplayed to create a friendly satire.

Verses. Neither heroine, nor the hero, versifies,
40
but songs abound. One, sung by Mr. Cypress, has a touch

38 Peacock, Nightmare Abbey, p. 150.

Peacock, in his Memoirs of Shelley, (p. 51) describes Harriet Shelley's hair and features in very similar terms. There is no doubt in critics' minds that Marionetta is Harriet, or that Celinda is Mary Godwin.

39 Ibid., pp. 205-206.

40 Ibid., pp. 224-225. It cries aloud for quoting!
There is a fever of the spirit,
The brand of Cain's unresting doom
Which in the lone dark souls that bear it
Glows like the lamp of Tullia's tomb:
Unlike that lamp, its subtle fire
Burns, blasts, consumes its cell, the heart
Till, one by one hope, joy, desire
Like dreams of shadowy smoke depart.

of the sublime. It is more lovely than any of Ann Radcliffe's, but its parodying is of no one poem as far as my reading allows me to determine. Another adroitly placed song will serve to complete the shift to the "mutations." It is sung by Marionetta to woo Seythrop from transcendental thought. It makes fun of such ballads as "Alonzo the Brave" in The Monk. Peacock would have had her sing "the fever of the spirit" if he had not been poking fun at the terror school.

Mockery: The Abbey. Many are the ways in which he does so. In the lines on the Abbey and its mise-en-scène, quoted above, there are words of ridicule: he calls attention to (1) the fact that only ivy and amphibious weeds grow in the garden, (2) the fact that one of the towers deserves the name of the aviary, and (3) the fact that near the castle there is a "fine monotony of windmills."

To have Seythrop make models of secret cells and then use a dumb carpenter to install a full-scale actuality is going to a silly extreme as Peacock well knew. To have the secret entrance give its presence away by a heavy rolling sound like theatrical thunder is piling Pelean on Ossa in idiocy.

Weather. He parodies the importance attached to weather in the old stories by causing Seythrop to react to it in farcical fashion after he promises his father he will

wait a week before he commits suicide: on sunny days he is glad to be alive; given a rain and a high wind, plus an owl flapping against his tower windows, he puts a new flint in his pistol.

It is on a windy evening that a conversation on ghosts takes place. Flosky is in his element describing them and says, "I live in a world of ghosts." On the instant a ghost,

shrouded in white drapery entered and stalked slowly up the apartment . . . Mr. Flosky, familiar as he was with ghosts, was not prepared for this apparition, and made the best of his way out at the opposite door. Mrs. Hilary and Marionetta followed, screaming. 41

Her ghostship is not properly justified; Peacock is using Celinda's superiority to create an amusing uproar at the expense of the romancers and the romanticists.

He travesties in one supreme gesture the Gothic properties by having Mr. Glowry make a punchbowl of the skull of a suicidal ancestor for whom he had named his son.

Characters: Personifications. In the sense of applying names to suit major characteristics Peacock smacks of the morality play "humors," meaning a personified point of view. Mr. Toobad is a pessimist whose slogan is "The devil is come among you, having great wrath, because he knoweth

41 Peacock, Nightmare Abbey, p. 232.

that he hath but a short time!" The devil is the Satan of the terror tales. Mr. Glowry shows by his name that he is meant to be melancholy: he had been crossed in love, married for his money, and has "phantoms of indigestion." He chooses his servants by two criteria: "A long face or a dismal name. His butler was Raven; . . . his grooms were ⁴³ Mattocks and Graves." He loves all things Gothic, including gloomy, lachrymose guests.

Satire of Romantic Poets. His son, Scythrop, is the dualistic hero. He is sketched with verve and sympathy, a satire upon the young Shelley, the reader of terror fiction, the youthful reformer, and the man with a dilemma of two loves. Peacock creates a gay young university graduate, normal in feelings and in love with a pretty girl who blows hot and cold as his moods make him inaccessible or accessible to her blandishments. He devours --

German tragedies, and, by the recommendation of Mr. Flosky, to pore over ponderous tomes of transcendental philosophy, which reconciled him to the labor of studying them by their mystical jargon and necromantic imagery. In the congenial solitude of Nightmare Abbey, the distempered ideas of metaphysical romance and romantic metaphysics had ample time to germinate into a fertile crop of chimeras, which rapidly shot up into abundant vegetation.

42 Peacock, Nightmare Abbey, p. 142.

43 Ibid., p. 139.

He now became troubled with the passion of reforming the world. He built many castles in the air, and peopled them with secret tribunals, and bands of illuminati, who were always the imaginary instruments of his projected regeneration of the human species. He passed whole mornings in his study, immersed in gloomy revery, stalking about the room in his night cap, which he pulled over his eyes like a cowl . . . 44

He wrote a treatise that he thought would set the nation in a ferment --

he awaited the result in awful expectation, as a miner who has fired a train awaits the explosion of a rock. However, he listened and heard nothing⁴⁵. . . seven copies had been sold.

Thus Peacock takes his delightful fling at the revolutionary seething of the early Eighteen-hundreds, and, juxtaposing it with romance reading, laughs at its excesses in Seythrop.

Because of this treatise, the independent Celinda comes to be hidden from her father in his tower. He falls in love with her. All goes well until her father unwittingly betrays the fact that he is to be married to Marionetta. In this manner Peacock rallies Shelley gently but mercilessly on his plight, the trouble of his loves for Harriet Westbrook and Mary Godwin. At the close, Seythrop gets neither lady, solacing himself with Madeira wine. The end of the

44 Peacock, Nightmare Abbey, pp. 144-145.

45 Ibid., p. 147.

110

tale is in good taste, and another point is scored against
46
the old romances.

One of Mr. Glowry's atrabilious friends is Mr. Flosky,
the best of Peacock's impersonations of Samuel Taylor Coler-
47
idge. Glowry likes him because of his --

fine sense of the grim and the tearful. No one
could relate a dismal story with so many minutiae
. . . No one could call up a rawhead and bloody
bones with so many adjuncts and circumstances of
ghostliness. Mystery was his mental element . . .
He dreamed with his eyes open, and saw ghosts
dancing around him at noontide. 48

Both the sun and common sense are intolerable to him; he
writes at a table by a solitary candle; he cannot give a
plain answer to a plain question because, if he did, his
transcendental reputation would be ruined. All of this
shows Peacock's sharp prejudice against Coleridge.

Byron, as Cypress, is made obvious by footnotes to
Childe Harold, Canto IV. Checking the stanzas referred to
proves that the satirist made close paraphrases and, by in-
serting them in prose in after-dinner convivial conversa-

46 Shelley "took to himself the character of Scythrop." Peacock's words in his introduction to letters from Shelley to himself. (Peacock, Memoirs of Shelley, p. 93) In Letter 21 from Shelley: "I am delighted with Nightmare Abbey. I think Scythrop a character admirably conceived and executed. I know not how to praise the lightness and strength of the language . . . The catastrophe is excellent." (Ibid., p. 190)

47 Peacock lampoons Coleridge, and Shelley also, in Headlong Hall.

48 Peacock, Nightmare Abbey, p. 141.

tion, ridiculed their high-flown phrases.

Conversation. These conversations are really the chief vehicles for conveying the author's prejudices to the world. They show indifference to sequence and probability. The pseudo-logic pursued by Flosky and the ironic twists given the talk barb the parody. Every word counts, and the dialogue stays at concert pitch. Opportunity is made to voice Peacock's sincere, often cynical, opinions about riches and happiness, matrimonial bargaining, the Revolutionary spirit, the reading public, the novels of the day, and science. The futility of a University education calls forth a diatribe and accounts for Scythrop's mental state.

Nightmare Abbey is, on the whole, a masterpiece of mockery with Peacock opposing the weaknesses, the fallacies, and the excesses of his day with the strength of his wit and the sincerity of his personal beliefs.

3 NORTHANGER ABBEY

In 1818, the same year that Nightmare Abbey was published, appeared the book which, by the strength of its wit and cool mocking sense, justifies the existence of the terror school and, moreover, serves to keep it alive in many minds. This novel is Northanger Abbey.

Background. It was written in 1798 by Jane Austen, whose classical spirit of analysis made her immune to the fascination of weird romanticism. Its purpose was to ridi-

112

coule The Mysteries of Udolpho. In 1803, the first draft,
49
given the name Susan, was sold for ten pounds to a London
publisher who feared to flout public taste and so failed to
issue it. It was not until 1818 that her brother recovered
it for the author. In that year she revised it slightly
and wrote a preface in which she apologized for "those
parts of the work which thirteen years have made compara-
50
tively obsolete." It was published posthumously in 1818.

In point of composition, it is the earliest of her
six books. It seems to me that the theme would indicate the
time of its composition. A quiet and humorous but observant
young woman with a natural gift for realistic writing and an
ironic turn of mind could well desire to ridicule the ro-
mances which formed the major reading of the women, both
young and old, of her generation. The later maturity of her
powers of keen observation and analysis of the simple life
about her produced such fine novels of manners as Sense and
Sensibility and Pride and Prejudice. They are stories of
discipline in which pretense and delusion are stripped away.
Such is Northanger Abbey in its satire of Udolpho; the amus-

49 Cambridge History of English Literature, Edited by
Sir A. W. Ward, (New York, Putnam's Sons, Cambridge, England,
University Press, 1913) vol. XII - 19th Century - Part I, p. 260.

50 Ibid., However, her mocking protest is not super-
fluous as joking references to "romance" in Waverley (1814)
show.

ing undeceiving of the heroine is a large part of the subject matter.

Formula. The formula shows how Catherine Morland, self-deceived by reading too many of the old romances, and bewildered by her sudden introduction to society at Bath, is taught sense by a series of misadventures and disillusionments. Then, only, she attains the goal of the Nineteenth Century girl, the getting of a husband.

Fable. The story of Northanger Abbey is told from the point of view of the seventeen-year-old heroine who goes to Bath for six weeks under the chaperonage of the kind, vapid Mrs. Allen and her sensible husband. The gay life of the fashionable watering-place is seen through Catherine's eyes. She strikes up a friendship and a partnership in Gothic novel reading with the gushing opportunist, Isabella Thorpe. Her brother John, a farcical, bragging, lying blackguard, having learned [as he thinks] that Catherine is Allen's heiress, makes up to her.

Meanwhile, she has met Henry Tilney, a well-bred, witty, young clergyman, and his fine sister, Eleanor. She admires him intensely and he, though attracted by her simplicity, amuses himself by teasing her goodnaturedly. General Tilney, cold, self-important, grasping, and tyrannous, later invites Catherine to stay at his seat, Northanger Abbey. She is enchanted, for she envisions a romantic

Gothic ruin. On the way there, Henry amusedly excites her fancy about his home.

In Catherine's comfortable room is a huge chest which she is caught investigating, by Eleanor. After dinner, she returns to her room, listening to a raging storm and slamming doors. Then she sees a mysterious black cabinet, finds a roll of paper, and -- accidentally puts her candle out! In the morning she faces the cold facts. Her romantic fancies betray her a third time. She imagines that General Tilney, being a widower, is like Montoni of Udolpho and that his wife is a prisoner in a closed suite of rooms. She attempts to explore, is caught in the act by Henry, and quizzed. In her simplicity she lets out her secret suspicions and is covered with tearful confusion.

She has never been able to fathom the General's assiduous attentions which make it plain that he expects her to marry his son. To her delight he is called away from Northanger; on his return in icy anger, he sends her home unchaperoned. She lives there pensively until Henry, who has found he loves her and has braved his father's wrath, comes and proposes. He explains that John Thorpe's gossip had motivated his father's behavior. Eleanor weds a Viscount and the General, having a title in the family, relents, although Catherine's expectations are nothing to brag about.

Gothic Elements. As is plain, Jane Austen has nothing to do with the supernatural, but she counterfeits the chief stocks-in-trade of Ann Radcliffe: the abbey, the exploring heroine, the storm, the slamming doors, the locked rooms, the heavy furniture, the secret manuscript.

The Mansion. The Gothic castle exists nowhere, but it is evoked in the title, in Catherine's fevered spirit, and in Henry's teasing words on the journey. Northanger is a mansion on the site of an ancient abbey. It is realistically described, but architectural touches seem to echo Emily's progress through Udolpho. There are long Gothic windows "with pointed arch." Catherine passes through a lofty hall and ascends "a broad staircase of shining oak which, after many flights and many landing places brought them upon a long wide gallery." ⁵¹ The next day, in an inspection tour, she passes over what had once been a cloister with traces of cells remaining. She sees "the ancient kitchen of the convent," ⁵² rich in the mossy walls."

Weather. Terroristically, she arrives in a pelting rain, that with the night had increased.

Catherine, as she crossed the hall, listened to the

⁵¹ Austen, Jane, Northanger Abbey, (Modern Library Giants, The Complete Novels of Jane Austen, B. A. Cerf, New York, Modern Library, 1933) p. 1153.

⁵² Ibid., p. 1166.

tempest with sensations of awe, . . . she heard it rage round a corner of the ancient building, and close with sudden fury a distant door 53

Radcliffe Incidents. There are incidents of plot which stem directly from The Romance of the Forest and The Mysteries of Udolpho. She finds an --

immense heavy chest . . . [of] cedar, curiously inlaid with some darker wood, and raised about a foot from the ground on a carved stand. The lock was silver, though tarnished from age; at each end were the imperfect remains of handles also of silver, broken perhaps by some strange violence; and on the center of the lid was a mysterious cipher in the same metal. 54

Here Miss Austen uses the Radcliffe trick of suspense to intrigue the reader, but postpones the solution -- the contents -- merely to the end of the paragraph.

Later the same night as she is retiring by candlelight she feels eery sensations caused by window curtains in stormy motion. Then she sees a black cabinet and knows she cannot sleep until she has examined it. She excitedly opens the drawers -- nothing! There is a locked central cavity which rewards her search. She seizes --

with an unsteady hand, the precious manuscript, for half a glance sufficed to ascertain written characters . . . The dimness of the light her candle emitted made her turn to it with alarm; but . . . that she might not have greater

53 Austen, Jane, Northanger Abbey, p. 1156.

54 Ibid., p. 1154.

difficulty in distinguishing the writing than what its ancient date might occasion, she hastily snuffed it . . . and extinguished it . . . Catherine was motionless with horror . . . Darkness impenetrable and immoveable filled the room. A violent gust of wind, rising with sudden fury, added fresh horror to the moment. 55

The Villain. General Tilney makes Catherine distinctly uncomfortable with her emotions rising to unreasoning aversion because of her terroristic predelections. Seen through her eyes, he is a crude sort of Montoni from Udolpho, and a wife-killer. In him Jane Austen creates a stagey villain with Gothic echoes and around his enigmatic gallantries hangs her best use of Mrs. Radcliffe's mystery from delayed explanation.

Mockery: The Target. That the author is ridiculing the romantic novel, the reader realizes from the irony of the first page. The book which is the target of her amused attention is revealed very shortly in the delicious persiflage between Catherine and her bosom friend, Isabella:

"My dearest Catherine, what have you been doing with yourself all this morning? Have you gone on with Udolpho?"

"Yes, I have been reading it ever since I woke, and I am got to the black veil."

"Are you, indeed? How delightful! Oh! I would not tell you what is behind the black veil for the world! Are you not wild to know?"

