

Abstract

This study explores the paradox that the delineation of mind, the dominant concern of the English and American Gothic novel, is both obscured and revealed through its method of presentation. The mind of the character is filtered through every defining feature of the Gothic novel: the focus on terror, the presence of the supernatural, complex plots, narrative structure, symbolic incidents and a landscape distanced from everyday existence; it is consummately expressed in spectral shapes of uncertain reality. The apparitions that haunt these novels--what Mrs. Radcliffe calls "the dubious forms that float, half veiled in darkness"--are both expressions of the characters' minds and images for the strategies implemented to depict them. The result is a resourceful attempt to render the processes of the individual imagination, to make real the protagonist's psyche.

Rehearsing problems of definition, I suggest that the Gothic novel is a natural concomitant of the eighteenth century's philosophical interest in the workings of the human mind. The Gothic novel's fascination with terror stems from Burke's theory that terror produces "the strongest emotion the mind is capable of feeling." Terror provides a way of examining the psyche under a metaphysical microscope.

Every Gothic novel presents an ambiguously charged conflict based on Clarissa. Otranto introduces the supernatural and the role of settings to convey emotion. Using representative works, I show how the mind of the protagonist is revealed--how the monster, the most explicit of Frankenstein's phenomenological selves, is one of the ghosts glimpsed in Mrs. Radcliffe's novels, viewed up close--how Falkland and Caleb in Caleb Williams are each the half-hidden shape of the other--how in Wieland, Carwin is the phantasmal embodiment of Clara's madness. My final chapter discusses the transfiguration of the Gothic in Jane Eyre and The Scarlet Letter, illustrating that while Jane Eyre's phantoms are fleshed out, Hawthorne's protagonists become physically attenuated.

Shapes Half-Hid:
Psychological Realisation
in the English and American Gothic Novel

by

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For Alden.

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Chapter 1

Introduction: Preludes to the Gothic Novel

I allude, Sir, principally to the great quantity of novels . . . in which it has been the fashion to make terror the order of the day. . . .
 --"Terrorist Novel Writing"

Such shaping fantasies that apprehend
 More than cool reason ever comprehends.
 --A Midsummer Night's Dream

The apparitions that haunt the Gothic novel, what Mrs. Radcliffe calls "the dubious forms that float, half veiled, in darkness,"¹ are both expressions of the characters' psyches and images for the half-hidden method of their depiction. This study explores the paradox that the delineation of the mind, the dominant concern of the English and American Gothic novel, is both obscured and revealed through the various strategies used to present it. The minds of the characters filtered through every defining feature of the Gothic novel--the focus on terror, the presence of the supernatural, the complex plots, the narrative structure, the heightened language, the symbolic incidents, the allusive imagery, and the exotic landscapes--are consummately expressed in spectral shapes of uncertain reality. The result is an intricate and resourceful attempt to render the processes of the individual imagination, to make real the mind of the protagonist.

Just as the Gothic novel conjures up ghosts, constructs that are essentially unreal, to represent the mind, it also creates landscapes that are removed from everyday reality as the appropriate backdrop against which psychological realisation may be attained. Indeed the Gothic novel argues that it is only in paradigmatically

unreal settings typified by the castles of Otranto and Udolpho (and in the unlikely events that occur within their walls) that the mind, archetypically insubstantial, can be realised. Shelley (speaking for Mary Shelley) contends that it is precisely because the events of Frankenstein are impossible that they allow a more comprehensive delineation of human experience than the "ordinary relation of existing events."²

The Gothic novel's preoccupation with realising the psyche reflects an increasingly philosophical and scientific interest in feeling and in the workings of the human mind in the second half of the eighteenth century. Burke's A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful appeared in 1757, and the influential works of the associationist philosophers, Priestley's Hartley's Theory of the Human Mind, Lord Kames' Elements of Criticism, and Archibald Alison's Essays on the Nature of Taste came out in 1775, 1762, and 1790, respectively.³ The psychologically-focused essays of the Aikins were published in 1773. The Gothic novel is a more accessible, if hyperbolic, version of these analytical discourses.

In his Enquiry, Burke identifies the sublime, as "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror. . . ." ⁴ Most importantly, Burke states that the sublime is "productive of the strongest emotion which the mind is capable of feeling." The pursuit of the sublime is thus the reason for the Gothic novel's emphasis on terror. It is neither the product of a jaded desire for a frisson of excitement, as some critics would argue, nor "the product of a dilettante interest in the

potentialities of the Middle Ages for picturesque horror,"⁵ rather it is the result of a fascination with the psychology of the individual and a desire to explore and portray it through stimuli which would facilitate the deepest and most penetrating examination. Burke's theories explain why the Gothic novelist used terror, particularly terror of the supernatural or seemingly supernatural event, as a shortcut to presenting the mind in extremis, to confront the fundamentals of the most sublime of emotions.

The supernatural had been nominally established as a source of the sublime by John Dennis' The Advancement and Reformation of Modern Poetry (1701).⁶ Hurd, however, was a more influential proponent of the supernatural, enthusiastically proclaiming what he called "Gothic superstition" to be "sublime," "terrible," and "alarming".⁷ The real significance of the supernatural for the Gothic novel is identified by Rudolf Otto, in his The Idea of the Holy. (2nd ed., 1958) A ghost, says Otto,

entices the imagination, awakening strong interest and curiosity . . . it does this not because it is "something long and white" (as someone once defined a ghost) . . . but because it is a thing that "doesn't really exist at all," the "wholly other," something which has no place in our scheme of reality but belongs to an absolutely different one, and which at the same time arouses an irrepressible interest in the mind.⁸

Simultaneously real and unreal, a ghost in the Gothic novel serves, literally and metaphorically, a "double" function. It reflects the mind, its fears and anxieties--but it also acts as a spiritual doppelgänger, as an appropriately unstable structure that can embody the psyche. Freud, in his essay, "The Uncanny," in which he defines "uncanny" as "undoubtedly related to what is frightening--to what arouses dread and horror," cites Jentsch's Zur Psychologie Des Unheimlichen for the "peculiar emotional effect" that is created

when there is doubt about a figure's reality.⁹ This is the dilemma that is constantly enacted in the Gothic novel from the moment in Otranto when Isabella mistakes Theodore for Conrad's ghost to the time when Jane Eyre first sees Bertha Rochester. This dilemma--whether something is real or unreal--not only illustrates a troubled state of mind but embodies it.

For Todorov, this uncertainty defines fantasy: "The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event."¹⁰ Todorov posits two possible outcomes:

The person who experiences the event must opt for one of two possible solutions: either he is the victim of an illusion of the senses, of a product of the imagination--and laws of the world then remain what they are; or else the event has indeed taken place, it is an integral part of reality--but then this reality is controlled by laws unknown to us. (The Fantastic, p. 25)

According to Todorov the fantastic resolves into the uncanny if the event is susceptible to a natural explanation. Despite the "resolution" however in the novels of Mrs. Radcliffe, for example, the fantastic lingers on. The reality of the individual experience is paramount and prevails in spite of explanations. In the Gothic novel even what is known to be unreal maintains a certain residual reality bestowed by the mind of the protagonist.

Terror and the supernatural (or the supposedly supernatural), which create the crucial uncertainty diagnosed by Jentsch and Todorov point to the Gothic novel's preoccupation with the psyche. Indeed, these attributes are so omnipresent that they are characteristic of the genre. Annexed to these features are castles (or other isolating structures), exotic settings, distant times, heightened language, allegorical plots, and symbolic scenarios.

While the presence of terror and the supernatural (or its aura) is essential for a novel to be Gothic, the absence or presence of the remaining elements is not definitive. The problem of arriving at a set of definitive characteristics for the word "Gothic" is expressed by Ruskin in The Stones of Venice. He sums up the difficulty of distinguishing individual characteristics from generic identity:

the principal difficulty . . . arises from the fact that every building of the Gothic period differs in some important respect of [sic] every other and many include features which, if they occurred in other buildings, would not be considered Gothic at all so that all we have to reason upon is merely . . . a greater or lesser degree of Gothicness in each building we examine.¹¹

Substitute "novel" for "building," and the precepts are the same.

Derived from the Goths, a Teutonic race, "Gothic" became the name for an architectural style prevalent in Europe from the twelfth to the fifteenth century. Characterised by ornamentation, pointed arches, and flying buttresses, the Gothic style was antipathetic to the Renaissance taste for simplicity and classical Grecian form. "Gothic" became synonymous with barbarity.¹² In 1754, Thomas Warton's essay, "Observations on the Faerie Queene of Spenser," which Sir Kenneth Clark has called the "real signal for the Revival of the Gothic, was published."¹³ Warton's work heralded a change in attitude to the Gothic endowing it with a neutral critical meaning and identifying with "medieval." This change was consolidated by Hurd's Letters on Chivalry and Romance (1762).

In 1764, Horace Walpole's taste for the Gothic, seen both in his Anecdotes of Painting in England (1762), which had championed the emotional appeal of Gothic over classical architecture, and in the conversion of his Twickenham villa into Strawberry Hill, a medieval castle, received fictional expression in The Castle of

Otranto. As the title suggests, the work was strongly connected with Walpole's architectural interests and appropriately bore the Strawberry Hill imprint.¹⁴ This work, generally considered to be the first Gothic novel, was subtitled A Gothic Story in the 1768 edition.¹⁵

Walpole was employing the word Gothic as Hurd had used it, to mean medieval, but the most striking feature of Otranto, as far as the reading public and eventual imitators were concerned, was not its medieval setting but its introduction of the supernatural. By the time Clara Reeve published The Old English Baron in 1778 (first printed in 1777 as The Champion of Virtue) although Mrs. Reeve herself only employed ghosts of very modest dimensions in her work. The Gothic novel was irrevocably associated with the past and the supernatural.¹⁶ It seemed appropriate that novels set in ancient times with antique buildings should be inhabited by apparitions. These historical and usually foreign settings provided a new freedom of expression within the boundaries of reality.