"Oh! yes, quite; what can it be? But do not tell me: I would not be told on any account. I know it must be a skeleton; I am sure it is

Laurentina's skeleton. Oh! I am delighted with the book! I should like to spend my life in reading it, . . ."

"Dear creature, . . . when you have finished Udolpho, we will read The Italian together; and I have made out a list of more of the same kind for you."

"Have you, indeed? How glad I am! What are they all?"

"I will read you their names: Castle of Wolfenback, Clermont, Mysterious Warnings, Neoroman-cer of the Black Forest, Midnight Bell, Orphan of the Rhine, and Horrid Mysteries. These will last us some time."

"Yes, but are they all horrid? Are you sure they are all horrid?"

"Yes, quite sure; for a particular friend of mine, . . . one of the sweetest creatures in the world has read every one of them." 56

The farcical bore of a secondary villain and the hero add their bits of ridicule. The former: "Novels are all so full of nonsense and stuff! There has not been a tolerably decent one come out since Tom Jones, except The Monk." The latter:

"I have read all Mrs. Radcliffe's works. The Mysteries of Udolpho, when I had once begun it, I could not lay down again; I remember finishing it in two days, my hair standing on end the whole time." 58

56 Austen, Northanger Abbey, p. 1079. E. A. Baker in his History of the English Novel, (Vol. V, p. 98) says that Michael Sadleir in an article on Jane Austen identified the seven suggested novels by author, and that they appeared from 1793 to 1798.

57 Austen, Northanger Abbey, p. 1085.

58 Ibid., p. 1121.

He makes further definite use of Udolpho in his ironic badgering of Miss Morland by mentioning: the lockless chamber door, Dorothy, the ancient housekeeper and the inexplicable resemblance, also the subterranean passage leading two miles away. He talks of the vaulted room behind the arras, the black chest, the manuscript, and the lamp from The Romance of the Forest. All of this proves parody was part of Jane Austen's original design.

The Mansion. The treatment of the abbey makes "assurance double sure" by making it not a castle -- except in Catherine's mind, but a low Nineteenth Century country house, set in a sunny park and equipped with all modern conveniences. The description is fairly detailed. It is a quadrangle with a court in the center, one part new and the other three sides of the old convent thoroughly renovated. The Gothic windows have large, clear, bright panes. The upper gallery is lighted by windows on the court. The kitchen has the very best stoves. The heroine's room, in which she has such pleasingly romantic frights, is bright and warm. Thus, realism, out of romance by satire, appears!

The Heroine. This heroine, like Cherubina, has prepared herself for life by novel reading; but unlike her, she is not beautiful.

No one who had ever seen Catherine Morland would have supposed her born to be a heroine.

Her situation in life, the character of her father and mother, her own person and disposition, were all equally against her . . . Catherine . . . had a thin awkward figure, a sallow skin without color, dark lank hair, and strong features; so much for her person, and not less unpropitious for heroism seemed her mind . . .

Such was Catherine at ten. At fifteen appearances began to mend; she began to curl her hair and long for balls, her complexion improved, her features were softened by plumpness and color, her eyes gained more animation, and her figure more consequence. 58

The author tells the reader all about Catherine in a perfect, delicate, and gay sketch, contrasting what she is with what she is not, dwelling on the beauty and ability of the romantic heroine. The irony is delicious and hits off every characteristic of the Radcliffean ladies.

Miss Austen has her so socially inexperienced that she chooses her friends poorly. Her beau, John Thorpe, is an ungallant "horsey" bore, who is slow in claiming her in the dancing so that she feels disgraced as a heroine: in want of a partner,

. . . to wear the appearance of infamy while her heart is all purity . . . and the misconduct of another the true source of her debasement. 59

Isabella is gushing, silly, and insincere; in contrast to her Catherine's candour and good feeling shine. After she makes contact with people of refinement, she is cured of her

58 Austen, Northanger Abbey, pp. 1063, 1064.

59 Ibid., p. 1088.

romantic notions.

In the three episodes in which Catherine goes a-searching in Gothic curiosity, Jane Austen strikes at her heroine's weak spot, the sensibility that had glamorized Emily St. Aubert. She brings her into contact with humbling, corrosive reality so that a fundamental common sense is established, and Catherine sees herself as she is. Venial mistakes and association with varying personalities are used to create quiet keen comedy which is, in a deep sense, truly dramatic, and thoroughly entertaining to the reader. In these scenes satirizing the romantic heroine lies the lasting cleverness of the book.

The Hero. The hero, Henry Tilney, is young, urbane, with a sense of humor that has a mission. He is the mouth-piece of the didacticism in some of the shafts of satire: he comments dryly and pedantically on the over-use of the adjective "nice," he approves of novel reading which has due regard for reality. He carries the burden of disillusionment, as did Bob Stuart in The Heroine. He is Catherine's mentor, good-humored but necessary for her salvation. He informs and corrects her taste in painting and drama. He teaches her how to value Isabella and her grasping designs. By teasing and ironical humor at first, by probing questions, and sarcasm, he stabs her broad awake from her dream that the Abbey is terror-ridden and his father a murderer. He completes her

awakening with these words, obviously directed by the author at deluded novel readers:

"Dear Miss Morland, consider the dreadful nature of the suspicions you have entertained. What have you been judging from? Remember the country and the age in which we live. Remember that we are English: that we are Christians. Consult your own understanding, your own sense of the probable, your own observation of what is passing around you. Does our education prepare us for such atrocities? Do our laws connive at them? Could they be perpetrated without being known in a country like this, where social and literary intercourse is on such a footing, where every man is surrounded by a neighborhood of voluntary spies, and where roads and newspapers lay everything open? Dearest Miss Morland, what ideas have you been admitting?" 60

Mr. Tilney's romantic interest in the heroine, much later in developing than hers in him, is beautifully seasoned by the author's realistic comment:

I must confess that his affection originated in nothing better than gratitude; or in other words, that a persuasion of her partiality for him had been the only cause of giving her a serious thought. It is a new circumstance in romance, I acknowledge, and dreadfully derogatory of a heroine's dignity. 61

Psychological Realism. The circumstances of the scenes in Woodston and Bath, the petty conversations on beaux, bonnets, and muslins, the flirting and the dances, the facts of actual living at the Abbey are treated realistically. It is a psychological realism which involves a group of

60 Austen, Northanger Abbey, pp. 1174-1175.

61 Ibid., p. 1202.

people and their relationships. They are all types the author knew: clergymen and their families, property owners, country gentry, military and naval men -- provincials all, with no extremes of financial standing. She held up the mirror to her own class and social life, as can be gleaned from biography and letters. The fable she built around this life, after it completes its task of "debunking" Udolpho and its feminine readers, is one of realistic charm salted with humor.

Literary Value. All is cool, well-bred, moral, and tolerant, but a touch of irony hovers over every page. This reveals Jane Austen's sharpness of vision that could be un-⁶²mercifully severe on pretense and meanness. It creates a screen of quiet humor, implicit and pervading, that creates in turn a unique charm of technique and style, and places Northanger Abbey -- both as satire and realistic novel -- far above the novel it was composed to parody.

4 SUMMARY AND CONCLUSIONS

Summary of Proof. In this chapter, to recapitulate, I have shown that the three novels discussed -- The Heroine, Nightmare Abbey, and Northanger Abbey -- have Gothic elements in varying degrees. For example, the castle: in the first,

62 The treatment of the vulgarian, John Thorpe, farcical though it is, is certainly an excellent example.

there is an actual Gothic ruin; in the second, a four-towered abbey; in the third, only architectural vestiges. In The Heroine, Barrett makes use of Mediaeval trappings, a siege, storms and picturesque nature, an inserted tale, and verses by the heroine. Nightmare Abbey contains a little use of romantic scenery, the old treatment of the servants and the old convention of the brace of heroines: one dark, one fair. Northanger has a storm, some Radoliffian incidents of plot, and a villain. The importance of each volume, however, lies in its mockery of the romantic.

I have shown that each book mocks the weaknesses of the romances by means of parody and satire. To summarize the points made:

(1) In the extravaganza, the weight of the anti-romance rests on the heroine who counterfeits the beauty and the actions of glamorous heroines and travesties the spirit and the incidents in every particular.

(2) In Peacock's book, there is a slim pseudo-romantic plot in which the conversational shafts of parody rain on all and sundry from the old castle, its towers and servants to the fads and fancies, and the romantic poets of his own day. The center of the target of ridicule is, in truth, Percy Bysshe Shelley.

(3) The best of the three, in point of literary significance, is Northanger Abbey. In it the old novels, the castle,

the Radcliffe heroine, and the Radcliffe incidents go down to glorious defeat at the hands of the hero and the author, each armed with ironic humor and common sense.

Their direction. Since it may be said that this chapter has proved that the three books are vehicles for ridiculing the Eighteenth Century terror tale, it may also be said that they point the Nineteenth Century literature away from the romantic to the realistic. The first "hits off" super-romantic books and the second follows suit. It also is a criticism of one type of romantic life by another. The third is a satirical criticism of life itself in the person of a too-romantic girl.

The next chapter will discuss a return to romance by way of the life of the past. Two of Scott's novels will form the basis for discussion of the third variation of the Gothic tale: its use in the historical romance.

CHAPTER III

THE HISTORICAL ROMANCE

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Transition. I have shown in the first mutations of the Gothic romance how it was used for non-literary purposes and how it was treated with derision for its extravagances. I shall show how it persisted in two new, more subtle, guises, almost submerged in the historical romance and more prominent and acutely refined in the psychological romance.

Minor Role. The Gothic elements play a very definite though minor role in the development of the historical novel. They "wear their rue with a difference." The Gothic settings are still in evidence, but the archeological point of view is apparent. The characters of the hero and the heroine are to the fore; they are acted upon, however, by the pressure of powerful historical circumstances. The plot is exciting, but it is told with a different purpose. It no longer deals with romantic intrigues, but with the dramatic force of history containing a spicy admixture of fiction and folk-lore in the sane, humorous tone of the Nineteenth Century novel of manners.

Purpose. I shall now discuss the third mutation of the Gothic romance: the use made of it by Sir Walter Scott in forming the historical romance. The volumes to be discussed are Waverley, or 'Tis Sixty Years Since (1814) and

Ivanhoe (1820).

Selection of Material. These have been chosen arbitrarily. The former is the first of the series called The Waverley Novels and has practically all the characteristics of the Scottish historical novel as the author developed it. The latter is the first book which is an extension of the novelist's powers and methods of treatment into another country and another epoch. Because Scott's intent is different from that of the writers of the preceding chapters the method of approach in this unit is different. The emphasis will fall on Waverley because Scott's methods in Ivanhoe parallel it, and on the Gothic matter only, because of the already stressed difference of intent. Comparisons between the two books will be stated, but details in Ivanhoe will be worked out only where the dissection supplements the analysis of Waverley.

Problems. The first, and main, problem of the chapter is to establish the Gothic elements in the two books. The second is to indicate briefly how these features are used in the historical romance.

Scott's Peculiar Fitness. Sir Walter Scott was peculiarly fitted to create the modern historical romance from the old and the Gothic because of the circumstances of his life, well known to students of literature. In Waverley's structure is the fruition of his ancestry and rearing, his

education and inclinations. In it are united characteristics of the old historical romance [the combination of historical and fictional features in a melodrama seasoned with sentiment and aided by a partial psychology], the novel of adventure, the realistic sketch of contemporary manners of Maria Edgeworth's Irish stories or Jane Austen's books, the saner portions of the Gothic tale, his antiquarian studies, his extensive and intensive knowledge of Scottish history, legend, and country-side, and his fervent patriotism.

All of this, however, would have brought forth no great and enduring work, if Scott had not had what previous writers lacked: a creative imagination that brought the mass of knowledge to life. He created a work of art in Waverley and only broadened his scope in Ivanhoe.

1 WAVERLEY

Formula. The formula of Waverley which Sir Walter developed has a double plot. There are the deeds of royalty; there are the deeds of aristocracy and ordinary folk among whom appear comic characters. The fable is fiction, the hero imaginary. Scott fictionized history for the private story becomes part of the stream of historic events. Thus the fate of the hero, by means of a journey and its adventures, is involved in scenes and battles which mark the Scottish rising in 1745 to the standard of the Stuart pre-

tender. It is this background which becomes important -- this reconstruction of an almost extinct life done on a grand scale that gives the spirit of the age.

Fable. The plots of the fable are fairly well catenated with deficiencies hidden under poetic descriptions which give pleasure in the ideal and the picturesque. Edward Waverley, a blond English captain of dragoons, obtains leave from his regiment. His uncle, whose heir he is, gives him a letter to a Scottish laird, Baron Bradwardine of Tully-Veolan, a quaint mixture of feudal lord, pedant, and ardent Jacobite. He has a lovely, fair daughter, Rose, who falls in love with Waverley. During Edward's visit a Highland free-booter drives off Bradwardine's cattle, and he goes with Evan Dhu to redeem them and re-establish peace with Fergus MacIvor, dark Highland chief.

On the way, Waverley stops at the island cave of Donald Bean Lean, the actual thief. He proceeds to the home of Fergus where, in the midst of traditional clan life, he comes to love Fergus' brilliant, brunette sister, Flora. She sings to him of the ancient Gael in a wild Highland glen. She refuses him, there, too, for her heart is with the Stuart cause. On a hunting party, in reality a gathering to plan the rising of the clans, Waverley is hurt and outstays his leave.

The rising takes place and Donald, having assumed

that the Englishman is a Jacobite, intercepts his letters from England and stirs up a mutiny in his troop by the use of his seal [stolen at the cave]. This and the delay cause the captain to be dishonorably discharged and attainted of treason. Unaware of Donald's activities, he attempts to go south to set matters straight. Then, having been rescued by Fergus' Highlanders from an imprisonment in Stirling Castle, he joins the rebellion under Fergus' banner. He fights at Preston and rescues Colonel Talbot, a family friend. The Chevalier is defeated later at Clifton, where Fergus and Evan are captured, and Waverley escapes. He finally gets to London where Talbot clears him and obtains his pardon and that of Bradwardine. Fergus is beheaded at Stirling after a second appearance of the Bodach Glas. Flora retires to a convent in Paris. Waverley courts and marries Rose, then rebuilds Tully-Veolan, wrecked in the campaign.

Gothic Features. From this fable can be gleaned certain Gothic characteristics; mansions and castles, descriptions of nature, the spectral Bodach Glas, and the conventional leading characters. There is, also, some use of the old plot structure.

Mansions and Castles. The general tone of descriptions of the buildings is architectural or martial, not romantic. The structure that hints of Ann Radcliffe's emotional qualities is Tully Veolan as first seen by Waverley. The

detail, as Scott says in his notes, is based on various Scottish seats; the combination shows mastery of detail as well as power of observation. Waverley sees, and Scott describes, Castle Doune; only one sentence carries Gothic implications. The description of Carlisle is emotionalized by the hero's sorrow, for he enters the castle to see Fergus MacIvor before his execution.

Scenery. Great carefulness for appropriate detail is applied to the scenery, whether peaceful or martial. With the publication of Waverley, the method of emotionalized description called local color, used by Mrs. Radcliffe for scenes she invented, became a definite part of historical fiction. It may be said, I think, that in Scott, it is a combination of the real and the idyllic with the idyllic predominant in such scenes as are found in the Highlands or on battlefields, and the realistic in such as a Scottish village or peasant's hut.

The estate at Tully-Veolan with its avenue, flowers, and spraying fountain in the form of a huge bear is beautiful in its stately cultivation. In strong contrast to this planned peace is the book's crowning description of nature

1 Scott, Sir Walter, Waverley, or 'Tis Sixty Years Since (New York, John W. Lovell Co., n.d.) p. 421. These notes [now at the end of the volume] were placed at the foot of the appropriate pages. Thus Scott avoided the mistake of overloading the narrative with antiquarian interests as his predecessors had done.

in its romantic, wild profusion: Flora MacIvor's dark Highland glen --

[which] seemed to open into the land of romance. The rocks assumed a thousand peculiar and varied forms. In one place a crag of huge size presented its giant bulk, as if to forbid the passenger's further progress . . . In another spot, the projecting rocks from the opposite side of the chasm had approached so near to each other, that two pine trees laid across, and covered with turf, formed a rustic bridge at the height of at least one hundred and fifty feet, barely three feet in width. . . . [it] crossed, like a single black line, the small portion of blue sky, not intercepted by the projecting rocks . . .

The glen widened into a sylvan amphitheatre, waving with birch, young oak, and hazels. The rocks still showed their gray and shaggy crests . . . At a short turning, the path suddenly placed Waverley in front of a romantic water-fall . . . the stream was received in a large natural basin which was so exquisitely clear, that although it was of great depth, the eye could discern each pebble at the bottom. Eddying around this reservoir, the brook formed a second waterfall . . . then, wheeling out beneath from among the smooth dark rocks, it wandered murmuring down the glen, forming the stream up which Waverley had just ascended . . . it was beauty of a stern and commanding cast . . . 2

The scene is appropriate to Flora's nature and sad place in the story. In the end, however, the romantic appeal of the unknown and unattainable is sacrificed to the known and attainable.

Part of Scott's magic is his imaginative ability to make his words so much the extension of his enthusiastic thoughts that the reader is carried away into the past. For

example, in the long scenes in which the Jacobites march to battle in the fading starlight of early morning, suspense and romance are created, and Scott swings his reader into the full tide of the battle. There are several such tableaux of the past.

Use of Supernatural. Sir Walter makes some use of the supernatural. Part of it may be attributed to folk superstitions he had known all his life and used to help create a credible past, but part of it may be said to have a tenuous Gothic ancestry. There are examples of each kind. Concerning the latter: The family ghost -- a slain enemy in a gray plaid -- the Bodach Glas, appears twice to the MacIvor. The first time is before battle as an augury of disaster; the second, on the night before his execution. It stands in a

slip of moonlight . . . from that high and narrow window [come to] enjoy triumph over the last descendant of his enemy. The spectre seemed to beckon and smile as he faded. 3

It is handled skillfully as a waking dream, intensely real to Fergus in both the Scottish folk and the Gothic traditions.

Personnel. Edward Waverley and Rose Bradwardine are the gentle hero and heroine whom Scott imagined, but could not quite "bring off." They are of Gothic lineage, types, who must be united at the close of the book. They are fair

3 Scott, Waverley, p. 399.

because of the Gothic convention of thus picturing the happy pair. Opposing these two are the anti-hero and heroine, Fergus MacIvor and his sister Flora.

The hero is not unreal in the sense of being perfect as the heroes of Ann Radcliffe were. He is pictured as having had an education [Scott's own] which brought out romantic inclinations and a love of nature. It is made plain, however, that he has a saving sense of humor.

He had now time to give himself up to the full romance of his situation. Here he sat on the banks of an unknown lake, under the guidance of a wild native, . . . on a visit to a den of some renowned outlaw at deep midnight, through scenes of difficulty, separated from his attendant: -- What a variety of incidents for the exercise of a romantic imagination, and all enhanced by the solemn feeling of . . . danger! The only circumstance which assorted ill with the rest, was the cause of his journey -- the Baron's milk cows! 4

Here Scott makes a deliberate anti-climax, hitting the realistic ground with a thud, in line with Jane Austen's mockery of the old romantic ideas. Waverley is passive, falling in with, not dominating, the stream of events. He does not develop psychologically, but he is carefully drawn -- though with an almost contemptuous tolerance and a realization of his short comings. Scott says in a letter to J. B. S. Morrett: "The hero is a sneaking piece of imbecility. I am a bad hand at depicting a hero properly so

4 Scott, Waverley, p. 10.

5
called." He does not elaborate, however, he must mean his 135
treatment of the romantic parts. The love scene between
Waverley and Flora is sadly unromantic and stiffly worded.
Scott was, perhaps, too reserved or too old to write well of
the divine fire of love.

Rose Bradwardine is beautiful "with hair of paley 6
gold, and a skin like the snow of her own mountains." She
is a lovely doll in period costume whose accomplishments
are not on a par with her beauty. Scott's attitude toward
her is chivalrous, not often romantic, though his causing
her to bribe Donald Bean Lean with her jewels is surely to
be so deemed. Much of the love story is related, not en-
acted, to the reader. This is more in keeping with Scott's
powers and creates, therefore, a more truly sentient back-
ground.

There is more actual romance in the "Vioh Ian Vohr"
and Flora who are Scott's poetic conceptions of the ideal
Highland aristocrat, intense in loyalty to the lost Stuart
cause. Fergus is credulous of the Bodaoh Glas, ambitious
for preferment, high-tempered, every inch a clan-chieftain.
The author is at great pains to portray his appearance, his
desolate Highland keep and feudal establishment, his pride

5 Lockhart, John G., Memoirs of Sir Walter Scott,
(Philadelphia, Carey, Lea and Blanchard, 1837) Vol. I, p. 480.

6 Scott, Waverley, p. 66.

in his clan and their loyalty to him. He is seen by the reader, at home, at court, and in battle. Flora is very like her brother in appearance. The very lengthy description of her is more stirring than that of any Gothic "dark" heroine. By Scott's contrast of her character with her brother's, the reader knows that her loyalty has not one desire beyond the success of the Scottish rising. Her passion is for Scotland and her brother's safety. In portraying the MacIvors in this high tradition, Sir Walter created characters who were appropriate to his own descent and early environment as well as to the old romance.

Plot Mechanism. The hero, the anti-hero, and the brace of ladies à la Walpole are part of the plot mechanism that Scott inherited. The curiosity displayed by the hero moved him, and the fable, forward by tensions in a fashion similar to Mrs. Radcliffe's management. The loose plot is tied up by getting the four characters into Sterling, the place selected for the climax, dreadful in consequence for MacIvor and Flora, but indicative of a future, sober happiness for Edward Waverley and Rose. The melodrama of the story was not the important implement to Scott that it was to the early romance writers. To him, it was simply a string on which to thread a series of scenes, and a means of keeping the history he was portraying on the move. He used the plot mechanism, as well as the buildings, the scenery, the super-

natural, and the character-types, to support his declared intention, the writing of a romance centered in history and a valid picture of the period, because it indicated the wide-ness of the author's sympathies and his healthily moral outlook.

Summary. Thus, was launched in Waverley a venture hitherto poorly done in fiction. Scott combined the major Gothic features of the romantic buildings, the emotionalized description of nature, the supernatural, and the hero and heroines with some real history and historically realistic romancing, Scottish folk-lore, realism, and local color. The blend was not perfect but it is in wide use still.

2 IVANHOE

Ivanhoe. Five years later, Scott, in precarious health, dictated much of Ivanhoe which was published early in 1820. It was a new undertaking, requiring vaster knowledge than Waverley because its background was foreign and mediaeval. It was planned because the author's sensitivity to the public's reaction made him feel that "Novelty is what⁷ the giddy-paced time demands imperiously."

⁷ Lockhart, Memoirs of Sir Walter Scott, Vol. II, p. 169. In an introduction written in 1830 to Ivanhoe, Scott explains his motives for change of field, his sources of particular incidents, his use of Saxon and Norman names, his reasons for making Rebecca a Jewess, and for ending as he did.

The background of Thirteenth Century England was to be of romanticized legends and history: the tales of Richard the Lion Hearted, the Robin Hood ballads, the conspiracy of Prince John, and the troublous times. The whole has such dash and pageantry that it created a new variety of fiction which nothing has dimmed. It is, on the whole, brilliantly executed.

Formula. The formula of the double plot is not greatly altered from Waverley, though it has added to it the complications created by a doughty villain and turns on the point of honor.

Fable. Wilfred of Ivanhoe, a handsome, brave knight and loyal favorite of King Richard, has been disinherited by his Saxon father, Cedric of Rotherwood, because he has dared to love Rowena, fair scion of Saxon royalty and ward of Cedric's. Cedric wishes her to wed Athelstane, a descendant of Saxon kings. Ivanhoe has returned from Palestine in religious disguise to see Rowena. He enters the lists of Ashby under the name of Desdichado [The Disinherited] and, winning the victory from Brian de Bois-Guilbert, a dissolute Templar, is crowned by Rowena. He is wounded, however, and is succored by Jewish friends, the avaricious Isaac of York and his daughter, dark, generous Rebecca, who comes to love him as she tends his wounds. Cedric, Athelstane, and Rowena, as well as Isaac and Rebecca, are captured on their return from

the tournament by De Bracy, Brian, and Front de Boeuf, adherents of John. They are confined in Torquilstone Castle.

This castle is put under siege by a motley group headed by Locksley, the Knight of the Fetterlock, and Cedric, released by the loyal trickery of his jester, Wamba. Isaac is threatened with torture and Rebecca defies the infatuated de Bois-Guilbert. Aid is given the besiegers by a vindictive Saxon, old Ulrica, who perishes in the flames of Torquilstone. Front de Boeuf perishes in combat, and Athelstane is thought to do so. The Templar carries Rebecca off to the Preceptory of Templestowe where she is convicted of sorcery, but allowed a trial by combat. Ivanhoe, being informed of her plight, comes and defeats de Bois-Guilbert, the order's champion; thus proving her guiltless and free. Through King Richard's intercession Ivanhoe is married to Rowena.

Interlaced with this excellent pure fiction is the historical or legendary material; Richard I, himself a very important character, returns to England when John's conspiracy for the throne is rife. He disguises himself and performs nobly at Ashby, later shooting with the long-bow with Locksley. In wandering through Sherwood he causes the roguish hedge-friar, the Clerk of Copmanhurst, to entertain him. Locksley, or Robin Hood, saves him from death and is his gallant aide at Torquilstone, thus earning a royal pardon. Then, having

gathered a force, Richard puts down John's treachery, punishes the barons, and conciliates the Saxons, headed by Cedric and Athelstane.

Supplemental Gothic Features. The Gothic extensions of Ivanhoe are, in part, those found in Waverley: the castle and the conventional hero and heroine, also the anti-heroine. The anti-hero has, however, become a Gothic villain. Other "terror" features are the intrigues of the villains, the high-flown conversations, and the poetic chapter captions.

Castle. Scott's shift to the Middle Ages in Ivanhoe increased the story-significance of the castle, and gave back to it the importance it had had in Walpole's "goblin tale"⁸ and in Udolpho. The author did not strive for the romantic, per se; but the picturesque and emotional effects he gains in a few instances are a needed part of the exciting scenes; for example, in Torquilstone, Isaac of York is confined in a --

dungeon-vault of the castle, the floor of which was deep beneath the level of the ground and very damp, being lower even than the moat itself . . . one or two loop-holes far above the reach of the captive's hand admitted, even at midday, only a dim and uncertain light . . . Chains and shackles hung rusted and empty on the walls of the prison, and in the

⁸ Scott, Sir Walter, Ivanhoe (New York, John W. Lovell, Co., n.d.) p. xv: Scott's own term for The Castle of Otranto.

rings of one of those sets of fetters there remained two mouldering bones . . . , as if some prisoner had been left not only to perish there, but to be consumed to a skeleton.

At the end of this ghastly apartment was a fire-grate, over the top of which were stretched some transverse iron bars, half devoured with rust. 9

This is more strong and melodramatic, in the Eighteenth Century Gothic sense, than anything in Waverley, but the terror-twilight has given place to clearer, historic day: testimony to Scott's reading of terror-romances with the mind of an archeologist. He strengthened and balanced the sense of period and changing civilization by describing at length the Saxon Castle of Coningsburgh with its inner antique keep.

Personnel. The treatment of Wilfred of Ivanhoe is similar to that of Edward Waverley, but he is made more staunch in upholding his convictions. The beautiful Rowena is more insipid than Rose Bradwardine. Both, however, seem more romantic because of the remote time.

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The anti-heroine, Rebecca, is accorded the same treatment as Flora MacIvor, but she is allowed to assert herself almost to the point of being another, and a rival, heroine. Because she is not perfect, she has charm and life. To make

9 Scott, Ivanhoe, pp. 198-199.

10 Crockett, W. S., The Scott Originals (New York, Scribner's Sons, 1912) In Chapter XVIII (pp. 283-295), Crockett traces Rebecca's personality and self-sacrifice to a Jewess of Philadelphia, Rebecca Gratz, whose story he had heard from Washington Irving.

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her ineligible and, therefore, dangerous for Sir Wilfred,
Scott made her a Jewess: "the prejudices of the age render-
ed such a union almost impossible."¹¹ He felt that her lofty
virtue and self-sacrifice carried its own reward because

internal consciousness of highminded discharge of
duty, produces . . . a more adequate recompense,
in the form of that peace which the world can not
give or take away. 12

In contrast to her virtuous life and love Scott created the monkish villain, Brian de Bois-Guilbert: dark, dissolute, stagey -- of Ambrosio's lineage -- blind to everything but lust for Rebecca, for power in his order, and for vengeance against Ivanhoe because of former defeats in knightly combat. His opportune death in the lists at Templestowe -- "unscathed by the lance of his enemy . . . a victim to the violence of his own contending emotions,"¹³ is necessary to maintain the supremacy of the wound-weakened hero. Front de Boeuf, a minor figure, may be labeled another Manfred.

Intrigues. The villain's scheme of carrying off Rowena and Rebecca supplies an intrigue exciting to follow and vital to maintain the twisted threads of the plot, for

11 Scott, Ivanhoe, Introduction, p. xiii.

12 Ibid., p. xiii. This is as near as Scott gets to the "high message" of the purpose novels, but The Waverley Novels are a positive force for good because of the glorification of virtue and the chastisement of vice.

13 Ibid., p. 432.

Ivanhoe's fate needs must be entwined to the end with that of Rebecca. Their plot, in turn, is controlled by Richard's actions concerning John's conspiracy to seize the throne. Thus, this romance of conflicting loyalties has much suspense which carries over from one dramatic episode to the next.

Lesser Factors. The two final points of Gothic extension are minor ones. First: the conversations between Rebecca and the Templar in Torquilstone tower and in Templestowe are bombastic, similar in tone to some in Otranto. Second: each chapter is capped by lines of poetry, a device which harks back to Mrs. Radcliffe. Unlike her choice, however, Scott's are Catholic, varying from the accepted romantic to Chaucer.

In Ivanhoe, then, Scott uses the additional Gothic features of the actual castle, the old-type villain and his intrigues, as well as the poetic chapter headings.