By the late eighteenth century, the term Gothic had divested itself of any negative connotations. The change in attitude is epitomised by the radical metamorphosis in Goethe's opinions as he looked at Strasburg Cathedral:

When I first went to the cathedral . . . I . . . was the declared enemy of the confused capriciousness of Gothic ornament. Under the heading of Gothic . . . I had compiled all the synonymous misunderstandings concerning the ill-defined, the disordered, unnatural, pieced-together, patched-up, and overladen which had ever passed through my mind. No wiser than a people which calls "barbaric" all the world it does not know, I called gothic whatever did not fit my system. . . .

What unexpected emotions overcame me at the sight of the cathedral . . . One impression, whole and grand filled my soul . . . How often have I gone back to contemplate this dignity and magnificence from every side, at every distance, and in every kind of light.¹⁷

Although there is an almost intuitive recognition of which works literary or architectural may be considered Gothic--a recognition upon which Goethe relies--there is uncertainty about what makes them so. John Ruskin accurately describes the problem of classifying Gothic structures:

We all have some notion . . . of the meaning of the term Gothic, but I know that many persons have this idea in their minds without being able to define it: that is to say, understanding generally that Westminster Abbey is Gothic, and St. Paul's is not . . . they have, nevertheless, no clear notion of what it is that they recognize in the one or miss in the other. . . .¹⁸

Critical emphases today are very differently placed. Two early twentieth-century critics, for example, grapple with the significance of the supernatural for the Gothic novel. Oral S. Coad, while admitting the inadequacy of the statement, defines Gothic writing as "that kind of literature which . . . seeks to create an atmosphere of mystery and terror by the use of supernatural or apparently supernatural machinery, or of pronounced physical or mental horror."¹⁹ James R. Foster, on the other hand, denies the importance of both the supernatural and what he terms the "pseudo supernatural," arguing that the rationalism of the eighteenth century was a controlling force which precluded anything more than "a mere toying with" the marvellous."²⁰

Other critics have stressed the more tangible features of the Gothic novel, attempting to define the Gothic novel by cataloging its components. Sister M. M. Redden suggests that the English Gothic novel (also the American Gothic novel, although this has a different list of essential paraphernalia) is defined by the use of various characteristic devices. From "Castle Accessories" to "Clerical and Conventual Milieu," Redden exhaustively lists every

feature of assorted Gothic works.²¹ Other critics have agreed with Redden's broad definitions, arguing works could be termed "Gothic" if they employ "the traditional apparatus of gloomy castles; dark forests, banditti, monkish villainy, etc."²² Robert D. Hume, however, noting the tendency to define the form by "Gothic trappings," argues that the Gothic novel is "more than a collection of ghost story devices."²³

When critical opinion on the essential characteristics of the Gothic novel is divided, it is not surprising to discover a similar divergence of views about definition and purpose. The Gothic novel has been variously seen as exhibiting "a fascination with time," "seeking an epistemology of the depths," illustrating "a hierarchy of power," and being "a quest for the numinous."²⁴ G. R. Thompson has defined it as "the drama of the mind engaged in the quest for metaphysical and moral absolutes in a world that offers shadowy resemblances of an occult order but withholds final revelation."²⁵ Other critics emphasise morality in the Gothic novel, seeing "the defilement of purity" and "the vision of fallen man."²⁶ Thompson's interpretation, which stresses the psychological nature of the action in the Gothic world also provides a rationale for the dissimilar views. He points out that the primary concern of the Gothic novel is with the mental processes of its characters²⁷ and that all the other themes are merely subsets of this preoccupation.

The central importance of the individual is also recognised by Frederick Price in his "The Concept of Character in the Eighteenth-Century Gothic Romance."²⁸ An auspicious premise that the standards of modern psychological criticism are not necessarily applicable to the eighteenth century turns, however, into a restatement of the old theory that representation in the Gothic novel is idealised and

conventional. Francis Russell Hart has perhaps most interestingly explored the role of character in the English Gothic novel, declaring, "The dreadful, sublime shock to one's complacently enlightened idea of human character and the reality to which it belongs--such is the experience dramatized in Gothic fiction."²⁹ This theory, although it overstresses the enlightenment of heroines like Emily St. Aubert, reorients the Gothic novel's focus.

Several more recent works on the Gothic, while not specifically concerned with the mechanics of the depiction of the mind, nevertheless shed light on how the Gothic novel operates. The first of these is Coral Ann Howells' Love, Mystery and Misery: Feeling in Gothic Fiction (1978), which has been unfairly characterised as "a Baedeker's guide" to the "emotionally most affecting moments" in the Gothic novel.³⁰ Howells convincingly demonstrates Mrs. Radcliffe's concern with the non-rational side of experience by her close reading of "the scenes of emotional crisis" in The Mysteries of Udolpho.³¹ Although subsequent chapters on "horrid novels," works that are only arguably Gothic, are less illuminating, Howells' study of Jane Eyre importantly considers the role of the Gothic in later fiction.

Elizabeth MacAndrew, in her discursive study of the Gothic novel from Walpole to Iris Murdoch, The Gothic Tradition in Fiction (1979), argues that "Gothic fiction gives shape to concepts of the place of evil in the human mind." What MacAndrew calls the "full meaning" of the characters is distorted by her insistence on the pathological tendency of certain Gothic texts. This is particularly evident in her Freudian interpretation of Otranto.³² From Freud to Marx--David Punter's The Literature of Terror (1980), one of the most scholarly recent works, interprets the "Gothic tradition" as an

exploration of social conflicts, as a "literature of alienation" (p. 417). Punter defines the genre in terms of paranoia, taboo, and the barbaric. While accurately assessing the considerable complexity of the Gothic, Punter also stresses its "opposition to realist aesthetics" (p. 404). Rather than opposing the real, the Gothic deploys its unreality for the realistic purpose of depicting the inner life of its characters. Gothic fiction is thus less a process of "cultural self-analysis" for political ends (Punter, p. 425) than a specific attempt to render the mind of the individual.

Like Punter, David Morse argues in Romanticism: A Structural Analysis (1982) that "The Gothic is a field of discourse saturated with political connotations."³³ He sees the connection between politics and terror as "not accidental but fundamental" maintaining that "the sublime has a political dimension" (p. 14). For Morse, the Gothic novel extends Burke's belief in the limitations of reason. A society based on fear is incompatible with reason and such a society "isolat[es] men from one another . . . rendering their attempts to communicate with one another dubious and unstable" (p. 48). Echoing Todorov, Morse proclaims the Gothic "par excellence, the genre of uncertainty" since it "display[s] the mind itself as fraught with division and contradiction" (pp. 48-49).

While Morse sees the Gothic novel as using its distinctive vocabulary to "speak the unspoken or unspeakable" (p. 48) William Patrick Day, In The Circles of Fear and Desire (1985), explores how the Gothic is used by a culture to articulate "its own identity."³⁴ Day emphasises both the parodic nature of the form and its failure to offer more than "a temporary resolution of our problem" (p. 69). While the Gothic certainly presents deliberately exaggerated non-realistic scenarios, its impetus is not parodic: rather the Gothic

embodies its imaginative world in monstrous or phantasmal forms not to belittle them but to see them more clearly.

Since the myriad earlier works on the Gothic novel have been adequately assessed elsewhere,³⁵ I shall not repeat the process, although the views of some of the most influential, namely Edith Birkhead's The Tale of Terror (1921), J. M. S. Tompkin's The Popular Novel in England 1770-1800 (1932) and Robert Kiely's The Romantic Novel in England (1972) will be noted.

-I-

After considering Clarissa (1747) and The Castle of Otranto (1764) as precursors of the Gothic novel's preoccupation with the psychological and as models for their method of expression, I shall consider the novels of Mrs. Radcliffe. The shapes that Emily glimpses at the end of moonlit alleys become the monster in Frankenstein. The monster is, of course, the most explicit of all the half-hidden forms--the mirroring other characters, the literary allusions, the narrative structure--that Mary Shelley uses to realise Frankenstein's psyche.

Examining Caleb Williams (1794), I argue that it is, in spite of its contemporary setting, a Gothic novel and show that Godwin in dissecting the minds of Caleb and Falkland presents one consciousness. Falkland and Caleb, indissolubly linked by their mutual "magnetical sympathy," bound by the moral intricacies of guilt and knowledge of guilt, are each the half-hidden shape of the other. Both Godwin's psychological dissection and his change in setting influenced his fervent American admirer, Charles Brockden Brown.

In Brown's novel, Wieland (1798), there is a shift not so much in geographical location from England to America, but from an outer to an inner landscape. The settings of Brown's novels become simultaneously real and symbolic, functioning as the minds of the characters. Brown's protagonists, Clara in Wieland and the eponymous Edgar Huntly are seen to be haunted by phantoms of their own creation. Whereas in Mrs. Radcliffe's novels people seem to be ghosts, in Brown's works the reverse is true. Wieland and Edgar Huntly (1799) are peopled by the phantasmal creations who inhabit the minds of the protagonists. In two little-known American Gothic novels, Julia and the Illuminated Baron (1800) and Alonzo and Melissa (1811), I show how Brown's method of psychological realisation is carried to its logical extreme. Both novels use settings and apparitions to function, sometimes with mechanical absurdity, sometimes with brilliance, as their predominant method of realising the psyche. The protagonists themselves begin to become the very ghosts we have seen haunting Udolpho. Psychological realisation may be attained in these novels but it is achieved at the expense of almost everything else.