Method of Use. The use of the Gothic characteristics in Waverley and Ivanhoe in the diverse material that makes up the historical romance is very skillfully contrived. They have, however, been largely absorbed; but they color the story treatment in many instances. The Gothic elements have now become a part of the accepted content and tendencies of modern Romanticism in re-animating the past, for they help to make it, no matter what the period, vivid and complete, real and near.

Later Developments. Thus, Ivanhoe fulfills the promise of Waverley by using its ingredients to broader and greater advantage, creating an elastic form, combining features appealing to lovers of romance, history, realism and local color. These volumes, and the rest of The Waverley Novels, became a force which brought forth many books by authors of many lands. To mention a few: in 1824 the Italian, Alessandro Manzoni, began publishing I Promessi Sposi; in France the historical novel was revived in almost Scott's manner by Victor Hugo and Alexander Dumas. In England, over quite a period, William H. Ainsworth, Bulwer-Lytton, Charles Kingsley, Charles Reade, R. D. Blackmore, and Robert Louis Stevenson wrote. In America, between 1823 and 1841, The Leather Stocking Tales by Fenimore Cooper appeared. In Poland Sienkiewicz wrote Quo Vadis in 1895. To mention just one great English historical fictionist of the Twentieth Century is simple: Sir Hugh Walpole. In America, two notable 1943 productions are Citizen Tom Paine by Howard Fast and The Robe by Lloyd Douglas.

SUMMARY

In this chapter, to sum up, I have shown that Scott, in Waverley and Ivanhoe, made use of two Gothic features: the castle and the conventional hero and heroine. In the former book emotionalized scenery has a striking role and

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the supernatural a slight one. In the latter, ancient Gothic villains rear their heads, intrigues flourish, and Radcliffe-captions key the chapters. In amount the materials are slight, but they assume importance. Scott exploited the tendencies of the terror school in such a way as to blend their romanticism with the life of the intuitively restored past and give them soundness and charm.

These factors make Scott an important figure in the Romantic or Gothic revival in England and America in the middle years of the Nineteenth Century. These years brought forth Edgar Allan Poe and Emily Brontë, as well as Nathaniel Hawthorne who saw men as products of the past. In these three is created the psychological romance of the next, and last chapter.

CHAPTER IV

THE PSYCHOLOGICAL ROMANCE

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Purpose. In this chapter, a fourth, and final, Nineteenth Century variation of the Gothic romance will be discussed. The material used is: The Fall of the House of Usher (1840), a short story by Edgar Allan Poe, Wuthering Heights (1847) by Emily Brontë, and The House of the Seven Gables (1851) by Nathaniel Hawthorne.

Selection of Material. The prime reason for the selection of these three works is that each illustrates the mutation of the vast Gothic castle of the early romances into houses: a pretentious ruined mansion in an unknown land, a house on a bleak English moor, and a frame house in Puritan Salem in colonial America.

Other tales and books, such as Poe's Masque of the Red Death or his William Wilson, Charlotte Brontë's Jane Eyre, and Hawthorne's Scarlet Letter, are Gothic in atmosphere, but do not emphasize the house in quite the "terror" manner of the chosen works.

Problems. The problems of this chapter are, again, two. The first is to prove the typical qualities of each work. The second is to show how new romantic materials of Gothic tint are used so that the whole is subtly changed to transcend the archetype and form the psychological romance.

Definition of a Psychological Romance. The psychological type is concerned with the workings of heart and mind; the author has special penetration which, at times, seems to be clairvoyance. He creates character portraits by means of thoughts and emotions, causing his figures to be correctly motivated with regard to his chosen plot and to be influenced by their environment. In the three stories mentioned above the Gothic influence of the houses and their environs is a prime factor in the lives of the inmates of several generations. The first tale through the extreme sensitiveness of the nameless narrator, the second through elemental emotions and conflict, and the third through the consciousness that "the evil that men do lives after them," exert a very strong hold psychologically on the reader. It may be said that The Fall of the House of Usher is the acme of horror of sensory impressions in a perfect and harmonious structure, that Wuthering Heights is the culmination of Gothic vengeance and mad passion carried beyond the grave, and that The House of the Seven Gables ranks high as a story of a curse and of decadent heredity in Puritan family life. The questions of unbalanced minds dressing their own weirds and of wrecked lives impinge sharply on the reader. With the last of these works has come the ultimate development of the genre: moral utility.

1 THE FALL OF THE HOUSE OF USHER

Background. In Poe's life and works, however, there is no moral ideal, only the aesthetic ideal of perfection in his art. Of his life much has been written: the early material dealt with bald facts. Some of it was guided by Rufus W. Griswold's captious attitude, which created a picture of drink, instability, and immorality, and which beclouded Poe's writings. In the last thirty years, able volumes have been published, attempting to explain and analyze psychologically, Poe's marital and literary life, as well as his neuroticisms, and to arrive at valid estimations and criticism.¹

Of the circumstances attendant upon the writing and publication of Usher, Hervey Allen goes into detail.² Suffice it, here, to say that the story appeared in September, 1839, in Burton's Gentlemen's Magazine. It was published in Tales of the Grotesque and Arabesque,³ dated 1840.

Formula. The formula of The Fall of the House of Usher has an infernal harmony: one of terror, of spiritual disintegration of identity, of impending madness and

1 Some of these are: Krutch, J. W., Edgar Allan Poe, A Study in Genius (1926); Foerster, N., American Criticism (1928); Canby, H. S., Classic Americans (1931); Allen, Hervey, Israfel (1934); and Quinn, A. H., Edgar Allan Poe (1941).

2 Allen, Hervey, Israfel, The Life and Times of Edgar Allan Poe, (New York, Farrar and Rinehart, Inc., 1934) Chapter XIX, esp. pp. 357, 358, 360, 364.

3 Allen, Israfel, p. 372.

death, reaching an inevitable conclusion, which is the end of the Usher race and their home.

Fable. The plot is tied up with the atmosphere of tragedy consummately established through the senses of the anonymous narrator visiting Roderick Usher in his desolate, miasmal, crack-walled home because of the friendship of their youth. He finds Roderick in terror of approaching insanity and grief-stricken for his strangely-loved twin sister, Madeline, who is the victim of a baffling cataleptic disease. The visitor attempts to calm and solace his host through music and literature. At length, he is told that the lady is dead. She is entombed in a vault deep beneath the house; the brother's actions indicate an oppressive secret. The climax comes during a tempestuous night while the raconteur, with intense feelings of unaccountable horror, reads aloud from an antique Gothic volume. Clangorous yet muffled noises absorb Roderick's wild-eyed attention, bringing gibbering murmurs to his lips. Then the Lady Madeline, prematurely buried, returns to the room and falls inward, expiring on the person of her brother, who sinks to the ground dead. The chronicler, fleeing aghast into the wild night, turns to gaze at the house for the last time, and sees the walls rush asunder and sink beneath the surface of the dank tarn.

Gothic Features. The Fall of the House of Usher was

written by a born Goth, it seems to me. It is, at all events, a lineal descendant of the old romances through Scott's resuscitation by reason of its house, its atmosphere and its "terror" machinery.

Atmosphere of House. The tale has been liberated from dependence on the mediaeval castle, as such, for The House of Usher is just a great ruined mansion though complete with moat-like tarn and causeway.⁴ It is "of excessive antiquity" with its stones overhung with "minute fungi" which conceal a strange extensive decay.

No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones.

Within, however, are a "Gothic archway" of a hall, "Many dark and intricate passages" with carvings on the ceilings, somber tapestries on the walls, ebon floors, and "armorial trophies which rattled." Roderick's room is easily likened to chambers in Udolpho:

. . . very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellissed panes . . . the eye, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was pro-

⁴ According to Hervey Allen it could be a ruined home in the Carolina woods which Poe had seen during his visits to Charleston.

fuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. 5

Beneath the mansion are subterranean passages and a vault "which had been used in remote feudal times for the worst purposes of a donjon-keep, . . ."⁶ and whose massive doors caused a sharp grating sound.

The atmosphere of the whole, the method of description as the narrator penetrates from exterior to interior, from hall to donjon again calls Ann Radcliffe's Udolpho to mind. The Gothic "feel" of the Nineteenth Century house is as much emotionalized as her ancient castle. It is more potent in its compression to a few paragraphs, however, than hers is in its many pages.

Machinery of Terror. The terror machinery of the tale is as ample as in the old tales. It is compounded of the same ingredients: suspense, and emotional values of situation, properties, and nature.

Poe makes continuous use of suspense, a Gothic principle. Let a single example serve: the raconteur, pausing before crossing the causeway, tries to escape a sense of unrelieved gloom that had settled over him by modifying his initial conception of the house. He seeks to see it, inverted,

5 The Fall of the House of Usher, from Complete Tales and Poems of Edgar Allan Poe (intro. by Hervey Allen) (New York, Modern Library, Random House, n.d.) pp. 233-234.

6 Ibid., p. 240.

in the tarn -- and shudders the more. Then he recalls his youthful connections with Roderick, looks again at the mansion, studying its ancient masonry, and enters in unchanged mood.

By the author's art, all of the above is made an integral part of the story and a portion of the terror machinery. It creates emotions that key the reader to greater expectancy. Since no detail is allowed to break the spell, a magnificent unity of tone and color, of background and action, results until the reader reaches a crescendo of terror and horror in the brief resurrection of the Lady Madeline in blood besmeared burial garments.

This climax, following the gliding, silent, apparition-like appearance of the lady, her cataleptic illness, and her subterranean, premature burial, weaves a continuous spell of old terror. So, also, do the music of stringed instruments, the fantastic ancient tomes, the picture with preternatural lighting effects, and the ominous, mysterious, distant noises. The intensity of the skillful treatment of these old properties, plus the faculty of making them seem close to the reader, gives them great emotional value.

Strong use is made of the Radcliffean vagaries of nature. Poe places the mansion in a desolate stretch of country whose waters give off luminous gaseous exhalations. He makes the dread happenings of the climax coincide with a

cloud-drenched, whirl-wind-swept night of oppressive darkness. He lights the departure of the story-teller by a hideous setting moon.

Personnel. The two characters of The Fall of the House of Usher are certainly romanticized types -- mysterious, inspiring weird speculations, essential to the mood of the story. Roderick is more fully developed than Madeline, who is, though wraith-like, bound close to him by a scarcely intelligible sympathy. His most positive characteristic is his wish to struggle against the psychic emanations of his home, his physical weakness, and his impending madness. This desire is extinguished before the close of the tale, leaving him the victim of the only possible villain: the ancient, decaying house, horrendous in its power. The hero, to my mind, is the narrator -- nameless, undescribed, the instrument for the symphony of Gothic emotions.

Formulation of Psychological Romance. If the unity of effect maintained by Poe makes the tale fit well into the first problem of this thesis, it likewise makes the story fit into the second problem. The composition itself becomes evidence of an important step in the development of the technique of the short story. In it to the best advantage appears the romantic material. It is not traditionally Gothic; but it so deeply affects the reader that it may be termed a psychological romance.

Crystallization of Short Story. Poe, in writing for the American literary magazine of the 1830's and '40's, realized that the field of the then current short story had its limitations. He learned to view the tale from the standpoint of the magazine editor; he came to consider that the condensed -- the well-digested -- would best succeed in periodicals. Therefore, in writing his narratives, he put these ideas into practice and crystallized them in critique in discussing Nathaniel Hawthorne's Twice Told Tales (1842) in Graham's Magazine:

A literary artist has constructed a tale. If wise . . . having conceived, with deliberate care, a certain unique or single effect to be wrought out, he then invents such incidents -- he then combines such effects as may best aid him in establishing his preconceived effect. If his very initial sentence tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect is not to the one preëstablished design. 7

This essential element of the short story as stated by Poe is employed to obvious advantage in Usher. Here the very method itself becomes a medium with which he secures his effect of terror. It is a Gothic masterpiece of structure, of preconceived design, of insufferable gloom, and of oppression as of the aftermath of an opium dream. Not a single line distracts the reader from this effect that has within it a Defoe-

7 Works of Edgar Allan Poe, pp. 1288-1289.

like massing of detail. His skillful opening leads with discriminating exactness of diction and intolerable emotion to a harrowing close: the flight of the appalled narrator from Roderick's devitalized room, made more than hideous by a disintegrated mind and unnatural death agonies, into a night rendered terrifying by careening clouds, gaseous vapor and a blood red moon of retribution which shone upon the ancient mansion meeting its appointed doom.

Power of Analysis of Mental State. Edgar Allan Poe had a deep sensitiveness to the literary and psychological value of words and a strong sense of logical form. These coupled with meticulous craftsmanship wrought fragile, abnormal moodiness into a consummate story of Roderick Usher's neurotic state of impending insanity.

In the manner of my friend [says the narrator] I was at once struck with an incoherence -- an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an excessive nervous agitation . . . His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision to that leaden, self balanced, and perfectly modulated guttural utterance, which may be observed in the . . . irreclaimable eater of opium, during the periods of his most intense excitement.

. . . He entered, at some length, into what he conceived to be the nature of his malady . . . a constitutional and family evil, and one for which he despaired to find a remedy -- a mere nervous affection . . . which displayed itself in a host of unnatural sensations . . . He suffered much from a morbid acuteness of the senses.

To an anomalous species of terror I found him a bounden slave. . . . said he, "I dread the events of the future, not in themselves, but in

their results . . . I have no abhorrence of danger, except in its absolute effect -- in terror. In this unnerved condition I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, Fear."

I learned, moreover, . . . through broken and equivocal hints [that] . . . He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and, whence, for many years he had never ventured forth . . . an effect which the physique of the gray walls and turrets, and of the dim tarn . . . had brought about upon the morale of his existence. 8

This macabre interpretation of mental decay is intuitive, an articulation of Poe's own fears of insanity induced by his periodic dipsomania and intensified by poverty. It betrays thought processes that indicate his mental stature, and make the tale Gothic but truly psychological. ⁹

Poe's power of analysis of the morbidly acute senses of sight and hearing delineated later in the story enforces the idea of familiarity with opium. By these analyses, he indicates Roderick's struggle with "the grim phantasm, Fear," and leads up to the poetic allegory, The Haunted Palace. Thus he so increases the reader's reactions.

The author makes a strange psychological association

8 Complete Tales and Poems of Edgar Allan Poe, pp. 234-235.

9 Hervey Allen maintains that the description of Roderick is the best extant word-picture of Poe himself; if this is so, then Poe identified Roderick with himself and Madeline with his child wife.

of these dark abnormal ideas with the then popular Gothic supernatural material discussed above. His originality lies in his combination and adaptation of these materials, his narrative perfection and his lucid style.

Psychological Conception of Sentience. A peculiarly subtle conception is that of "the sentience of all vegetable things" --

. . . in his disordered fancy, the idea trespassed, under certain conditions, upon the kingdom of inorganization. . . . The belief was connected with the gray stones of the home of his forefathers. The conditions of the sentience had been here, been imagined, fulfilled in . . . the collocation of these stones -- in the order of their arrangement, as well as that of the many fungi which overspread them, and of the decayed trees which stood around, above all . . . in its reduplication in the still waters of the tarn . . . the evidence of the sentience was to be seen, he said, in the gradual yet certain condensation of an atmosphere of their own about the waters and the walls. The result was discoverable, . . . in that silent yet importunate and terrible influence which for centuries had moulded the destinies of his family, and which made him what he was. 10

These miasmas add an ethereal, unbearable terror to the tale that is psychological because it shows the disintegrating power of fear and intensifies the inevitability of the climax. The great sensitiveness of intellect displayed here is put to no other use than to harrow the reader by detailing a pathological symptom.

Amorality. It does not indicate an intellectual con-

science nor a moral ideal. In The Fall of the House of¹⁵⁸
Usher, there is not a shred of morality. This amorality,
together with the well known facts of his unfortunate life,
estranged a goodly portion of the American reading public of
his day. The controversy, however, began by Griswold and
Poe's friends, and continued by critics, scholars, and psy-
chologists, kept his fame alive until the public began to
appreciate his stories for themselves. These tales are now
proved by the test of time to be of permanent interest and im-
portance.

Apparent Influence of Poe. Certain later stories ap-
pear to have Poe's psychological impress. Fitz James
O'Brien's The Diamond Lens (1858)¹¹ and What Was It (1859)¹²
are tales of disastrous contact with pseudo-scientific, super-
natural beings. Bulwer-Lytton's The Haunters and the Haunted¹³
ed, or the House and the Brain (1859) deals with insidious
thought transference in an ancient London house. Ambrose
Bierce's The Horseman in the Sky,¹⁴ (1891) a brilliant but

¹¹ O'Brien, F. J., The Diamond Lens, in Pattee, F. L.,
editor, Century Readings in American Literature (New York,
Century Co., 1923) pp. 651-663.

¹² _____, What Was It, in Harpers, XVIII (Dec.-May,
1858-59) pp. 504-509.

¹³ Bulwer-Lytton, E., The Haunters and the Haunted, in
Melville, L. and R. Hargreaves, editors, Great English Short
Stories, (New York, Viking Press, 1930) pp. 287-368.

¹⁴ Bierce, Ambrose, The Horseman in the Sky, from In
the Midst of Life (London, E. Nash and Grayson, n.d.) pp.
15-24.

ghastly tale of war, death, and filial love, creates terror by means of making the supernatural and impossible seem credible.

In the Twentieth Century there are many "thrillers" whose psychological method descends from Poe. To choose one -- the very best, I think: there is The Beckoning Fair One¹⁵ (1911) by Oliver Onions. It sets forth the uncanny influence of a house, horrible and terrifying, yet subtle too, a "must" for those who have a taste for the best goose-flesh.

The Turn of the Screw¹⁶ (1898) by Henry James is a gripping story, almost the length of a novel and therefore, considered separately from the short tales. Its atmosphere brings to mind one of the most forceful novels of the mid-Nineteenth Century: Wuthering Heights by one of the Brontës.

2 WUTHERING HEIGHTS

Background. Emily Brontë was fifth of a group of¹⁷

¹⁵ Onions, Oliver, The Beckoning Fair One from Wise, Herbert A. and P. Frasier, editors, Great Tales of Terror and the Supernatural (New York, Random House, 1944) pp. 858-927.

¹⁶ James, Henry, Turn of the Screw (Boston, Le Roy Phillips, n.d.)

¹⁷ There were six Brontë children: Maria, Elizabeth, Charlotte, a son -- Branwell, Emily, and Anne. The two oldest died in 1825 after a disastrous period in a school at Cowan Bridge. Emily, the author of Wuthering Heights, lived from July 30, 1818 to December 19, 1848, dying as did Maria, Elizabeth, Branwell, and Anne (later) of tuberculosis.

sensitive, brilliant children born of a Welsh mother to a poor, eccentric, Irish, literary-minded curate of the Haworth living in Yorkshire. From early childhood all were in the habit of telling romantic stories, acting their own plays, and reading widely in adult literature and current papers around the fires of their bleak Wuthering Heights-like home.

From story telling to story writing was but a short step for the Brontës; at an early date they -- Charlotte, Branwell, Emily, and Anne -- began a complex saga which came to have almost a myth-making quality. Between 1829 and '45, they built a dream world to which each reacted in adult life according to individual strength or weakness, realism or romanticism of character. They all wrote tales, poems, and plays around their kingdom of Angria until Charlotte left home for the Roe Head school. Then Emily broke away; rebelling against Branwell's leadership and contradictory, sanguinary tactics, and began with Anne, the Gondal-Gaaldine epic.

The Gondal Epic. Miss Fanny E. Ratchford, whose deep study of the Brontë juvenilia has revolutionized criticism of their adult writing, proves that Charlotte, after her return, and Branwell continued collaboration on the Angrian saga. Miss Ratchford further proves, point by point, in Chapter XXVI of The Brontës' Web of Childhood that Wuthering

Heights is clearly a Gondal romance. Since with Gondal, Branwell had naught to do, the old contention that the brother had an important part in writing it, or in influencing his sister's writing, is utterly refuted. It is Emily's alone, an intimate outcome of the Gondal stories and poems which seem to have ruled her imaginative life. Their spirit is wildly romantic in love of untamed nature, rebellion against constraint, and conflict of the elemental nature of their queen, warring against her tragic destiny of sacred and profane love, sovereignty, imprisonment, and death.

Emily's creation of Gondal, if all of it was ever written down, no longer exists. It has been coaxed by Miss Ratchford "from her poems with the help of a few later fragments
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of prose, written after June, 1836."

The Author. Of Emily Brontë herself little is known personally. Past speculation concerning her life, as deduced from her poems, pales into nothing, however, when Miss Ratchford's study showing the essential unity and continuity of

18 Ratchford, Fanny E., The Brontës' Web of Childhood, (New York, Columbia University Press, 1941) p. 66. In this definitive book Miss Ratchford gives the development chronologically of all the tales (Angrian in particular), their changes, characters, locales, and plots. She tells carefully of Emily's poems as she herself has pieced them together to sketch the saga. See also C. W. Hatfield's edition of The Complete Poems of Emily Brontë (New York, Columbia University Press, 1941) for competent work [aided by Miss Ratchford] in allocating the various poems to the epic and in restoring them to their original form.

her life is accepted -- as so it must be. If one may judge from her verse and her attitude toward the publication of her poetry, she was self-sufficient, and her life-force was pent within. She had a deep capacity for suffering. She was lacking in humor, was resolute, utterly moral and innocent of knowledge of passion. She was a rebel against restraint, a lover of the wild moorlands of her Yorkshire home, a mystic consumed by her "God of visions." The consuming passion of her spirit, which freed her from the sad, restricted life of the parsonage, was her Gondal epic to which she added episodes from 1836 until shortly before her death. It flowered in 1847 into her romance, Wuthering Heights.

In 1845 Charlotte found some of her poems and, with difficulty, persuaded her to permit them to be published. These, and some of Charlotte's and Anne's, appeared in May, 1846, under the pseudonyms of Currer, Ellis, and Acton Bell. While this small, unsuccessful book was still in the process of publication, each sister began a work of fiction: Charlotte, The Professor; Emily, Wuthering Heights; Anne, Agnes Grey. How long, actually, Emily worked on hers is not known. Finally, in the summer of 1847, Wuthering Heights and Agnes Grey were accepted by Mr. T. C. Newby and appeared in October of that year.

Formula. The formula of Wuthering Heights weaves together a deathless love and a corroding vengeance. It is

the story of a story of savage, elemental power, dealing with the frustration of a consuming passion unfettered by the limitations of the world, and with the torment inflicted by two untamed beings on each other until death and long after.

Fable. The romance is begun in "medias res." In the winter of 1801 Mr. Lockwood, shadowy tenant of Thrushcross Grange, visits Wuthering Heights, the desolate home of his landlord, atop the Yorkshire moors. There he finds Heathcliff, the surly, violent owner, his seventeen-year-old daughter-in-law, the defiant Catherine, and Hareton Earnshaw, the wronged, illiterate son of the former owner.

After a snow storm makes him an unwelcomed guest, Lockwood is given a disused room where his curiosity is aroused by comments penned in some mildewed books belonging to Cathy Earnshaw. His sleep that night is broken by a seeming nightmare of a tiny hand at an icy window and a ghostly voice entreating entry. His waking yell brings Heathcliff, who wildly importunes the specter to return. On Lockwood's return to the Grange he questions his housekeeper, Nelly Dean, who tells the rest of the story.

She related how Mr. Earnshaw, owner of Wuthering Heights, had brought home a strange waif whom he named Heathcliff, and brought up with his own children, Hindley and Cathy. The boy was persecuted by the heir, whom he hated; an intense affection existed between him and Cathy. Hindley,

sent away to college, returned at his father's death, bringing with him a wife, who died in 1778 after the birth of a son, Hareton. Heathcliff was made a stable boy by the dissipated, grieving young owner, but on the moors was the companion of the glorious, vital sister.

Once the two reached luxurious Thrushcross Grange, then the home of the Lintons, and Cathy, after enforced, lengthy contact with Edgar and Isabella, returned home, altered in behavior, dress, and social standards. She innocently decided to marry Edgar, although she loved Heathcliff and felt they were as one being. Heathcliff, overhearing her say that to marry him would degrade her, fled into the stormy night and she, in remorse, followed him and soon became ill.

Cathy married Edgar. A changed Heathcliff returned, thirsting for vengeance. He gained possession of Wuthering Heights. Meanwhile, he was being received at the Grange. He eloped shortly with Isabella to further his revenge and ultimately to secure the entailed Grange for himself. Edgar then forbade him the house, and Cathy shut herself into her room and ate nothing. Delirium and a "decline" resulted, during which time the villain-hero forced his way in. A scene of terrible intensity ensued, each avowing love. Heathcliff, accusing himself of being her murderer, prayed that her soul might not have peace, but would haunt him. The

emotional strain precipitated the birth of Cathy's child, Catherine, and her own death.

Heathcliff's cruelty drove Isabella into the stormy night before the birth of their child, the sickly Linton. Thirteen years later she died, and the son returned to his father, who brought about his early marriage to Catherine. Her father died and then her husband. She was forced to live on in her hated father-in-law's house, deprived of the Grange by marriage laws and subjected to physical brutality. An attraction developed between her and Hareton whom she regenerated.

Heathcliff, turning from reality in his attempts to contact Cathy's ghost, spends his time on the moors. At length he starves himself to death. He is found dead by Mrs. Dean, his eyes aglare in a face washed by icy rain. He is buried, as he had told Nelly he must be, by Cathy at the edge of the moor. Their spirits seem to walk even though he has had cut away the adjacent sides of their coffins so that their dust may mingle and attain in death the union denied in life. The book closes with Lockwood gazing at the graves in the peace of a quiet evening.

Gothic Features. Wuthering Heights may well be said to be unique in English literature. Beyond it in gloom, madness, and terror the romantic novel has never gone. It seems to follow the Gothic tradition, also, in its use of nature.

to reflect and augment mood, its villain-hero, and its supernaturalism.

Atmosphere of House. The Heights is not a Gothic castle, but it does have Gothic atmosphere. It is an English farm house, strongly built to withstand the "wuthering" of the winds off the moors, with "narrow windows deeply set in the wall, the corners defended with large jutting stones."¹⁹ Its interior, both upper and lower rooms, is described fully. By means of Emily Brontë's genius, however, the whole building is dominated, and given an emotional atmosphere -- indeed a characterization -- by the morose personality of Heathcliff. His satanic temper is reflected in his vicious dogs, his self-righteous servant, Catherine's discourtesies, and Hareton's uncouthness. These beings are clearly constrained and tortured by hate, loneliness, and frustration. Because this is so, instant suggestions of unrelieved gloom are drawn into the house itself, and are accentuated by the normal outlook and feelings of Lockwood. These overtones increase, in Chapter III, to an eery terror when the visitor dreams of, or sees, Cathy's ghostly fingers; and they are sustained throughout the romance. Gothic terror is produced by the tempestuous primitiveness of Heathcliff's mad, diabolic passion for the earth-bound ghost that is Cathy for the greater

¹⁹ Brontë, Emily, Wuthering Heights, (London and Glasgow, Library of Classics, Collins Clear-Type Press, n.d.) p. 6

part of the book. The gloom in the house never lightens because there is no escape from its master's shadow until he lies in his wind swept grave.

Nature Augments Gloom. The realistic scene, the Yorkshire moors, creates a notable part of the "machinery of terror" because it echoes the elemental conflict of the romance. The heath, dominated by Peniston Crag, has Gothic suggestion. The strength of its winds and the violence of its storms wake whenever an important or untoward event occurs. Cathy's ghost entreats entry in whirling snow; Mr. Earnshaw died on a blustery night; Heathcliff flees into a terrible rain after overhearing Cathy tell Mrs. Dean that she will wed Edgar Linton; Isabella runs away from Wuthering Heights in the face of rain; a night of high wind coincides with the heroine's last delirium, and sleet follows her funeral; the villain-hero is found dead, lying in driving rain. Nature augments the wild catastrophic unity in a Radcliffe manner, but succeeds in making the romance Miss Brontë's only, and truly psychological, as will be shown later.

Villain-Hero. Unique, in English romanticism, is the villain-hero. He owes something to the archetypal Gothic villain. He shows the influence of Emily's reading, certainly of the poems by Byron whose heroes he suggests, and perhaps of her German work.

He has the eyes of the arch-fiend, such as were found

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in Lewis's Ambrosio: "basilisk eyes" said Isabella. Nelly Dean's comments recur in scattered places: -- (1) "black fiends deeply buried who . . . lurked glintingly,"²¹ (2) "The clouded windows of hell flashed a moment toward me," (3) "Those deep black eyes! That smile and ghastly paleness!"

He has no more restraint in his wickedness than the old villains. His tongue knows no curb in cursing. He is pitiless to his victims. He is dominated by passion. Love for Cathy living, somehow tinged by hatred after she disdains him for Edgar Linton, becomes a madness of adoration after her death. Unlike Ambrosio's, however, his feeling is created utterly without sensuality. Sexual taint, even in the final scene where each declares unending love and acknowledges spiritual torment therefrom, is to be found only by an impure mind.

Heathcliff is as unrealistic as were the older villains, but he is maintained consistently in act, speech, and emotion from the instant he vows vengeance on Hindley until his death from voluntary starvation. He, more than any

20 Brontë, E., Wuthering Heights, p. 200. The use of this expression proves, also, the Gondal Background of Heathcliff, for in the poem beginning "And now the house-dog stretched once more" (Complete Poems of Emily Jane Brontë, edited by C. W. Hatfield, p. 113) the expression occurs. The poem is one Miss Ratchford placed in the Gondal epic.

21 Brontë, E., Wuthering Heights, successively, pp. 64, 202, 366.

Eighteenth Century villain, dominates his setting. His diabolism has a supernatural quality which renders the romance an emotional nightmare, or a tragedy developed by the Romantic Movement.

Supernaturalism. The early terror writers in their revolt against reason failed to go deep enough to reach elemental things and so become truly effective. After them had come the spiritual awakening called the Romantic Movement, against which Emily Brontë dreamed and wrote in her youth. The genius of her mature imaginative powers surrendered itself to her Gondal daemon which had admitted ghosts. Supernaturalism carried over into Wuthering Heights and permeated its fabric. It may be said, therefore, that this book adds true Romanticism to the Eighteenth Century ghost tradition.