Finally, I turn to Jane Eyre (1847) and The Scarlet Letter (1850), works which delimit the furthestmost boundaries of the Gothic novel--boundaries which are generally agreed to start in England with the publication of Otranto in 1765 and in America with the publication of Wieland in 1798. Jane Eyre and The Scarlet Letter represent the two different approaches to psychological realisation taken by the English and American Gothic novel. In Jane Eyre, the gytrash and spectres, the half-hidden shapes and phantoms of the English Gothic, are completely revealed and merged into everyday existence. In The Scarlet Letter, Hawthorne's characters become

simultaneously more wraith-like and yet more visible; that is, they are the ghosts we have seen all along in the English Gothic novel, transformed by Hawthorne's symbolic design.

The works discussed are necessarily selective. The psychological complexity of Poe's works is omitted, because his metier was, as he himself realised, poetry and the short story, rather than the novel. In the fantastic atmosphere of The Narrative of A. Gordon Pym (1838), Poe's only novel, the surreal replaces the supernatural. Although Matthew Lewis' The Monk (1796) acts as a reference point, particularly for Jackson's Alonzo and Melissa (1811) no separate chapter is devoted to it. The Monk like Maturin's Melmoth the Wanderer (1820) and Hogg's Confessions of a Justified Sinner (1824), although usually considered Gothic, are, as Punter suggests, special cases. Punter sees Melmoth and The Confessions linked (together with Caleb Williams) by the dialectic of persecution. The comparison of Melmoth and The Confessions aptly suggests their similarity.³⁶ Caleb however is set apart from Melmoth and The Confessions by the fact that its supernatural elements are bestowed only by Caleb's imagination. Punter does, in effect, undercut his own argument for including Caleb with Melmoth and The Confessions when he says that "To move from Godwin to Maturin is to exchange devilry's lay avatars for the demoniac in person . . ." (p. 141).

The difference between Lewis, Maturin, and Hogg and the main body of Gothic fiction is partially explained by Mrs. Radcliffe's definition of the difference between "terror" and "horror": "Terror and horror are so far opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them."³⁷ Lewis, Maturin and Hogg

are primarily concerned with the horror Mrs. Radcliffe describes. There is little that is "half-hid" in any of their works. They all delight in the explicit,³⁸ precipitating themselves out of the Gothic novel's "normal" sphere of concern. The chilling authenticity of detail offered by Lewis, Maturin, and Hogg links them more appropriately with the works of De Sade than those of Mrs. Radcliffe and Godwin. As Coral Ann Howells observes: "The horrors are so extreme that they mask any understanding of . . . suffering" (p. 79).

Both setting and character in The Monk, Melmoth, and The Confessions are essentially unreal. The only reality is horror. Ambrosio, Melmoth, and Wringhim have all delivered their souls to the devil.³⁹ The diabolic becomes the norm. When Wringhim for example encounters devils, he is unsurprised: "I was momentarily surrounded by a number of hideous fiends, who gnashed on me with their teeth, and clenched their crimson paws in my face."⁴⁰ The focus on human psychology is absent. As Charlotte Brontë said, "We can learn little from the strange fantasies of demons--we are not of their kind."⁴¹ While I do not want to suggest that the characters in Melmoth or The Confessions create the same feeling as the protagonists do in The Monk--namely that they are "professional actors in a stock company presenting violent melodrama,"⁴² to equate profound examination of character with a depiction of the extremes of agony endured is to do little more than continue the fallacy of the "horrid novels," that intensity of emotion is commensurate with the amount of blood shed.

The American Gothic novel, which receives less attention in this thesis than its English counterpart, because there was no American Gothic novel before Charles Brockden Brown's Wieland

(1798), is discussed because of its revealingly incestuous relationship with the English Gothic. The differences and similarities help to focus the concerns and priorities of each. The American Gothic novel becomes increasingly preoccupied with representing the internal thoughts of its characters to the extent that there may be no recognisable exterior point of reference. This is true both in terms of the environment, where the landscape of the novel is often indistinguishable from the mind of the character, and in terms of the reader's perception of the protagonist's psyche where it is precariously difficult to discern what is "real" from what is imaginary.

-II-

The interconnectedness of those works which we refer to as Gothic is exemplified in the acknowledged relationship of the novels of Godwin, Mary Shelley, and Charles Brockden Brown.⁴³ Similarly, The Mysteries of Udolpho inspired Matthew Lewis to write The Monk, which in turn prompted Mrs. Radcliffe to pen The Italian. There is also an incestuously referential framework within the texts themselves: Julia and the Illuminated Baron draws on Udolpho and The Italian; Alonzo and Melissa borrows a bleeding apparition from The Monk. All these works, however, would have been impossible without Samuel Richardson's Clarissa (1747) and Horace Walpole's The Castle of Otranto (1764).

Clarissa and Otranto are the disparate progenitors for all the Gothic novels that I discuss, from The Mysteries of Udolpho to Jane Eyre. Richardson's elaborate analysis of a mind under stress is, as is generally acknowledged, responsible for the Gothic novel's

preoccupation with the psychology of the individual.⁴⁴ Each Gothic novel presents an ambiguously charged conflict between protagonist and antagonist modelled, from Emily and Montoni in Udolpho to Jane Eyre and Rochester in Jane Eyre, on the relationship of Clarissa and Lovelace. Clarissa also sets the stage for the Gothic novel's focus on terror and its use of highly charged symbolic incidents. Lovelace might be providing the formula for the Gothic novel when he writes to Bedford: "Night, mid-night, is necessary, Belford. Surprise, terror, must be necessary to the ultimate trial of this Charming Creature. . . ."45

Just as Clarissa is isolated by her family's rejection of her and by her subsequent imprisonments at Lovelace's house and Mrs. Jewkes' brothel so the Gothic novel typically isolates its protagonists in order to put their psychological states under a metaphysical magnifying glass. We see this spiritual sequestration in Caleb Williams where Caleb, orphaned in the first chapter, is later committed to jail on Falkland's trumped up charges. In Udolpho, Emily orphaned by degrees, losing her mother in Chapter 2 and her father in Chapter 7, is incarcerated in Udolpho itself; while Ellena in The Italian, an orphan entrusted to the care of an aunt who speedily expires, is imprisoned at the monastery of San Stefano and in a desolate seaside villa. In Frankenstein, the monster systematically deprives Victor Frankenstein of all familial support.

The essential process of separation and isolation is continued in the American Gothic novel. At the end of Wieland, Clara is the sole surviving member of her family. In Edgar Huntly, the death of Waldegrave, Huntly's closest friend precipitates Huntly's sleepwalking and his subsequent entombment in the cave. In Julia

and the Illuminated Baron, Julia's estrangement from the world--she does not know one person to whom she is related--is intensified by her two imprisonments at the hands of the Lord High Advocate and the Baron de Launa. Melissa in Alonzo and Melissa is confined by her tyrannical family in the ancestral mansion until she will agree to marry the man of their choice. Even the experiences of Jane Eyre (an orphan like all Charlotte Brontë's heroines) imprisoned in the Red Room recall those of Clarissa Harlowe.

Similarly crucial in the development of the Gothic novel's method of psychological realisation is Richardson's language of hidden meaning, his method of taking the abstract and making it concrete by expressing it--paradoxically--in metaphor. The idea that Clarissa's identity is synonymous with her virginity informs the whole of Clarissa: after the rape Clarissa laments, "but no more of my self! My lost self" (VI, Letter 27, p. 115). The metaphor is echoed in Caleb Williams in which Falkland's soul is represented by his honour. The embodying of that most abstract of entities, the human consciousness continues in Udolpho and The Italian where we see it almost materialising, almost realised in Mrs. Radcliffe's ghosts. It reaches its logical expression in Frankenstein's monster. Frankenstein's monster is of course an unreal creation, his giant stature amplifying his metaphorical purpose. He epitomises a fundamental process of psychological realisation in the Gothic novel, illustrating that the most appropriate way of representing the psyche is to embody it in a construct which is inherently unstable, simultaneously real and unreal, natural, and supernatural.

Richardson's language of concealed but significant meanings shapes both the overall structure of the Gothic novel by its use of

a metaphoric plot and also its component parts. Richardson's use of masks, both literally and through the disguises Lovelace, the "perfect Proteus" (III, Letter 26, p. 154) assumes, looks forward to the image of the veil that pervades Udolpho and The Italian and reappears in Jane Eyre. Belford, for example, referring to the rape writes to Lovelace "if I write not in time, but that thou has actually pulled off the mask . . ." (IV, Letter 56, p. 372). Another determining image is the suggestion of a relationship between Lovelace and the devil. Lovelace proclaims himself: "the unchained Beelzebub" (V, Letter 35, p. 323), ominously telling Clarissa, "You think me a devil, Madam, a very devil!" (V, Letter 41, p. 370). Gothic antagonists from Falkland in Caleb Williams to the Baron de Launa in Julia or Chillingworth in The Scarlet Letter echo Lovelace's assertions. The darker truth concealed in Lovelace's light-hearted comment that the maid at Mrs. Moore's kept looking at his foot, "expecting, no doubt, every minute to see it discover itself to be cloven" (V, Letter 8, p. 89), is revealed in the demonic traits of every Gothic villain.

Lovelace reveals his demonic traits in his letters to Belford. These letters chronicling Lovelace's mind and revealing his psyche, signal the importance of the narrator's recollection in the Gothic novel. Lovelace has generated the circumstances and controls the description of them to his friend. The version of events supplied by Lovelace is a version of his own mind. As Day says, "The Gothic fantasy is a tale retold, memory turned into narrative . . ." (p. 46). The first person perspective of memory turned into narrative reappears, twice in fact, in the mise en abyme structure of Frankenstein where there are two "I" voices, that of Walton and of Frankenstein. Walton pens Frankenstein's tale to his sister Mrs.