Cathy's ghost is Gothic in that she is an unquiet spirit who haunts certain places: her old home, her grave, and the encompassing moors. She cannot sleep in her coffin, for Heathcliff has vehemently cried:

" . . . may you not rest as long as I am living! You said I killed you -- haunt me, then! The murdered do haunt their murderers, I believe. I know that ghosts have wandered on earth. Be with me always -- take any form -- drive me mad! Only do not leave me in this abyss, where I cannot find you! . . ." 22

On the night after her burial Heathcliff attempted to open her coffin, with intent to join her. He desisted when he --

"heard a sigh from some one above, close at the edge of the grave and bending down . . . I appeared to feel the warm breath of it displacing the sleet-laden wind. I knew no living thing in flesh and blood was by; but, . . . certainly I felt Cathy was there, not under me, but on the earth. A sudden sense of relief flowed from my heart . . . Her presence was with me: it remained . . . and led me home . . ." 23

Her invisible, ghostly passion has potency. From the very first, in Lockwood's dream, she is cogent, being felt as the fingers of a little, ice-cold hand . . . and a most melancholy voice [sobbing], "Let me in -- let me in! . . . I'm come home; I'd lost my way on the moor!" As it spoke, [Lockwood] discerned, obscurely, a child's face . . . 24

These, and other manifestations, are stronger and more effective than any earlier supernatural being. The method of telling the story, indirect and complicated by inversion and introspection, adds impressiveness. That she is oftener heard and felt than seen creates a nerve-stretching eeriness.

Nelly Dean's story closes with supernaturalism that is really folk-superstition.

. . . the country folks, if you ask them, would swear on the Bible that he walks. [italics Miss Brontë's] There are those who speak to having met him . . . 25

23 Brontë, E., *Wuthering Heights*, p. 320.

24 *Ibid.*, pp. 29-30.

25 *Ibid.*, p. 374.

Whether chillingly tense, as in the situation mentioned in the first three quotations, or simply intimated, as in the fourth, this specter evokes emotion in a manner that out-Radcliffes that lady's best. She attains peace only when reunited with Heathcliff on their native moors.

Formation of Psychological Romance. The wild moors, which mold the story in stormy tension, make a background that goes far beyond the Gothic and its castle into the stronger, more modern realm of the psychological novel. The proof of this statement provides a portion of the second problem, the rest of which deals with the use of the theme of vengeance, the use of psychology, and the essential strength of the work.

Setting Powerful. The moors exemplify Emily Brontë's power of evoking deeply strange psychological reactions. She treats her setting in a realistic manner; and of which her precise conception of topography is an example. Out of her own daily contact with, and love of, the wild, free lands, which represented to her a force of liberty she describes the heather, the stunted trees, the jutting rocks, and the winds. Whether in the warmth of burgeoning spring and summer, or in the rain, sleet, and snow of fall and rigorous winter, the setting is symbolic of the primitive, untamed natures of the heroine and the villain-hero. It adds a poignant edge to human actions. The twisting of the firs

around Wuthering Heights is eloquent of the twisting of Heathcliff's nature, turned from its natural course by frustration and hate. As in Cathy's youth the moor represented happiness to her, so in her last illness the moor represents an earthly heaven to which she longs to escape in death. It is the scene of the villain-hero's horrendous attempt to contact her by opening her grave and the appropriate haven of her twenty-years' wandering spirit. When, at long last, his soul joins hers upon it, the author's genius blots out the vengeful turmoil and presents a quiet earth under a "benign sky . . . moths fluttering among the heath and the harebells [and a] soft wind breathing through the grass."²⁶

Unique Vengeance. The conclusion brings peace to both Cathy and Heathcliff and, for him, cessation from one motif of the romance. Vengeance has motivated his existence from childhood: revenge on Hindley because he debased him, rendering him unworthy of marriage to Cathy, on Edgar Linton and his sister because Cathy married into the family, and on the children of all. He has years of appalling success in meting out suffering. Hindley dies in drink, his property lost; Edgar Linton is deprived of peace on his death-bed; Isabella he marries only to disillusion and maltreat. He

26 Brontë, E., Wuthering Heights, p. 376.

spares not the children of each -- even his own, for Hareton is reared in the same boorishness which he had been. The younger Catherine marries his sickly son, and, being soon widowed, lives on under his roof deprived of her inheritance, reviled and physically mistreated.

At the end one obstacle to his scheme remains; Catherine and Hareton, whom she had regenerated, come to care for each other. In Heathcliff's last days his mood sinks to indifference to mundane affairs as he seeks Cathy's ghost on the moors. Vengeance is shown defeating itself twice in the person of Hareton. Heathcliff unintentionally saves his life as a child; and later, in spite of everything done to him, the young man evinces an unconquerable affection for him, even to weeping by his bier. The complex opposition of emotion between characters has more power to create psychological terror, even horror, in the reader than any of the schemes of unadulterated vengeance of the Eighteenth Century Romances.

There is no more actual opposition, than in The Monk, of good to evil, only of calm to storm, as is given emphasis in the out-door setting. Though the villain's victories outrage the reader's moral sense, his wickedness is self-doomed because it is created a self-destructive force. That Emily Brontë had a keen sense of wickedness is made clear by Heathcliff's actions, and that she had absolute innocence

of heart is proved by her treatment of it. Behind the story of frustration of earthly love and vengeance, ending in union in death that attained peace in the earth, lies Miss Brontë's belief concerning the cosmic plan. She felt punishment was not eternal and that the earth -- her moors -- was preferable to heaven.²⁷ No purely Gothic novel ever had death and vengeance as major themes in so unique a manner and with such amazing psychology.

Psychological Extremes. Compounded of profoundness and naïveté, the strength of the psychology of Wuthering Heights is such that, at times, a sense of irresistible terror thrills the reader. The elements of this compound are sustained by lyrical power. The clearness of vision makes all effective in simple words of exquisite beauty and shading. About the craftsmanship there is an unseizable something creating perfection of atmosphere approaching Homeric proportions with details that are true but somehow not of this world.

The psychology with which Heathcliff is treated has both characteristics. In a manner psychologically profound he is made consistent in brutality, part of which stems from

²⁷ How much of Cathy is from Gondal and how much from Emily Brontë herself is enigmatic. She has Cathy tell Nelly Dean a dream [which has poetic form in the last stanzas of the Philosopher's Conclusion (p. 200-01 of poems) that heaven was not her home and that she was flung out of it, weeping, back to the moors and joy (p. 90)].

the virility of the Yorkshire country-side and its natives. The hideous melodrama of his cruelties, first, to Isabella and her springer, second, to his own shivering son, and third to the younger Catherine is told with a convincing verve and without comment. His fiendishness is a strange part of his wild passion, whose violence is sustained by his belief in Cathy's invisible presence haunting him.

The deliniation of his love is, on the other hand, as naïve psychologically as any of Mrs. Radcliffe's, but certainly not typical like hers. Details suggest the ignorance of innocence, for certainly the physical plays no part in love as Emily Brontë conceives it. Souls, not bodies, are her playthings in a world of impassioned spirits. She makes use of the modern fictional and psychological concept of the eternal supremacy of man's soul. She sees her heroine and villain-hero in mutual understanding, or virtually as one identity.

Their Strength. Wuthering Heights is proved a psychological romance by its author's intense clairvoyant sympathy with her rebel characters' tragedies. The greatest psychic strength of the romance is in its many subtle words of truth which ransom its psychological weakness: its near-Gothic conception of character.

Emily Brontë's book is comparable to Poe, even more than to Ann Radcliffe, in its integrated somber strength of

mood. In Wuthering Heights the outdoor setting, the wild and realistically romantic heath, rivals in power the Gothic mood created by the castle-descended "house on a bleak English moor."

Contributions of English Literature. The contributions of Emily Brontë's one romance, Wuthering Heights, to the development and history of the English novel are, to my mind, (1) pure romanticism that deals with elemental things and (2) an imaginative introspection that, stemming from Richardson, leads on to Julian Green and possibly Virginia Woolf in the Twentieth Century.

3 THE HOUSE OF THE SEVEN GABLES

Nathaniel Hawthorne had sensitiveness of ethical, therefore higher, caliber than Poe, introspection as deep as Emily Brontë's, a Puritan inheritance and a strangely lonely life. The combination of these factors produced one of America's finest romances, The House of the Seven Gables.

Background. The author was born in Salem, Massachusetts, of a long line of Puritan ancestors of robust physique and mentality. One of them was a judge of Salem witch-craft trials, who with his descendants was cursed by a man he condemned. During his life the family lost their title deeds to land in Maine, and recovered them only after the claim became valueless. His descendants, to the fourth genera-

tion which was Nathaniel's, became progressively less strong and forceful, and more gentle and contemplative.

Nathaniel's home life was strange and fostered the re-
cluse and thinker in him. He lived a lonely, meditative
childhood which only his strong Puritan strain, coupled with
love of reading and the out-of-doors, made enduring. After
graduation from Bowdoin, he shut himself away for ten years,
reading, writing, revising or destroying, publishing a little
anonymously. This life imparted to him an austerity and se-
renity which passes into his books.

Thus, because he lived in his thoughts, the actual
spectacle of life became less real than his dreams. He found
his life-pattern within himself and comprehended it through
contemplation before he wrote. It was as if he approached
life skeptically to see how it reflected his own soul. This
is a subjective Puritanism which imbues his writings. The
foregoing does not imply a lack of interest in the life about
him; but, because of the Hawthorne history, he became con-
cerned with the past's influence on the present. He med-
itated on the result of life on his family, from 1630 down to
himself, and grew preoccupied with the effect of time and its
changes on character. He reproduced this, in family tradi-
tion and New England life and history, in The House of the

28 He is known to have been deeply interested in Scott's
novels and in Caleb Williams.

Seven Gables.

In 1837 he emerged from his isolated apprenticeship to literature. He established his reputation by his Twice Told Tales. He married, and through a happy family life gained a more normal social view point. After tedious business experiences he settled to a life of writing, producing, first, The Scarlet Letter and then, in 1851, The House of the Seven Gables.

Formula. Its formula, identical with that of the prototype, The Castle of Otranto, is "the sins of the fathers --" or, put into Hawthorne's words:

. . . the wrong doing of one generation lives into the successive ones, and, divesting itself of every temporary advantage, becomes a pure and uncontrollable mischief . . . 29

Fable. The tripartite plot tells mainly of the last generation of a decadent New England family, the Pyncheons. It shows that the good and evil in them, their ideals, pride, and mental states are inheritances from the past, the background story of Colonel Pyncheon's sin of covetousness which founded The House of the Seven Gables and brought Maule's curse upon him and his descendants.

When the story opens, unbending, shadowy Hepzibah is waiting for the coming of her brother Clifford. She is living in prideful poverty in the gloomy, strange, ancestral

29 Hawthorne, Nathaniel, The House of the Seven Gables, (New York, Pocket Books Inc., 1940) p. vi.

home which is dominated by the portrait of the old Colonel. To her comes Phoebe, a country cousin of a bright and positive nature. Then Clifford comes home, a piteous, unstable wreck of a being meant for beauty and happiness. He has just been released from a thirty-year prison term, served for the supposed murder of a rich uncle. Hepzibah makes pitiful efforts to support him and herself by running a cent-shop, and to protect him from their hypocritical cousin, Judge Pyncheon, who had engineered his arrest. He now seeks to send him to an insane asylum, for he believes Clifford has the secret of the family riches [a lost paper]. The sudden death of this malevolent man from an inherited idiosyncrasy frees the two old people from psychic bondage and gives them his wealth besides.

A lighter portion of the modern tale, and woven into it by their continued kindness to Hepzibah and Clifford, is the story of Phoebe's wooing by Holgrave, the wandering self-reliant lodger in one of the gables. He has watched everything while working in the symbolically decadent garden and has written the story of the almost legendary Alice Pyncheon whose spirit haunts the house. He is actually the last of Maule's line and comes into his own at last, compensated not in restitution but in his own character. He reveals the mystery of the lost map -- now worthless, and breaks the seeming

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30 This incident was taken from Hawthorne's family history.

spell of the Colonel's portrait, symbol of the dominance of the past.

Gothic Features. The romance moves forward in a series of scenes, each elaborated delicately, yet fully, apparently for its own sake as well as to carry implications of the past. The whole suggests a pageant rather than the tight drama of Usher and Wuthering Heights. The House of the Seven Gables is their equal in magic of language and style, and in the creation of an atmosphere with Gothic overtones. Hawthorne makes full use of the romantic significance of the house and its attendant strange atmosphere. Suspense is a needed part of the tale. The curse that carries woe "even unto the third and fourth generation," the ancient portrait, the melodramatic villain, and the ghost are Gothic elements upholding the story.

Dominance of House. The House of the Seven Gables, making no pretense of being a castle, rises on a side street in Salem as an imposing edifice conceived in Gothic fancy. The most lengthy description is given when it is new; importance is created for it by making it the home of a town magnate. However, it is as a weather-stained building, mossy with one hundred and fifty years, with Alice Pyncheon's lurid posies growing in the crotch between two steep gables, that it seizes on the reader's mind, making him realize its archetypal qualities. It is described on a compelling though

muted note as the characters move about: its dusky rooms and passages, ancient fine furniture and table utensils, its sounds as of creaking doors, its suffocating gloom and stagnated air. The recurring descriptions harp upon the past and enforce constant awareness that the House is blighted by the ancient curse upon it and darkened by the crime committed for its land. The building indeed assumes the proportion of a personality that oppresses and molds the family, and so makes the romance an excellent example of the romantic significance of setting.

Atmosphere. Its atmosphere is weird and subtle yet all-embracing, both to characters and reader. It is made up of tiny realities and human feelings, used punctiliously and yet darkened and obscured by skillful romanticism so that a sense of mystery and impending doom results.

Suspense. Suspense is both created and lessened by the spinning out of chapters through the author's habit of taking facets of thought and elaborating minutiae by description and ethical application. Good examples of this factor are Chapter XVI, where Hepzibah is seized with a sudden intimation of some horrible thing when Clifford is missing from his room, and climactic Chapter XVIII in which the admission of Judge Pyncheon's death is spun infinitesimally by detailing the items of his intended day, the action of the weather, and the family ghosts passing in review. The eeriest, therefore the most Gothic, instance is the reader's realization

of Clifford's home-coming through Phoebe's delicate apprehension of Hepzibah's strangely rich voice-tones and of mysterious unreal breathing in the dusky parlor.

Ancestral Curse. Clifford is a victim of the curse on the Pyncheon family. This imprecation, in which Hawthorne made use of the actual malediction on his own family, fell when Colonel Pyncheon joined acrimoniously in purging Salem from witchcraft

. . . the victim had recognized the bitterness of personal enmity in his persecutor's conduct towards him, and that he declared himself hunted to death for his spoil. At the moment of execution -- with the halter about his neck . . . Maule had addressed him from the scaffold, and uttered a prophecy, of which history, as well as fireside tradition, has preserved the very words. "God", said the dying man, pointing his finger, with a ghastly look, at the undismayed countenance of his enemy, -- "God will give him blood to drink!" 31

This curse is the cause of all the woe, seemingly, that has befallen four generations. The reader is impressed with the idea from several points of view: it has deepened the shadows in the house, stunted the flowers and the chickens, bewitched the water in Maule's well, and warped the lives of the Colonel's descendants -- even Alice Pyncheon's -- down to the present generation. It has loosed evil that never abates until the last of each family, Phoebe and Holgrave,

31 Hawthorne, N., The House of the Seven Gables, pp. 4-5.

unite in marriage. The curse is the potent force that binds the three separable stories of the romance together, giving a correct historical perspective as well as a Gothic motivation, inherited from Otranto.

Ancient Portrait. The ancient curse is embodied in the portrait of the first Pyncheon, fixed by provision of his will to the wall of the room in which he died. His

stern immitigable features seemed to symbolize an evil influence, and so darkly to mingle the shadow of their presence with the sunshine of the passing hour, that no good thoughts or purposes could ever spring up and blossom there. 32

Hawthorne provided it with a wild legend of movement, similar to that in Walpole's romance, told of Alice Pyncheon's father's infamous bargain with the second Matthew Maule. The picture was said to frown, clench its fists, and show itself on the point of descending bodily from its frame. In the modern story, the author has the Colonel's ghost come, after the Judge is dead, to gaze on his painted likeness, and to feel of the frame, knowing that it has retained all too well the puzzle of the lost wealth. When at last, by Holgrave's hand, the portrait gives up its secret, it tumbles to lie "face down-ward on the floor" and its influence appears to cease. It has a weird symbolic echo: Holgrave makes a daguerreotype of the Judge which startlingly duplicates the

32 Hawthorne, N., The House of the Seven Gables, pp. 18-19.

lineaments of the large picture. The miniature is meant to prepare the reader for the later villainies of the Judge who is the evil genius of his generation.

Personnel. In each of the three parts of the romance there is a villain. In the motivating background tale of the founding of Seven Gables, the first Pyncheon, through covetousness, brings down the curse. In the inserted tale of Alice, the grandson of the wizard gets his revenge on the Pyncheons by breaking her prideful spirit through mesmerism. In the primary plot, the Judge is a stagey villain, a hypocrite, outwardly benevolent but inwardly coldly unrelenting and crafty as was the ancient colonel. The death of the Judge, literally fulfilling the prophecy, lends the element of Gothic horror to the romance, despite the fact that Hawthorne later explains away its supernatural-seeming and, Radcliffe-like, gives its natural cause, an inherited physical disability.

There are ghosts in The House of the Seven Gables, but they are not treated too Gothically. Alice's specter touches her harpsichord to presage family deaths, but the pageantry of the dead that troop about the Judge's chair have no influence on the plot. They are "extravagances," the thought of them caused in the author's mind by the quiver of the moonbeams in the somber room.

Formation of Psychological Romance: Use of decadent

heredity. The romanticism of The House of the Seven Gables is an ample cloak for Hawthorne's purpose. He wished to show the influence of New England's peculiar past on its present by showing how certain social and psychological forces, the sins of greed and pride, lead at long last to deterioration. He paints psychologically, yet romantically, the spiritual consequences of decadence in the states of mind of a small group of characters. Because of Hawthorne's own morally rigorous temperament, the curse and the entire romance are colored by his absorption in the moral utility. Enabled by sensitive observation, insight, and imagination, he threw diamond-cut highlights on persons and scenes, producing a leisurely story which has sincerity, realism, and humor as well as the pathos and melancholy of the Gothic-tinted psychological study. The burden of proving that these characteristics form an ethical romance with Gothic overtones is the second problem of this section.

Conditioned as he was by his family's history as well as by the Puritan atmosphere of New England, it was a natural act for Nathaniel Hawthorne to set his story in an age when the old order was degenerating into a new. In planning the book the author concerned himself with the ethical problem of sin and its consequences. He proved his points by painting the strange tyranny of tradition. Thus, though he makes the modern story of Hepzibah, Clifford, and the Judge occupy

the center of the reader's attention, he never allows him to lose sight of the background: the far-off sin of the first Pyncheon. The effects of this crime are the theme of the book. He shows that time, rather than the law, or the supernatural, as in Otranto, is bringing punishment and that the grip of fate is remorseless. The Colonel's wrong doing is spending itself through the wizard's curse on his line, who have gradually become spiritual or moral failures. This curse, is of course much stronger than the curse in Otranto.

Psychological Treatment of Personnel. Of the three Pyncheons in the direct descent, the Judge, Hepzibah, and Clifford, who incarnate the moral of the romance, not one is a normal being living in the right relationship to the others. Each is only partially balanced, showing the forces of disintegration by embodying certain spiritual powers. In fact, it may be said that each is fashioned around a moral abstraction which furthers the thesis. Each is a vignette of a brooding observation united with keen insight into the New England mind. They are all treated psychologically, analysed for underlying mental conditions resulting from hereditary qualities.

The stagey villain, Judge Pyncheon, whose nemesis is horrible, is an elaborate study of the hypocrite who allows his narrow self-aggrandizing purpose to triumph over every human relationship. Loyalty of blood is nothing to him; he

has in the past sinned by sacrificing Clifford through a silent falsehood, and does not scruple in the end to attempt to destroy what little peace he and Hepzibah have attained in order to satisfy a grotesque greed, the repetition of his ancestor's sin.

Hepzibah and Clifford, helpless victims of the curse and the villain, are pathetic in their radical limitations of spirit. In the sister, there blooms again the ancient Colonel's pride of family, now an empty thing productive of sterility, devitalized gentility, and morbid sensitivity. Because of it the most poignant scenes in the book are those in which she resolves, at whatever cost to her feelings, to open a cent shop. Her over-delicacy of mind is shown sympathetically in her agonizing over her first sale of a gingerbread Jim Crow and refusing to accept payment. Because of it she cannot contact other customers well. In the light of their realism she seems, as was meant, grotesque and pitiful in her inadaptability. Clifford is truly a wreck of a personality so subtly treated as to seem a shadow in the House. Part of his limitations come from a sybaritic character, but he has been so broken in mind and body by hideous, unjust imprisonment that the only remnant of his vitality is a love of beauty expressed in sporadic ways. Nothing, even the peace secured at the end, can recompense these two for what they have suffered from life. In them, the moral of

the romance is proved to the hilt.

Because of the shadowy substance of the older Pyncheons, Phoebe shines in contrast. She is realistically natural, pleasant, and practical. She is no Gothic heroine, but the young New England housewife in the best sense of the term. Her reactions to contact with evil are strangely sharp. It is through her quick refusal to kiss the Judge that the reader first gets a glimpse of his real character. She personifies the need of a family to throw off its inherited burdens.

Holgrave, the lodger in one of the dusky gables and secretly the last of Maule's descendants, is a foil for the three. He argues what Phoebe represents. In him the independence of the wizard culminates in belief in an utterly footloose existence and in skepticism toward Puritanism. He questions absolutely the authority of tradition, pressing in this home so terribly on the present. He is abnormally detached, but he is true to his own inner laws. [Is Hawthorne painting himself here?] He has inherited hypnotic powers; however, he does not violate Phoebe's personality, as the second Matthew had transgressed the stately Alice's. In the end, through love of healthy-minded Phoebe, he surrenders to the force of a normal home life. Their marriage does not contradict the moral. Seemingly, Hepzibah, Clifford and Holgrave are saved from dismal destinies by Phoebe, on

whom the family curse had cast but little shadow.

Spiritual Shadow of Curse. The curse is the romantic convention, discussed so often, which binds the three stories together. Hawthorne, however, means it to carry deeper significance. He thinks of it as the symbol of his thesis that evil begets evil. Through its embodiment, the Colonel's portrait, it becomes as much the tyrant of Hepzibah's and Clifford's diseased imaginations as is the Judge, who is the living scourge. They themselves realized on the Sunday they attempted, but failed, to go to church that they had stayed in the old house too long.

They shrank back into the dusky passage-way, and closed the door . . . They could not flee; their jailer had but left the door ajar in mockery, and . . . At the threshold, they felt his pitiless gripe upon them. For, what other dungeon is so dark as one's own heart! What jailer so inexorable as one's self! 33

The New England conviction that a moral inheritance is inescapable is worked out in five generations of Pyncheons, but the belief is suggested that man should be his own jailer and effect his own regeneration.

Essential Moral Utility. The last sentences of the above quotation are illustrative of Hawthorne's method of slipping in a philosophical idea. It falls into place in such a way that the ethic becomes part of the soft fabric and deep atmosphere of the romance. To take it away would be to bleach

33 Hawthorne, N., The House of the Seven Gables, p. 176.

its fragile distinctive coloring. In every phase of the chapters these perfectly controlled aphorisms occur. This continual insertion of these precepts pales the romantic treatment and slows the action. They are, however, an essential part of Hawthorne's Puritan inheritance and his native instinct for the moral element in life. They give to the highly individual Gothic tale "of the frame house in Puritan Salem" a universal human significance and a moral utility.

Contribution. In painting a darkling Gothic chronicle of an ancient house pervaded by a delicately weird atmosphere, the result of a curse on the ancestral villain, Hawthorne created a timeless product. By an analysis of motives, conditions, and times, he broke ground for the very modern writer who has a very decided taste for intellectual subtlety.

Later Developments. Could the following owe something to Hawthorne's moral and psychological analysis? Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde (1886) deals with a problem of the subconscious -- a divided personality. Oscar Wilde's Picture of Dorian Gray (1891) leaves an unhealthy taste in the mouth with the portrait which indicates a divided personality. He teaches his lesson by inversion. Henry James' Turn of the Screw (1898) seems to show Hawthorne-like qualities in its method of exploring the inner consciousness of the two children.

In the Twentieth Century can be mentioned Hugh Walpole's

The Cathedral (1922) which shows the disruption of the old order through conflict with the new. Aldous Huxley's Point Counter Point (1928) gives an indictment of a complex social and intellectual world of moral anarchy. The reader draws his own conclusion and realizes, as Hawthorne did earlier, that sin becomes an uncontrollable mischief.

SUMMARY AND CONCLUSIONS.

In this chapter, to recapitulate, I have shown that the short story, The Fall of the House of Usher, and the two romances, Wuthering Heights and The House of the Seven Gables, have Gothic elements. Old houses have replaced the huge romantic castle, but Usher has remnants of it in an immense, shadowy room and subterranean passages. Each home carries an atmosphere of gloom to an amazing degree, for each is emotionalized by the abnormality and the unhappiness of its occupants and so nearly assumes the stature of a malignant personality.

As to elements of the machinery of terror: suspense is strongest in Usher because of its single effect and compact structure. In Seven Gables the ancestral curse and the ancient, potent portrait enact important roles, as do wind and weather in echoing moods in the other two. With regard to personnel, I find that each volume has a villain: Usher itself, Heathcliff, and Judge -- as well as Colonel --

Pyncheon. In Usher only is the victim a Gothicized personage. Unquiet spirits walk in both Wuthering Heights and The House of the Seven Gables, Cathy through invocation by Heathcliff, and the Pyncheon brood because of the sins of the progenitor.

I have shown that the author of each romance attempts to produce in the reader a strong psychological reaction in the modern sense. In The Fall of the House of Usher, Poe does so by analyzing, though in amoral fashion, an abnormal state of fear. This terror produces psychopathic conditions with resultant strange sensations, leading to insanity and destruction. His logical presentation and lucid style do much to increase his effect.

Emily Brontë creates such a feeling by stressing the savage breath of the Yorkshire moors and echoing it in her tale of Heathcliff's wickedness and passion. Though recognizing that her conceptions are often naïve, the reader is carried away by her intensity and essential innocence. She strikes another modern psychic note in presenting personality as eternal. Her style and unity of mood are likewise great factors in making the effect continuous.

Hawthorne, in The House of the Seven Gables, creates a lasting emotional effect because he deals with the result of moral guilt on several generations of New Englanders. By plumbing the secret thoughts and the underlying conditions

engendered by such a crippling heritage, he creates states of mind. The weaving of moral aphorisms into his tale has evoked a Puritan mood which his burnished style molds into psychical power to enthrall his reader.

Thus I have proved that each author by means of great sensitiveness of perception has attempted to enter into the minds and souls of his characters; in other words, while writing a Gothicized tale, each has produced a psychological romance.

CONCLUSION

CONCLUSION

This study has illuminated an important period in the history of English and American fiction by discovering the relationship of a number of well known masterpieces to the late Eighteenth Century genre of the Gothic romance. It has tried to clarify the use and the contributions of the complex organism called the Gothic romance in four types of fiction, in other words to clarify the genre itself through its mutations.

The Gothic tale proper was something of an Eighteenth Century interlude in the history of the English Novel. It did not attain greatness, per se, because of its extravagances and its stereotyped hero and heroine. It was, indeed, a rebellion against the conventions of the sentimental novel by Richardson.

In the first part of the study the principal characteristics of the genre are proved to be the Mediaeval or Gothic castle, manor, convent, or church set in a foreign land. Terror is the pervading emotion: terror of the castle itself, of the villain's dread actions, of supernatural actions or beings, of wild nature's austere harmonies. The plot is proved intricate, usually with appropriate tales and poems inserted.

In the first two chapters of the second part it has been seen how deeply impregnated with the Gothic material are

two early novels of purpose, Caleb Williams and Frankenstein, and three literary satires, The Heroine, Nightmare Abbey, and Northanger Abbey. These two forms play up the extravagances and the weaknesses of the Eighteenth Century tale.

The Gothic edifice, atmosphere, and personnel form a minor characteristic only in the genesis of the modern historical romance, but one of undoubted influence, as is shown in two early volumes, Waverley and Ivanhoe. The influence of the house and of terror has a subtle, almost ineffable, power that permeates the entire fabric of three psychological romances, The Fall of the House of Usher, Wuthering Heights, and The House of the Seven Gables.

The influence of this genre, proved dynamic and lasting, has been seen to be widespread. A body of literature, published from the 1790's to the middle years of the Nineteenth Century, shows its characteristic impress. These books are considered part of the body of standard English and American literature, and are readily available to the general reader. The volumes selected have fallen into four different types which have been placed in a new light by means of relating them to the Gothic genre.

The Gothic romance began on a completely sensate level. In its mutations into other forms it has been refined and changed. It has become intellectualized. The terror of the actual in The Castle of Otranto has been sublimated in Haw-

thorne's The House of the Seven Gables, for instance, into a psychological thrill or a spiritual excitement that has power for moral good.

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- Scott, Sir Walter, Ivanhoe. New York: John W. Lovell Co., n.d. 447 pp.
- _____, Waverley, or 'Tis Sixty Years Since. New York: John W. Lovell Co., n.d. 466 pp.

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III A SELECTED LIST OF GOTHIC ROMANCES

This list is not exhaustive. To follow every trail of Gothic influence would lead very far afield, for, with the widening of the scope of the novel, the Gothic genre lost its individuality and merged with other forms -- as this thesis has proved.

This list was compiled after a study of Baker and Packman's Guide to the Best Fiction, and supplemented by an examination of Birkhead's Tale of Terror. Since dates for all the romances were not available, a chronological arrangement was not possible. The books are arranged alphabetically by author. Dates of publication are given when possible, and a phrase is appended to the majority of entries to indicate either the substance of the book or the various influences apparent. The volumes which are starred are those which are generally accepted as Gothic in spirit and substance.

Ainsworth, Harrison, Rookwood. (1834) A historical romance of Dick Turpin with real ghosts, Radcliffe atmosphere and Gothic properties.

*Austen, Jane, Northanger Abbey. (1818) Novel of manners and satire on the Gothic romance by means of the experiences of a too-romantic girl.

*Balzac, Honoré, The Red House in The Unknown Masterpiece. (1831) A mixture of horror and levity in Gothic atmosphere.