Saville. In Wieland, Clara writes down her account of events to her friends. In Edgar Huntly where Huntly relates his story to Waldegrave's sister and to Sarsefield. This structure emphasises:

the origin of the Gothic world in the individual imagination and . . . that the narrative . . . is an artifice that self-consciously recounts a sequence of actions, not a portrayal of an actual sequence of action. (Day, p. 46)

Like Clarissa, Frankenstein, Wieland and Edgar Huntly all employ the epistolary form,⁴⁶ arguably the most self-conscious method of narration since the words once written are a mirror of the experience being recalled, a mirror whose reflection can be readily adjusted if it is unpleasing. The very narrative then, particularly the epistolary narrative with its potential to distort what it claims to represent, may not be relied upon. The narrative in Clarissa, embodying in letters the thoughts of Clarissa, Lovelace, and Belford provides a model for the Gothic novel, which characteristically embodies multiple viewpoints. Each point of view--its accuracies and inconsistencies, its authenticity and its bias--discloses the mind of the protagonist to the reader. The way Lovelace tells his story about Clarissa is, in the points he chooses to omit or include, more revealing about Lovelace than it is about his subject, just as Frankenstein's story about the monster tells the reader, if not Walton, more about the protagonist than about his creation. Lovelace's retelling of his various plots to Belford and the reader suggests the almost physical triangle in which Clarissa is trapped. Lovelace may turn at will from the scene to Belford, leaving Clarissa transfixed in the crisis of the narrative.

The consummate expression of Richardson's metaphoric narration in Clarissa is contained in the fire episode. Lovelace has arranged

for a blaze to be set and for his whole household, including Clarissa, to be roused by the nocturnal alarm. Lovelace hopes that Clarissa's terror and her gratitude for being rescued will drive her into his arms. The scene's real meaning, however, lies in its subtext. The incident is the perfect symbolic vehicle. Lovelace could have chosen any number of stratagems but the fire represents his passion and his wish that Clarissa be roused from her sleep, his desire for her sexual awakening.

The whole fire incident is Richardson's symbolic representation of the rape, the pivotal action of the novel which is glossed over in Lovelace's "It is done" letter to Belford. All the passion absent from Lovelace's technical triumph--he is forced to drug Clarissa with laudanum--is contained in Lovelace's narration of the fire. The scene derives a smouldering intensity from its half-hidden nature and sets the stage for the controlling metaphors of the Gothic novel. Just as Lovelace must try and force his way into Clarissa's chamber, so Emily is compelled to lift the veil in Udolpho, Caleb must rifle Falkland's trunk in Caleb Williams, Carwin is driven to investigate Clara's closet in Wieland, and Edgar Huntly is obsessed with discovering why Edny is digging under the elm tree in Edgar Huntly.

What happens in the fire episode is a microcosm of what happens in Clarissa. Lovelace is trying to get to know Clarissa literally and figuratively. The metaphors in Udolpho, Caleb Williams, Wieland, and Edgar Huntly show a similar desire for revelation: What is behind the veil, in the trunk, or buried under the tree? Frankenstein phrases the same compulsion to know in his quest for the secret of life. The questioning continues in The Scarlet Letter in which Hawthorne seeks to explore and interpret the meaning of the

"A" and in Jane Eyre where Jane must discover what is in Thornfield Hall's third storey, "What mystery, that [breaks] out, now in fire and now in blood, at the deadeast hours of the night?" (Jane Eyre, II, ch 20, p. 264).

Richardson uses metaphor as a powerful yet discreetly stated mode for transcending the limitations of the epistolary form in order to create a situation which will express the psychological subtleties of the protagonists. The fire scene provides a dramatic medium for expression, a language for enacting emotions which would otherwise have been inaccessible. It is precisely this rhetoric that Godwin uses when he records the exchange between Falkland and Caleb about Alexander the Great. It is a rhetoric that is redeployed in the conflagrations that break out sporadically throughout the Gothic novel. In Caleb Williams, the house and the whole village where Emily Melville is imprisoned catch fire. In a separate incident, Falkland's own house blazes. In Frankenstein, the monster burns down the De Lacey's cottage. In Wieland, the elder Wieland spontaneously combusts and his daughter Clara nearly perishes in a fire that breaks out in her own home. In Jane Eyre, Bertha tries to burn Rochester in his bed and later burns Thornfield to the ground. As in Clarissa, each blaze represents an outbreak of feeling, be it Emily Melville's and Caleb's respective passions, the monster's fury, the elder Wieland's religious fervour or Bertha Rochester's madness, which can be more effectively expressed through metaphor than in direct narration.

In the fire scene in Clarissa, the metaphoric language extends to Clarissa's bedroom, the room that Lovelace is trying to enter or force Clarissa to leave. Clarissa's locked room is the first in a series of enclosed structures which become images for the mind of

the protagonist in the Gothic novel. Clarissa's room specifically represents her virginity, a metaphor for her identity. Similarly, the trunk in Caleb Williams, whose contents Caleb tries to discover, represents Falkland's mind. Clara Wieland's self is conveniently kept in her summerhouse and closet, while Edgar Huntly's is contained in the cave and in the chest that Edny breaks open.

Lovelace gains access to Clarissa's room, and although he is later driven out by Clarissa's threat to kill herself, the fact that Clarissa has admitted him contains an ambivalence which is re-enacted throughout the Gothic novel. As Alan McKillop comments, "Although Richardson has been accused of painting vice in solid black and virtue in spotless white, his narrative really moves in a world of moral ambiguities."⁴⁷ Fielding had already shown in "Shamela", his parody of Pamela, the ambiguity of Richard's moral aim:

Odsbobs! I hear him just coming in at the door . . . Well he is in bed between us, we both shamming a sleep; he steals his hand into my bosom which I, as if in my sleep, press close to me with mine, and then pretend to awake.⁴⁸

The contradictory elements that make up Clarissa's consciousness and the duality of Lovelace's own image making, are reflected in Clarissa's reaction when Lovelace enters her room.⁴⁹ Spreading her hands to conceal her neck from Lovelace's gaze, Clarissa's gesture is dictated both by an innocent desire for propriety and by a guilty knowledge of Lovelace's intention. Similarly, in the Gothic novel, ambivalence prevails. Guilt and innocence are rarely clearly assigned. Emily, in Udolpho, seems to be attracted to rather than repelled by her captor Montoni. The "innocent" Caleb in Caleb Williams spiritually rapes the "guilty" Falkland, forcing him to yield up the secrets of his soul. In

Frankenstein, both Victor Frankenstein and the monster maintain their innocence, while Clara in Wieland takes pleasure in her deliberately ambiguous behavior.

Clarissa tries to hide her body from Lovelace by covering it with her hands, but her action, simultaneously saintly and coquettish, draws attention precisely to what she is trying to conceal. This paradox is constantly revisited in the Gothic novel. It is reiterated in Jane Eyre's determination to wear plain clothes, a trait she shares with Clarissa and Emily St. Aubert. Similarly, the veils in Mrs. Radcliffe's novels and the dusky half-light, the illumination characteristic of the Gothic novel, accentuate what they obscure. Indeed, whatever is partially concealed in the Gothic novel, from the monster in Frankenstein to Bertha Rochester in Jane Eyre will break out, will reveal its nature more clearly than if it had always been completely hidden.

The fire episode in Clarissa reveals the essentially false and duplicitous nature of its creator. Lovelace regards the incident as a game, as indeed he views his entire history of testing Clarissa's virtue. Lovelace, pathologically deceitful even with himself cannot admit the desperate seriousness of his undertaking. The way in which Lovelace's sham emotions, founded in the world of deception which he has created, clash with Clarissa's integrity represents the focus of tension for Clarissa. A similar focus of tension operates in Udolpho, The Italian, Julia and the Illuminated Baron, and Alonzo and Melissa. Clarissa's virtue surrounds her with an impregnable aura of righteousness from which Lovelace involuntarily recoils. The power of Clarissa's will is handed on like a talisman to subsequent Gothic heroines, enabling them to ward off villainous advances.⁵⁰ While Lovelace may construct and control Clarissa's

environment he cannot control her mind. Clarissa's cry as she threatens to stab herself, "my Honour is dearer to me than my life" (p. 394) is echoed by every Gothic heroine.⁵¹

Walpole's The Castle of Otranto, which has been called, not without justice, "a rather gormless tale,"⁵² offers another paradigm for the Gothic novel. Otranto introduces an exotic setting, one that is triply removed from everyday reality by its foreignness, by its antiquity, and by its supernatural phenomena. The castle of Otranto itself, Italian and medieval, the epitome of an exotic locale, is the appropriate arena for the novel's supernatural events. Otranto's medieval atmosphere is Hawthorne's equivalent of twilight, a method of distancing the action of the novel through an unrealistic setting but simultaneously claiming for it an intense reality. In the fairy-tale realm of the distant past, giant helmets could perhaps have waved their sable plumes and crushed the unwary.

In Otranto, the completely bizarre is completely accepted. Actions have the illogical logic of dreams. No explanation of the supernatural is necessary in Otranto because it is offered, without apology, as a metaphor for all that is inexplicable in human psychology. The supernatural is merely recorded as a fact of life in the same way that Walpole professes to record the actions of Otranto's denizens. While the Gothic novel may owe its theme of isolation to Clarissa, it derives its method of isolation from Otranto.

After Otranto, the castle, or equivalent edifice, would become indispensable to the Gothic novel both as an emblem of Walpole's medievalism and as extension of the villain's will. As Elizabeth MacAndrew says, "The castle in Walpole's novel is Manfred" (The Gothic Tradition, p. 13). Thus when Emily enters Udolpho the terror

she experiences is not solely due to Udolpho's forbidding appearance but also to the fact that she is entering the sphere of Montoni's evil influence, that she is entering a realm dominated by a will hostile to her own.

If the conflict in Clarissa provides inspiration for characterisation in the Gothic novel, Walpole's The Castle of Otranto (subtitled A Gothic Story after the first edition) is responsible for the settings of the Gothic novel and the introduction of the supernatural. Otranto, however, for all its silliness is more than "the virtuoso performance in novelty and the exotic" that Punter calls it (The Literature of Terror, p. 52). It initiates a process where environment may express the psychology of the character.

The title of Otranto (the first time a place rather than a character or abstract sentiment had figured so prominently) suggests that the castle itself is of central importance, surrounding, overshadowing and underlying all the events in the novel.⁵³ The characters, in spite of Walpole's optimistic observation that they are "well drawn, and still better maintained",⁵⁴ are dwarfed by Otranto's might and the size of its supernatural sabres. Walpole's delineation of his protagonists is seemingly quite at odds with his wish,

. . . to conduct the mortal agents in his drama according to the rules of probability; in short to make them think, speak and act, as it might be supposed mere men and women would do in extraordinary positions. (Preface to Second Edition, p. 8)

The situations, of course, are so extraordinary that it is hard to imagine what an appropriately "real" response to them would be. This theatrical exaggeration becomes part of the point.⁵⁵ Walpole's idea, as his dream source indicates, was to unfetter his characters

from the constraints of everyday reality (the environment in which Charlotte Brontë and the rehabilitated Gothic would replace them) and record their terrified responses. As Day notes (p. 43), "The Gothic narrative takes as its model the dream, nightmare, or hallucination."⁵⁶ This model was built, literally and metaphorically, by Walpole.⁵⁷

Like his home Strawberry Hill, Otranto was a dream of Walpole's.⁵⁸ As he said, "a very natural dream" for a head filled, like his, with Gothic story:

I waked one morning in the beginning of last June from a dream, of which all I could recover was, that I had thought myself in an ancient castle . . . and that on the uppermost bannister of a great staircase I saw a gigantic hand in armour.
(Introduction, p. ix)

The cerebral and physical, the real and unreal, are seen to be extraordinarily linked in the creation of Otranto's phantasmal architecture. This relationship is continued in the text, suggesting that the castle is a metaphor for the mind of the character.

Otranto has the illogical atmosphere of dream. The events of the novel "advertize their discontinuity with the real world" (Day, p. 44). This discontinuity, epitomised in the incongruous relationship between castle and protagonists, is illustrated when Conrad, "a homely youth, sickly, and of no promising disposition" (Ch. 1, p. 16), is suddenly crushed by a massive helmet. While this fatality is ostensibly intended to remind Otranto's inhabitants of a bizarre prophecy that "the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it" (Ch. 1, pp. 15-16), its paradoxically

real purpose is to alert the reader to the unreality of Otranto's world.

The prophecy, both sinister and grotesque, generates nightmarish irrationality in the confused inhabitants. Manfred's desire for a quick marriage between Isabella and Conrad is thought, unaccountably, to stem from the prophecy. When Theodore points out the resemblance between the helmet that squashed Conrad and the one on the statue of Alfonso the Good, he is accused of murder. No-one in the novel stops to reflect on the difference in size between the two helmets. This lack of proportion, another version of the obsessiveness located in Clarissa, pervades the Gothic novel, focusing on the power of the mind to create an alternate, distorted reality.

The supernatural, in the novel and in Otranto itself, supplies vitality and a primitive form of psychological realisation. In Otranto, we see the beginning of an indirect mode of presenting the character through his or her environment that is developed and sophisticated by Mrs. Radcliffe, by Charles Brockden Brown and by nearly every other exponent of the Gothic novel. This nascent mode of realising the psyche is shown in the scene in which Manfred confronts Isabella with his intention of divorcing Hippolita and marrying her. The scene's suppressed emotions are hardly conveyed in Isabella's staccato denunciations: ". . . what do I hear! You, my lord! You! My father in law! the father of Conrad!" (Ch. 1, p. 23). They are resonant, however, in the furious undulation of the plumes of the helmet. Similarly, the portrait of Ricardo is invested with an emotion unknown to Manfred. "At that instant the portrait . . . uttered a deep sigh and heaved its breast" (Ch. 1, p. 23). As Manfred rants and raves, the "infernal spectre" conducts itself with

a melancholy dignity. The spectre marching "sedately, and dejected" is infused with a humanity that renders Walpole's prefatory aim of "the actors comport[ing] themselves as persons would do in their situation" (Preface to First Edition, p. 4) not so ludicrous as it initially appears.

Isabella's emotions are conveyed through the agency of Otranto. The description of the castle vaults delineates the difficulty and tension inherent in Isabella's position. They are "hollowed into several intricate cloisters," with the result that "it was not easy for one under so much anxiety to find the door that opened into the cavern" (Ch. 1, p. 25). The cavern operates as both a source and an expression of Isabella's confusion. The reciprocal relationship between Isabella and the castle is expressed when Isabella's light is extinguished while she is still in the vaults. Left in darkness and feeling her way, Isabella seems to enter into a union with Otranto. She has only to abandon herself to it, to enter "trembling into the vault," to receive immediate illumination from "an imperfect ray of clouded moonshine." Human assistance is also at hand in the form of Theodore, who appears magically like a genie from a lamp, ready to serve Isabella or die in her defence. It is the castle, not Theodore's gallantry, however, which is responsible for Isabella's escape, benignly allowing the moon to shine on a trap door. This complicity of landscape and character looks forward to Frankenstein, where nature fulfills all the monster's needs, feeding, clothing, and educating him.

Walpole's constant reference to the castle's various features--the cloisters, the "boarded gallery with latticed windows" (Ch. 2, p. 52), the courtyard where Manfred receives Frederic's challenge, the black tower where Theodore is kept, and "the

uppermost banister of the great stairs" (Ch. 5, p. 100) where the massive armour clad hand appears, consolidates the received impression of the Castle of Otranto as a vast presence guiding, shaping and expressing the actions of the characters, who are pawns in the hand of the real protagonist. Walpole uses Otranto as a substitute for the obscure mental processes, those "most secret sensations" (Ch. 4, p. 82), that he is unable to express directly. This, more than the obvious elements of the medieval setting, the agency of the supernatural, prophetic visions and dream origins, is Walpole's contribution to the Gothic novel.

Clarissa and Otranto provide the ground plan for the Gothic novel. All the disparate elements of both works--ambiguously charged conflict, subtle delineation, narrative structure, symbolic incidents and a pervasive sense of terror from Clarissa, exotic landscapes, crudely effective dramatic clarity, and settings that express the emotions of the protagonists from Otranto--come together in Mrs. Radcliffe's intricate and particular attempt to portray the psyche.

Notes

Title: "Shapes half-hid" is taken from Mrs. Radcliffe's The Italian; or The Confessional of the Black Penitents (1797), ed. Frederick Garber (London: Oxford Univ. Press, 1968), III, Ch. 5, p. 320. All subsequent references will be given in the text.

Epigraphs: William Shakespeare. A Midsummer Night's Dream (c. 1595), ed. Harold F. Brooks (London: Methuen, 1979), V, i, 5-6.

"Terrorist Novel Writing" in The Spirit of Public Journals for 1797, 3rd ed. (London: James Ridgway, 1802), I, 227.

¹ The Mysteries of Udolpho, ed. Bonamy Dobrée (London: Oxford Univ. Press, 1970), IV, Ch. 12, p. 598. All subsequent references will be given in the text.

² Preface to 1818 Edition reprinted in Mary Shelley, Frankenstein; or the Modern Prometheus (1818), ed. M. K. Joseph (Oxford: Oxford Univ. Press, 1969), p. 13. All subsequent references will be given in the text.

³ David Hartley's Observations on Man had been published in 1749. Although Hartley is the figure most prominently connected with associationism, as Samuel Monk, The Sublime (1935 rpt. Ann Arbor: Univ. of Michigan Press, 1960), p. 117, points out: "It would be an error to trace all associationist tendencies . . . to Hartley, for like other important thinkers, Hartley did not so much invent as systematize his doctrine . . . which had long been recognized as a leading principle of psychology."

⁴ A Philosophical Enquiry in the Origin of Our Ideas of the Sublime and the Beautiful (Menston, Yorkshire: The Scholar Press, 1970), Part I, Section 7, p. 58. All references will be to this facsimile of the 1759 edition and will be given in the text.

⁵ See David Daiches, A Critical History of English Literature (New York: Ronald Press, 1960), II, 740.

⁶ See Monk, p. 54. Dennis' list of objects that are a source of the sublime includes "Gods, Daemons, Hell, Spirits and Souls of Men. . . ."

⁷ Letters on Chivalry and Romance (1762), ed. Edith J. Morley (London: H. Frowde, 1911), pp. 101-11.

⁸ The Idea of the Holy, 2nd ed., trans. John W. Harvey (New York: Oxford Univ. Press, 1958), pp. 28-29.

⁹ "The Uncanny" (1919) in An Infantile Neurosis and Other Works. Vol. XVII of The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. from the German under the general editorship of James Strachey (London: The Hogarth Press and the Institute of Psychoanalysis, 1955), p. 19 and pp. 226-27.

¹⁰ Tzvetan Todorov. The Fantastic: A Structural Approach to a Literary Genre, trans. Richard Howard (Cleveland: The Press of Case

Western Reserve University, 1973), p. 25. All subsequent references will be given in the text.

11 "The Nature of Gothic" in The Stones of Venice. Vol. X of The Works of John Ruskin, ed. E. T. Cook and Alexander Wedderburn (London: George Allen, 1903), p. 181.

12 "One may say generally, then, that in English of the eighteenth century, the adjective "Gothic" is employed as a definite and recognized synonym for barbarity." A. E. Longueil, "The Word 'Gothic' in Eighteenth-Century Criticism," Modern Language Notes, 38 (1932), 435. See also A. O. Lovejoy, "The First Gothic Revival and the Return to Nature," Modern Language Notes, 47 (1932), 419-46, for a cogent rehearsal of the meanings attached to the word "Gothic."