Barbauld, Mrs., Sir Bertrand. (1773) A knight in a great castle, with supernatural events in the Walpole manner of uniting the natural and marvelous.

- *Barrett, Eaton S., The Heroine. (1813) A farcical romance satirizing the Gothic heroine and happenings with the emphasis on Udolpho.
- *Bierce, Ambrose, The Monk and the Hangman's Daughter. (1892) A short tale, chilling and similar to Poe in subtle craftsmanship.
- Brontë, Charlotte, Jane Eyre. (1847) An intense story of human passions with Gothic-like terror and situation used as a means to an end.
- *Brontë, Emily, Wuthering Heights. (1847) A psychological romance of elemental passions with the house, the wind-swept moors, and the villain-hero as sources of gloom and terror.
- *Brown, Charles Brockden, Wieland. (1798) A religious fanatic hears mysterious voices telling him to destroy his family. The Radcliffe atmosphere and delayed-explanation device in a plot that shows the strong influence of William Godwin's social theories.
- _____, Ormond (1799) and Arthur Mervyn. (1800) Novels of the horrors and ravages of a yellow fever epidemic in Philadelphia. The hero of Ormond is a member of the Illuminati.
- *_____, Edgar Huntley. (1801) A romance of morbid psychology of obvious Godwin influence. Through curiosity Huntley tracks down a sleep-walker who has committed a crime.
- Charlton, Mary, Rosetta, or Modern Occurrences. (1779) A farce satirizing the heroine.
- Collins, Wilkie, The Moonstone. (1868) A detective story, owing something to Caleb Williams, elaborately plotted making a cult of mystery, foreboding, and terror.
- Curties, Horsley, The Bloody Monk of Udolpho. (1802) Shows influence of The Monk.
- Dacre, Charlotte ("Rosa Matilda") Zofloya, or The Moor. (1806) The story of a beautiful Italian woman who has a Moorish servant who performs her criminal behests and receives the same punishment that is dealt to Ambrosio in The Monk.

Dacre, Charlotte, Nun of St. Omer's. Influenced by The Monk.

*De Quincey, Thomas, Klosterheim. (1833) Radcliffe methods in a historical horror story of the machinations of a "masque."

_____, The Household Wreck. (1838) A short story with a sense of forboding horror.

Drake, Dr. Nathan, Henry Fitzgower, A Gothic Tale. (1798) It shows the influence of Walpole in treatment of the supernatural and of Radcliffe in descriptions of the castle.

_____, Abbey of Clunedale. A ruined abbey à la Radcliffe with explained supernatural.

_____, Sir Egbert. A story of magic and enchantment in a fully equipped Gothic castle.

Edgeworth, Maria, Angelina. (1801) A satire ridiculing the heroine.

Francis, Sophia, The Nun of Misericordia. (1807) Shows influence of The Monk.

Fouqué, de la Motte, The Field of Terror. (1820) Similar to Henry Fitzgower.

*Godwin, William, Caleb Williams, or Things as They Are. (1794) A romance of mystery and pursuit à la Radcliffe with Godwin's political and social theories pointed up.

*_____, St. Leon. (1799) A supernatural, historical romance of Rosicrucian and Germanic romantic legends, showing Godwin's philosophical ideas that immense wealth makes for unhappiness.

Goethe, Johann, Sorrows of Werter. (1774) A German sentimental romance of great influence ending in suicide.

Green, Sarah, Romance Readers and Romance Writers. (1810) The heroine ridiculed in the follies of a girl.

Hawthorne, Nathaniel, The House of the Seven Gables. (1851) The psychological tale of an ancestral curse, symbolized by a portrait, showing the effects of past sin. The Gothic atmosphere of the house is pervasive and subtle.

Hawthorne, Nathaniel, The Hollow of Three Hills. A short story from Twice Told Tales (1837) of a woman who, by a witch's spell, hears the voices of her loved ones whom she has wronged.

Haynes, D. F., Romance of the Castle. A run-of-the-mill Gothic short story.

Hogg, James, The Mysterious Bride. A short tale of terror of a spirit-lady who appears three times to a man. He is found a blackened corpse on the morning after his wedding night.

Irving, Washington, The Story of the German Student in Tales of a Traveller. (1824) Influence of Udolpho in short horror story of a student who falls in love with a dream-lady who has been guillotined.

"J. J.", Manfroni, the One-Handed Monk. Shows influence of The Monk.

James, Henry, The Turn of the Screw. (1892) A short story of gripping psychology, showing the effect of an ineffable but sinister influence over two children.

Johnson, T. B., Mystery of the Abbey. (1819) A picaresque tale, a satire on the ghost and the abbey.

Lee, Sophia, The Recess. (1783-85) A historical romance of the Sixteenth Century with heroines being hidden in a recess. This book influenced Mrs. Radcliffe.

*Lewis, Matthew G., The Monk. (1795) Influence of Ann Radcliffe and German romantic material in a licentious romance of a criminal monk.

*Le Fanu, J. Sheridan, Green Tea. (1872) A gripping short story of a minister's horrifying experiences when a shadowy monkey materializes.

Lytton, Bulwer, Zanoni. (1842) Influenced much by Godwin's St. Leon and a little by Gothic atmosphere. A Rosicrucian romance of occultism, love, and death in the French Revolution.

_____, The Haunted and The Haunters. (1859) An entrancing short story of a concealed chamber in an ancient London House.

*Maturin, Charles R., Fatal Revenge. (1810) Shows the influence of Lewis, as well as Radcliffe, in a tale of many horrors which distort life.

*_____, Melmoth the Wanderer. (1820) Shows the influence of Godwin and Lewis in a variant of the Wandering Jew tale. It is the most intricate of any of the romances.

Meeke, Mrs., Midnight Bell. Influenced by Radcliffe and Lewis.

_____, Midnight Wedding. The same.

Moore, George, The Monk of Madrid. The same.

Moore, Dr. John, Zeluco. (1789) Influenced by Mrs. Radcliffe, but the story is repulsive and passionate.

Palmer, J., Mystery of the Black Tower. Influenced by Ann Radcliffe.

Parson, (?), Mysterious Warning. (1796) Influenced by Ann Radcliffe.

*Peacock, Thomas, L., Nightmare Abbey. (1818) Satire on Gothic ghosts, stories, the romantic movement and the three poets, Shelley, Byron and Coleridge.

*Poe, Edgar Allan, The Fall of the House of Usher. (1840) Marvelous Gothic atmosphere of fear, horror, and impending insanity coupled with subtle, new ideas.

*_____, Ligeia. (1837) Weird reincarnation of the beloved in an old abbey.

_____, Masque of the Red Death. (1843) Horror of death by a gory plague is allegorized in a castle.

_____, The Oval Portrait. (1842) In the turret of an ancient castle a painter does a strange portrait.

_____, William Wilson. (1839) An allegory of a split personality embodied in two men; it contained a Gotheicized house and the horrors of death.

*Radcliffe, Ann, The Romance of the Forest. (1791) Fleeing villain comes to a ruined abbey. The persecuted heroine finds a MS in a chest in a secret room.

- *Radcliffe, Ann, The Mysteries of Udolpho. (1794) The greatest "Goth" from the standpoint of atmosphere, plot and influence. The emphasis is on the huge castle and wild nature which help the villain in creating terror for the heroine. There is suspense, also, through delayed explanations.
- *_____, The Italian. (1797) The villain-hero is the author's masterpiece of character -- a criminal monk who at length is the victim of the Inquisition. It shows the influence of The Monk.
- _____, The Castle of Athlin and Dunbayne (1789) and The Sicilian Romance (1790) were less influential because in them Mrs. Radcliffe was finding herself. The former is semi-historical.
- Randolph, A. J., The Mysterious Hand, or Subterranean Horrors. (1811) Influenced by Radcliffe.
- *Reeve, Clara, The Old English Baron. (1777) This is the second Gothic romance and an attempt to modify Walpole's supernatural.
- Reeve, Sophia, The Mysterious Wanderer. (1807) Influenced by Radcliffe.
- Roche, Maria, Children of the Abbey. (1798) Long a popular romance of the perils a heroine suffers for love.
- _____, Clermont. (1798) As popular as Udolpho.
- R. S., Esquire, The New Monk. The influence is obvious.
- Schiller, Friedrich, The Robbers. (1781) A misguided soul turns desperado in most romantic atmosphere.
- _____, The Ghostseer. (1795) Cabalistic actions and ceremonies by a sorcerer to summon a ghost. Influenced much of later fiction having to do with such acts.
- *Scott, Sir Walter, Waverley. (1814) The first historical novel showing Gothic influence in a minor way in the use of nature and the personnel: the hero, the heroine and a ghost.
- _____, Old Mortality. (1816) The lover is mistaken for a ghost, vide Radcliffe.

*Scott, Sir Walter, The Bride of Lammermoor. (1819) As nearly a Gothic tale as Scott wrote, with a sense of foreboding created well in an ancient tower.

_____, Ivanhoe. (1820) The Gothic-like Castle of Torquilstone attains importance in historical fiction. Scott used the hero and heroine, as well as the old villain.

_____, Wandering Willie's Tale in Redgauntlet. (1824) A short masterpiece of supernatural terror.

_____, The Tapestryed Chamber. A short story; it has a mysterious presence that allows no one to occupy the room.

Shelley, Mary W., Frankenstein. (1817) The creation of a monster by means of pseudo-science. The energetic, weird story of an uncontrollable being with a Godwin-like outlook on society by whom it is ruined.

Shelley, Percy B., Zastrozzi. (1810) Influenced by Radcliffe, Lewis and Dacre's Zofloya.

_____, St. Irvyne. (1811) Influenced by Godwin's St. Leon; a tale of terror and flight.

Sleath, E., Mysteries of the Forest. Influenced by Radcliffe.

_____, Nocturnal Minstrel. (1809) Influenced by Radcliffe and Lewis.

*Smollett, Tobias, Ferdinand Count Fathom. (1753) N.B. A link between the rogue story and the Gothic. The background and use of a human being mistaken for a ghost presage later developments.

Walker, G., Romance of the Caverns. (1792) Influenced by Radcliffe and Lewis.

*Walpole, Horace, The Castle of Otranto. (1764) "The beginning of it all." A melodramatic romance with stereotyped villain, heroine, and hero of unknown birth in a castle haunted by a great ghost.

Wells, H. G., The Invisible Man. (1897) A short story of a scientific fantasy.

Wilkinson, Sara, Convent of the Gray Penitents, or the Apostate Nun. Influenced by Lewis, as are the rest. Crabbe said that it contained "girls no nunnery can tame."

_____, The Chateau de Montville. (1803) Sleeping potions and pirates.

_____, The Fugitive Countess. (1807) A monk burial following another potion.

_____, The Priory of St. Claire. (1811) A nun is drugged and carried as a corpse into a castle, is slain before the altar, and haunts the castle.

_____, The Spectre of Lanmere Abbey. (1820) The author, seeing the extravagances of her other romances, exposes the ghost.

Will, R., Horrid Mysteries. (1796) A German translation.

No authors are given for this group bearing the influence of The Monk: The Bravo of Bohemia, Caledonian Banditti, The Mysterious Bravo, The Spectre Bride.

IV RECENT ROMANCES AND NOVELS WITH GOTHIC ATMOSPHERE AND CHARACTERISTICS

- Carpenter, M., Experiment Perilous. (1943) A psychological thriller of great suspense. It concerns murder, rapacity, madness, and lesser horrors in a doctor's amazing adventures.
- Dannett, S. G. L. and E. Bennett, Defy the Tempest. (1943) Gothic horrors, a burial vault, and family secrets trouble a frightened heroine in a "whodunit."
- Goudge, Elizabeth, The Middle Window. (1940) A Scottish tale of a family whose ancient home has a window haunted by a Jacobite ghost.
- Greene, Graham, The Ministry of Fear. (1943) Psychological interest and subtle thrills in an exquisitely organized machine of disruption with many present day social and political implications.
- Hake, Talbot, The Rim of the Pit. (1944) Supernatural manifestations cause super-shivers.
- Lowndes, Mrs. Belloc, The Lodger. (1925) Excellent psychological horror and suspense in a London Jack-the-Ripper tale.
- Macardle, Dorothy, The Uninvited. (1942) A romance with Gothic atmosphere about good and evil psychic phenomena warring for the soul of Stella; the locale is a lonely Georgian house perched on the edge of a cliff.
- Du Maurier, Daphne, Jamaica Inn. (1936) Foreboding atmosphere in a smugglers' coastal inn results in grave dangers to the heroine.
- _____, Rebecca. (1938) Fine "Gothic castle" atmosphere in a mansion where a dead wife still is mistress and evil permeates.
- Rhode, John, Men Die at Cypress Lodge. (1943) An English haunted house is the scene of a murder.
- Seeley, Mabel, The Listening House. (1940) A crime takes place in a house that always seems to be listening for some undefined evil.

- Seton, Anya, Dragonwyck. (1944) Ann Radcliffe is transported to the Hudson River valley of the 1840's: a fine mansion, an ancient curse, a haunted room with ghostly laughter, an unwanted wife, a beautiful, plucky heroine, danger, and a decadent superman of a villain. Add to these, labor troubles with a Dutch tenantry!
- Sloan, William, The Edge of Running Water. (1939) Pseudo-scientific macabre horrors of the electrical age involving murder in a grim house at "the edge of running water."
- Walpole, Sir Hugh, The Killer and the Slain. (1943) A story told in the first person, with acknowledged indebtedness to "The Turn of the Screw." It shows how a fettered personality heads rapidly for destruction.
- _____, Portrait of a Man with Red Hair. (1925) A macabre, psychological tale of good and evil fighting for supremacy in a man.
- _____, The Sea Tower. (1939) This has deep suspense and a strange lasting sense of evil.
- Warner, Sylvia T., Lolly Willowses. (1926) This modern, eery, ghost story suggests that the only escape for a spinster hemmed in by English conventions in social restrictions is to go to the Devil!
- White, Ethel Lina, Her Heart in Her Throat. (1942) Radcliffe-like mysterious use of a house and its subterranean passages predominates a tale of a governess in time of murder.
- _____, Some Must Watch. (1941) This romance has Mrs. Radcliffe's eery terror. The heroine has her candle blown out in her explorations; she watches for the murderer in a misty country-side where "sound is reduced to furtive rustles" and "trees loom with the semblance of man."
- _____, The Wheel Spins. (1940) A lady vanishes during an espionage mission in an intricately tight plot that enthralls.
- Wise, Herbert and Phyllis Frasier, Tales of Terror and the Supernatural. (1944) A collection of grand short stories in which many of the supernatural tales fit into the Gothic genre.

LIFE

I was born and reared in Louisville, attending its elementary schools, and the Louisville Girls High School. I then entered the University of Louisville where I took my degree as an English major.

After a year at the Louisville Normal School, I began to teach at Monsarrat School. I remained in this school for a number of years, teaching English and having numerous classes in French and mathematics. I worked on the English curriculum committee for several years, helping to prepare grammar work books for the city schools. Last year I taught English at Halleck Hall.

I have had a life-long interest in novel reading. My thesis is the result of curiosity, fostered by an Eighteenth Century literature course, concerning the history and antecedents of some forms of the modern psychological, terror, and mystery fiction.