13 The Gothic Revival (1928 rpt. Harmondsworth: Penguin, 1964), p. 29. While Hurd and Walpole must be credited with popularising a taste for the Gothic, antipathy towards it was not universal before 1762. Clark quotes (p. 21) Hughes's Introduction to his edition of Spenser (1715). In a comparison of "Roman" and "Gothick" architecture, Hughes concedes that, although "the former is more majestic in the whole, the latter may be very surprising and agreeable in its parts."

14 K. K. Mehrotra, Horace Walpole and the English Novel (Oxford: B. Blackwell, 1934), p. 7, has illustrated the almost identical nature of the castle in Otranto and Strawberry Hill. "A comparison between The Castle of Otranto and Strawberry Hill affords evidence amounting to proof that the stage of action in Walpole's mind while writing the story was his own home." Mehrotra goes on to list instances of similarities, including the fact that the Blue Bedchamber in Strawberry Hill, which is situated on the right after ascending one flight of the principal stairs, corresponds to Bianca's description in Otranto of Isabella's "watchet [blue]-coloured chamber, on the right hand, one pair of stairs . . ." (Otranto, Ch. 5, p. 99). R. W. Ketton-Cremer, Horace Walpole: A Biography (1940 rpt. Ithaca, N.Y.: Cornell Univ. Press, 1960), pp. 176-77, has also pointed out that features of Otranto that Strawberry Hill lacked, namely the courtyard and great hall, came from Trinity College, Cambridge, which Walpole had recently visited.

15 The only other contenders are Tobias Smollett's The Adventures of Ferdinand, Count Fathom (1753), ed. Damian Grant (London: Oxford Univ. Press, 1971) and Thomas Leland's Longsword, Earl of Salisbury (1762), ed. John C. Stephens, Jr. (New York: New York Univ. Press, 1957). As Francis Russell Hart says of Ferdinand, Count Fathom in The Scottish Novel (Cambridge, Mass.: Harvard Univ. Press, 1978), p. 14, "The conventional claptrap episodes have often been noted . . ." David Punter, The Literature of Terror (Longman: London, 1980), p. 49, argues "The Gothic quality of Fathom rests on . . . the attempt to embody a theory of the social purposes of terror . . ." All subsequent references will be given in the text. James R. Foster, History of the Pre-Romantic Novel in England (1949 rpt. New York: Modern Language Association of America, 1966), p. 187, says Longsword has, "Much in common with the Gothic novel . . ." Foster argues that all the "necessary ingredients" for the Gothic novel are present except the supernatural. While the

work is set in a suitably remote time (the reigns of Henry III and King John), it is much more the "romantic adventure" Foster characterises it, lacking any focus on terror.

16 James Trainer, ed., The Old English Baron (1778) (London: Oxford Univ. Press, 1967) comments "Clara had well heeded Fielding's warning in Tom Jones that ghosts 'are indeed like arsenic, and other dangerous drugs in Physic, to be used with the utmost caution . . .'" (Introduction, p. ix). All subsequent references will be given in the text. While Reeve's novel was the earliest significant result of Walpole's influence, the first works to absorb its atmosphere were William Hutchinson's The Hermitage: A British Story (1772) and a fragment by Anna Laetitia Aikin called Sir Bertram (1773). The most important Gothic novel to precede the works of Mrs. Radcliffe was Sophia Lee's The Recess (1783-85). The image of the recess begins to express the Gothic novel's interest in what was hidden.

17 "On German Architecture--D. M. Ervini a Steinbach, 1773" by Johann Wolfgang Goethe, quoted in Neoclassicism and Romanticism 1750-1850, ed. Lorenz Eitner, Englewood Cliffs, N.J.: Prentice-Hall, 1970, 75-76.

18 "The Nature of Gothic," p. 182.

19 "The Gothic Element in American Literature Before 1835," Journal of English and Germanic Philology, 24 (1925), 72.

20 See "The Minor English Novelists" (Diss. Harvard Univ., 1926), p. 198, and "The Abbé Prevost and the English Novel," PMLA, 42 (1927), 443.

21 The Gothic Fiction in the American Magazines: 1765-1800 (Washington D.C.: The Catholic Univ. of America Press, 1939).

22 See Robert Mayo, "Gothic Romance in the Magazines," PMLA, 65 (1950), 774. In spite of the obvious shortcomings of definition by primitive taxonomy, Ann Blaisdell Tracy has added The Gothic Novel, 1790-1830: Plot Summaries and Index to Motifs (Lexington, Ky.: Univ. of Kentucky Press, 1981). This is a less useful work than an earlier, similarly compendious volume, Sister Mary Muriel Tarr's Catholicism in Gothic Fiction (Washington, D.C.: The Catholic Univ. of America Press, 1946), which notes the mistaken use of Catholic ritual in the Gothic novel.

23 Robert D. Hume, "Gothic Versus Romantic," PMLA, 84 (1969), 282. He notes the tendency to define the form by "Gothic trappings."

24 See Francis Russell Hart, "The Experience of Character in the English Gothic Novel" in Experience in the Novel, ed. Roy Harvey Pearce (New York: Columbia Univ. Press, 1968), p. 86; Peter Brooks, The Melodramatic Imagination (1976 rpt. New Haven: Yale Univ. Press, 1978), p. 19; Phillip P. Hallie, "Horror and the Paradox of Cruelty," Monday Evening Papers, 16 (1969), 4; Devendra Varma, The Gothic Flame (London: Arthur Barker, 1957), p. 211. This argument in Varma's work (see particularly Ch. 8, "Quest of the Numinous: The Gothic Flame," pp. 206-31) is echoed by Robert Kiely, The Romantic

Novel in England (Cambridge, Mass.: Harvard Univ. Press, 1972). He comments (p. 13) on the Gothic novel's preoccupation with "a quest for the ultimate." For de Sade's view that the Gothic novel was "le fruit indispensable des secousses révolutionnaires, dont l'Europe entière se ressentait," see Idée Sur Les Romans (1795), ed. O. Uzanne (Paris E. Rouveyre, 1878), p. 32.

25 "Romanticism and the Gothic Tradition" in The Gothic Imagination, ed. Gary Richard Thompson (Pullman, Wash: Washington State Univ. Press, 1974), p. 6.

26 See Helen Hazen, Endless Rapture (New York: Scribner, 1983), p. 35, and Tracy, p. 3.

27 Hume, "Gothic Versus Romantic," makes the point (p. 283) that the Gothic novel is concerned with what "might grandiosely be called a psychological interest."

28 Diss. Princeton Univ., 1971.

29 "The Experience of Character in the English Gothic Novel," p. 88.

30 David H. Richter, "The Gothic Impulse: Recent Studies" in Dicken Studies Annual: Essays on Victorian Fiction, ed. Michael Timko, et al (New York: AMS Press, Inc., 1983), p. 289.

31 See pp. 28-61, Coral Ann Howells, Love, Mystery and Misery: Feeling in Gothic Fiction (London: Athlone Press, 1978), pp. 28-61. All subsequent references will be given in the text.

32 "Driven wild by his sense of his own impotence (his barren wife Hippolyta and his feeble son who is destroyed), Manfred descends to incest." The Gothic Tradition in Fiction (New York: Columbia Univ. Press, 1979), pp. 16-17.

33 David Morse, Romanticism: A Structural Analysis (Totowa, N.J.: Barnes and Noble, 1982), p. 3. All subsequent references will be given in the text.

34 William Patrick Day In The Circles of Fear and Desire (Chicago: The Univ. of Chicago Press, 1985), p. 191. All subsequent references will be given in the text.

35 See particularly Punter pp. 15-18.

36 Francis Russell Hart also links the two works, pointing out that "It [The Confessions] bears significant likeness, in its treatment of the diabolic compact, to Melmoth the Wanderer. . ." The Scottish Novel, p. 23.

37 "The Supernatural in Poetry," The New Monthly Magazine, January 1826, p. 149. Hogg and Maturin are also set apart from the main body of the Gothic novel by their strongly theological preoccupation. It could also be argued (and indeed has been argued by Hart, with regard to Hogg, in his The Scottish Novel) that Hogg and Maturin are also isolated from the English Gothic tradition by their respective Scottish and Irish blood. Hart quotes (p. 23)

Dorothy Bussy telling André Gide "This book [The Confessions] is Scotch to its very marrow; no Englishman could possibly have written it." Lewis, with his fluent German, is closely allied to the sensationalism of the Schauer-Roman or "shudder-novel." Varma, p. 211, sees the tendency of both Lewis and Maturin "to delight in the fantastic and morbid" as a feature of the Schauer-Romantiks.

38 This is noted by almost every critic. The problem is one of definition. See E. A. Baker, The Novel of Sentiment and the Gothic Romance. Vol. V. of The History of the English Novel (1929 rpt. New York: Barnes and Noble, 1961), p. 221. "He [Maturin] outdoes all the other Gothic romanticists in the accumulation of blood-curdling and heart-shaking effects." The point of Maturin's separateness is also made by Malcolm Ware. "And the frantic world of Maturin's Melmoth the Wanderer is, indeed, an absolutely different world. "The Telescope Reversed: Ann Radcliffe and Natural Scenery," in A Provision of Human Nature, ed. Donald Kay (Alabama: Alabama Univ. Press, 1977), p. 188. All subsequent references will be given in the text. David Skilton, The English Novel (New York: Barnes and Noble, 1977), p. 63, notes that, "In The Monk, nightmare takes over completely." Howells, p. 62, says, "The Monk is the most daring and the most Gothic of eighteenth-century English Gothic Romances."

39 Melmoth has been dead for one hundred and fifty years before he meets Immalee. Ambrosio becomes a fiend by signing over his soul. Lewis also suggests (rather carelessly, since this would make nonsense out of the earlier part of the novel) that Mathilda has been a demon all along. See The Monk, ed. Louis F. Peck (New York: Evergreen-Grove Press, Inc., 1959), III, Ch. 12, p. 418. All subsequent references will be given in the text. Gil-Martin's demonic nature is never in doubt.

40 James Hogg, Confessions of a Justified Sinner (1824), ed. John Carey (London: Oxford Univ. Press, 1969), p. 233.

41 Letter to W. S. Williams, May 1, 1848, in The Brontës: Their Lives, Friendships and Correspondence (Philadelphia: Porcupine Press, 1980), ed. Thomas J. Wise, II, 209.

42 Lewis Peck, A Life of Matthew Gregory Lewis (Cambridge, Mass.: Harvard Univ. Press, 1961), p. 40.

43 See Katherine Richardson, "The Influence of William Godwin on the Novels of Mary Shelley," (Diss. Univ. of Tennessee, 1972). I discuss the relationship between Mary Shelley's Frankenstein and Brown's Wieland in Chapter 4 of this thesis.

44 See Edith Birkhead, The Tale of Terror (London: Constable, 1921), p. 223, "The sentiment of Richardson descends to Mrs. Radcliffe. Her heroines are fashioned in the likeness of Clarissa Harlowe." Montague Summers, The Gothic Quest (London: Fortune, 1938), p. 111, states, ". . . the Gothic novel . . . draws its emotionalism and psychology . . . from the works of Samuel Richardson." Frederick Frank, "From Boudoir to Castle Crypt: Richardson and the Gothic Novel," Revue de Langues Vivantes, 41 (1975), p. 49, argues that "without Richardson's exploratory Gothicizing . . . the whole structure of the Gothic novel from the villain-centred structure of Walpole's Castle of Otranto (1764) to

the maiden-centred forms of Mrs. Ann Radcliffe's Mysteries of Udolpho (1794) . . . might have been hampered and delayed." Hume says, p. 283, that the Gothic novel "pick[s] up and advance[s] the sort of psychologizing which began in Clarissa (1748)." Punter, pp. 27-28, calls Richardson "by far the most important progenitor of the kinds of fiction being written in the final three decades of the [eighteenth] century."

45 Samuel Richardson, Clarissa: or the History of a Young Lady, 7 vols. (1747; title page dated 1748). The Shakespeare Head Edition (Oxford: Shakespeare Head, 1930), IV, Letter 34, p. 207. All subsequent references will be given in the text.

46 Caleb Williams, which takes the form of Caleb's "Memoirs", is also effectively an epistolary novel as, in Hawthorne's punning and symbolic way, is The Scarlet Letter.

47 Alan Dugald McKillop, Samuel Richardson, Printer and Novelist (1936; rpt. Hamden, Conn.: The Shoe String Press Inc., 1960), p. 127. All subsequent references will be given in the text.

48 Henry Fielding, "Shamela: An Apology for the Life of Mrs. Shamela Andrews" (1741) in Joseph Andrews preceded by, Shamela, ed. A. R. Humphreys (London: J. M. Dent and Sons, Ltd., 1973), Letter 7, p. 12. Coleridge who both disliked and admired Richardson's work recognised his ambiguity, terming him "hypocritical" and "concupiscent." See Biographia Literaria (1817), ed. James Engell and W. Jackson Bate. Vol. VII of The Collected Works of Samuel Taylor Coleridge (Princeton, N.J.: Princeton Univ. Press, 1983), II, p. 211 footnote 3. All subsequent references will be given in the text. The ambiguity of Clarissa's position is pointed out by A. D. Harvey, "Clarissa and the Puritan Tradition," Essays in Criticism, 23 (1978), 38-51. Harvey interprets Clarissa's death as "partly the ultimate indulgence of eighteenth-century sexual fantasies, and partly the result of the contradictions implicit in the eighteenth century's reification of female sexuality . . ." (pp. 49-50).

49 Lovelace's description of Clarissa with her "hands crossed over her charming neck" (p. 392) is shocking in the disparity it reveals between his image of Clarissa as pure virgin saint and the captivating object of his passion. His vision of Clarissa as a saint with "ivory" arms and "velvet" skin bears a striking, sensuous resemblance to the ideal mistress of the cavalier tradition.

50 The villains in the Gothic novels I discuss have no chance against the ultimately invincible power of the heroine. Coleridge pinpoints the inconsistency between the proclaimed limitless ability of Gothic villains and what they actually do. According to Coleridge, the "mysterious villains, (geniuses of supernatural intellect, if you will take the author's word for it" are "on a level with the meanest ruffians of the condemned cells if we are to judge by their actions and contrivances) . . ." Biographia Literaria, II, Ch. 23, p. 211.

51 Clarissa does derive physical strength from her desperate peril. Lovelace twice comments (pp. 392 and 393) on her amazing physical force. Jane Eyre also shows considerable physical strength turning Rochester's hand red with the pressure of her grip.

52 Judith Wilt, Ghosts of the Gothic (Princeton, N.J.: Princeton Univ. Press, 1980), p. 25. MacAndrew, who unravels its darker side, incongruously terms it "a rather frothy little romance," The Gothic Tradition, p. 9.

53 "Pas un roman noir, avons-nous noté sans un château . . . le château est au centre du roman [noir] comme l'araignée dans sa toile." Jean Rodaut, "Les Demeures dans le Roman Noir," Critique, 147-148 (1959), pp. 716-17.

54 Preface to First Edition (1764; title page dated 1765) printed in Horace Walpole, The Castle of Otranto, ed. W. S. Lewis (Oxford: Oxford Univ. Press, 1982), p. 4. All subsequent references will be given in the text.

55 Walpole was trying to write a novel founded on dramatic theory, explaining that "The rules of the drama are almost observed throughout the conduct of the piece." (Preface to the First Edition, p. 4)

56 Coleridge notes, Biographia Literaria, II, Ch. 23, p. 211, Clarissa's "dreamlike continuity."

57 "L'initiative d'Horace Walpole en littérature se rattache très étroitement à son initiative en architecture. L'une explique l'autre." Alice M. Killen, Le Roman "Terrifiant" ou Roman "Noir" de Walpole à Ann Radcliffe (1915 rpt. Paris: Edoard Champion, 1923), p. 1. David Jarrett, "The Gothic Form in Fiction and its Relation to History," Contexts and Connections: Winchester Research Papers in the Humanities, 5 (1980), 5, observes that, "In the Gothic form of fiction the central element is the Gothic building."

58 As early as January 10, 1750, Walpole was announcing that he was "going to build a little gothic castle at Strawberry Hill." Letter to Sir Horace Mann in The Letters of Horace Walpole (London: Richard Bentley, 1840), II, 313.

Chapter 2

Going Beyond the Veil:

The Mysteries of Udolpho and The Italian

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

--Northanger Abbey

O the mind, mind has mountains; cliffs of fall
Frightful, sheer, no-man-fathomed. Hold them cheap
May who ne'er hung there.

--Gerard Manley Hopkins

The predominant concern of Mrs. Radcliffe's works is the psychological experience of her protagonists. The fleeting shapes glimpsed by Emily St. Aubert in Udolpho (1794) and Vivaldi in The Italian (1797) are both specific attempts to embody their states of mind and images for Mrs. Radcliffe's process of psychological realisation. Mrs. Radcliffe accurately depicts "the point to which imagination might be wrought up, by a series of hints, glimpses or half heard sounds. . . ." ¹ Nothing is explicitly stated. The reader must deduce the relationship between character and events in the novel just as the protagonists must do themselves. The veil imagery that runs throughout the novel mediating between the real world and the world of imagination is intimately connected with the novel's concern with revealing and interpreting what is hidden.

In the following chapter, I shall examine the ways in which Mrs. Radcliffe depicts the minds of her characters, most notably those of her heroines. With particular reference to The Mysteries of Udolpho and The Italian, I shall show that all the elements in these works--narrative structure and plot, landscape imagery and the

device of the supernatural explained--are deployed to realise the protagonist's psyche.

-I-

The Mysteries of Udolpho offers the paradigmatic Gothic plot of persecution with Emily and Montoni modelled on Clarissa and Lovelace and Udolpho itself built on the same foundations as Otranto. The novel's archetypal quality may partially account for its extraordinary popularity. Jane Austen could be confident that readers of Northanger Abbey (1818) would understand Catherine Morland's appraisal of Richardson's Sir Charles Grandison, "It is not like Udolpho at all; but yet I think it is very entertaining" (Ch. 6, p. 62). As late as 1840, Thackeray posed the rhetorical question in A Shabby Genteel Story, "Had Caroline read of Valancourt and Emily for nothing."² The plot of Udolpho--an orphaned heroine under dubious guardianship is confined and terrorised in an ancient edifice--was already familiar from The Romance of the Forest (1791) and is reiterated in The Italian. The Critical Review, in a piece often attributed to Coleridge, noted the resemblance between The Romance of the Forest and Udolpho, "Nor does the present production require the name of its author to ascertain that it comes from the same hand."³ "A Critic" in Porcupine's Gazette apologetically made a similar point:

Without a wish to depreciate Mrs. Radcliffe's power of invention I will remark that her pieces do not display so much originality of plot (though presented by her entirely in a new dress) as⁴ they do judicious arrangement and elegant selection.

There is, however, no need to excuse Mrs. Radcliffe's repeated use of the same formula. She merely re-used those instruments, those plot components which best served her purpose of investigating the emotions of her protagonists: an exotic landscape, a castle or equivalent isolating structure, a villain whose compulsively evil actions outweigh his ostensible motivation and a plot whose illogical twists and turns mirror the inconsistency of dream.

Udolpho's lengthy third-person narrative creates what Day (p. 49) has called "a sense of formlessness." Like much in Udolpho, however, the formlessness is only an illusion; like the ghosts, it is an illusion with a purpose. The intricacies of the text, manipulated by the omniscient narrator, mirror the "many intricacies and perplexities" (II, Ch. 10, p. 322) of Udolpho itself: narrative structure is both embedded and embodied in the architectural structure. Just as Emily must find her way through the intricate passageways of Udolpho and the cavernous chambers of Chateau-le-Blanc, so the reader must negotiate his or her way through a complicated text whose often confusing nature echoes the disturbed mind of the protagonist. The reader must understand Emily and decipher the secrets of her mind just as Emily must understand Udolpho and must fathom its mysteries.

The myriad mysteries that Udolpho contains--where is Madame Montoni, who is the musician on the terrace, who killed the Marchioness, how did her ghost materialise above her bed, and what is the source of the ghostly music that haunts Chateau-le-Blanc--are all overshadowed by the central mystery of what lies behind the veil. The prosaic answer, a waxen effigy of "a human body in the state, to which it is reduced after death" (IV, Ch. 17, p. 662) literally and figuratively embodies the novel's moral lesson that

appearances can be deceptive, that what seems most real, might in fact be false. Paradoxically, in Udolpho, however, it is the "false" that is the most real. In Udolpho, imaginative truth, the power of the mind is what prevails. For example, it is the combined fears of Emily and Dorothee rather than the machinations of some bandits that causes the Marchioness's apparition to manifest itself. In a version of the novel's prolific veil imagery, the ghostly countenance glimpsed between the curtains that surround the Marchioness's bed is disclosed by the undulations of a black pall.

The novel's central mystery--the question of what lies beyond the veil--is repeated in the appearance of Mrs. Radcliffe's heroines who, characteristically, are veiled. Emily assumes "the light veil, in which she usually walked" (Udolpho, I, Ch. 10, p. 113). When Vivaldi first sees Ellena Rosalba in The Italian her face is "concealed in her veil" (The Italian, I, Ch. 1, p. 5). The wearing of a veil is an image for the importance of what lies underneath. Emily's "elegant symmetry of form" (Udolpho, I, Ch. 1, p. 5) and Ellena's regular features "of the Grecian outline" (The Italian, I, Ch. 1, p. 6) veil the internal disorder. Just as the serenity of the landscape outside Udolpho intensifies the tumult within it, so the ordered conventionality of Emily and Ellena's outward appearance draws attention to the complexity within. This complexity which is realised not in Mrs. Radcliffe's occasional stylised descriptions of her heroines but through the whole text, through Emily and Ellena's relationship with other characters, the ghosts they glimpse and the landscape they see, provides a subtle commentary on the minds beneath the symmetrical forms. To believe with Hazlitt that Mrs. Radcliffe's heroines are little more than "a sounding name, a graceful form"⁵ is to fail to discern what lies beyond the veil.

It is sometimes difficult, however, to determine precisely what does lie beyond the veil of Emily's and Ellena's appearances, since ambivalence is intrinsic to both their characters. Although I agree with Day (p. 17) that Emily and Ellena are "good," they are not, as Day argues, "unequivocally" so. Indeed, Emily and Ellena inherit Clarissa's moral ambiguity. Montoni, Emily's persecutor and moral inquisitor, suspects the inconsistencies in his niece's attitude, telling her, "You speak like a heroine . . . we shall see whether you can suffer like one" (Udolpho, III, Ch. 5, p. 381). In The Italian Ellena questions herself: "The consciousness of innocence, which had supported her . . . began to falter" (The Italian, I, Ch. 6, p. 69). Montoni's mocking tone hints at his knowledge of the duality of Emily's emotions, and indeed it is part of the Gothic villain's role to diagnose accurately the flaws in his victim's consciousness. Moreover, Morano suggests when Emily refuses to flee with him that she is in love with Montoni. Kiely (p. 76) notes, "Mrs. Radcliffe tells us more than once that Emily found Montoni uncommonly handsome." Coral Ann Howells (p. 52) develops this observation, recognising the "sexual resonance" in "the antagonism between Montoni and Emily."

Emily's ambivalence, the tensions between virginal purity and guilty knowledge which Richardson had dramatised in Clarissa, is expressed in a curious incident where Montoni orders Emily to wear her most splendid dress:

This was made, not in the Venetian, but, in the Neapolitan fashion, so as to set off the shape and figure, to the utmost advantage. In it, her beautiful chestnut tresses were negligently bound up in pearls, and suffered to fall back again on her neck . . . Emily's unaffected beauty never had appeared more captivately. (Udolpho, II, Ch. 10, p. 311)

Emily is as much attired for the ravisher (it is significant that the dress is the one intended for her wedding to Morano) as Clarissa is dressed (or undressed) for Lovelace in the fire episode. Even Emily's embarrassment, "the emotion of her mind," conspires to contribute a pleasing blush to her cheek, indicating a complicity between mind and body. Although Mrs. Radcliffe argues for Emily that it is only Montoni's "absolute command" could have caused her to wear the dress, Montoni's orders to Emily are customarily flouted. Emily's agreement to wear a dress whose "offensive purpose" she fully realises, illustrates her bifurcated nature, the conflict between the sensible and the sensual, the cerebral and the corporeal.

The ambiguity inherent in Emily's prudish manner but coquettish appearance is echoed in her inconsistent attitude to the supernatural. She professes one view and espouses another: "Emily, though she smiled at the mention of this ridiculous superstition, could not, in the present tone of her spirits, wholly resist its contagion" (I, Ch. 6, p. 68). The ambiguity is re-emphasised, when Emily visits her father's study after his death. Her reason battles uneasily with her fears.

There was an arm chair, in which he used to sit; she shrunk when she observed it, for she had so often seen him seated there, and the idea of him rose so distinctly to her mind, that she almost fancied she saw him before her. But she checked the illusions of a distempered imagination, though she could not subdue a certain degree of awe, which now mingled with her emotions. (I, Ch. 8, p. 95)

Emily's "distempered imagination", "the romantic error of amiable minds" (I, Ch. 7, p. 79) against which her father has specifically warned her persists, however.

As she mused she saw the door slowly open, and a rustling sound in a remote part of the room startled her. Through the dusk she thought she perceived something move. The subject she had been considering, and the present tone of her spirits, which made her imagination respond to every impression of her senses, gave her a sudden terror of something supernatural. (I, Ch. 8, p. 95)

Finally, fancy triumphs over fact, and Emily's relentlessly operating imagination causes her to scream with terror, although the supernatural visitation in question is nothing more terrifying than her dog, Manchon.⁶

Through her natural explanation Mrs. Radcliffe is not attempting to rationalise Emily's fears; rather to express the overwhelming importance of the mind in determining and interpreting reality. Mrs. Radcliffe argues through Emily's transformation of the commonplace into the terrifying that while environment may intensify emotion it does not create it. If the quiet library at La Vallée can become haunted, nowhere is safe. The mind with all of its distortions--its fears and anxieties--is the interpreting medium of experience.

Emily's complexity is realised not only through her ambivalent attitudes but also through her relationship with her mirroring selves, Valancourt and Montoni. The two men represent the polar extremes of Emily's consciousness. Valancourt's "frank and generous nature, full of ardour, highly susceptible of whatever is grand and beautiful, but impetuous, wild, and somewhat romantic" (I, Ch. 4, p. 41) qualifies him to be the object of Emily's affections. He is so courteous that even when he is accidentally shot as a bandit by St. Aubert, his only concern is to assuage Emily's fears and those of his distraught assailant. The key to Valancourt's personality is that, like Emily, he is "somewhat romantic" and has, as St. Aubert observes, "never been at Paris."

Valancourt and Emily sighing together over the beauty of a landscape are innocent figures from a prelapsarian time. Both undergo initiation into a darker world. Valancourt does go to Paris, in fact, "twice into the prisons of Paris" (III, Ch. 13, p. 507), forcing a shocked Emily, who at first believes it would have been better for him to have died, to moderate her expectations in the realisation that "though his passions had been seduced, his heart was not depraved . . ." (IV, Ch. 16, p. 652).

Valancourt's experience in Paris is a cautionary example of the dissolute fate that could have befallen Emily at Montoni's hand. Similarly in Wieland, Theodore Wieland's insanity and suicide enacts the fate that Clara narrowly escapes. Valancourt is, in a way that we will see more closely worked out in Caleb Williams, Frankenstein, and Wieland, Emily's emotional double: "their minds were formed to constitute the happiness of each other, the same taste, the same noble and benevolent sentiments animating each" (I, Ch. 12, p. 140). Valancourt, standing in the same relation to Emily as Henry Clerval to Victor Frankenstein, is, in Platonic terms, one part of Emily's soul, a reflection of one part of her psyche.

If Valancourt occupies the role Clerval will assume for Frankenstein, then Montoni takes the part played by the monster. Montoni, Emily's powerful antagonist, is her other mirroring self. Montoni's striking vitality inspires Emily with an uneasy admiration "mixed with a degree of fear she knew not exactly wherefore" (I, Ch. 12, p. 122). Their relationship, which looks forward to Clara's obsession with Carwin in Brown's Wieland, is reminiscent of Clarissa and Lovelace. There is the same degree of irrationality, of insufficient motive, in Montoni's persecution of Emily as there is

in Lovelace's pursuit of Clarissa, Falkland's hounding of Caleb Williams or indeed, Caleb's hounding of Falkland.⁷

Delighting in the "energies of the passions" (II, Ch. 3, p. 182), Montoni is the temporal predecessor of the malignant Schedoni in The Italian, an evolution Valancourt seems to prophesy when he says of Montoni, "He is the Italian, whom I fear . . ." (I, Ch. 13, p. 158). However, Montoni's supernatural affinities are only hinted at. While Montoni, a descendant of Lovelace, possesses what Mario Praz has called the satanically transfused "sinister charm" of Schiller's Karl Moor in Die Räuber (1781),⁸ Montoni's evil does not overshadow his human characteristics. The reader has little doubt that Montoni is a bandit, not an agent of the devil. The allegiance of Gothic villains like Schedoni, Falkland and Carwin is more dubious.

Although, Eino Railo has argued, that in Montoni and Schedoni Mrs. Radcliffe seems to have "a vision of something superhuman . . . whose soul and actions are dominated by passions unknown to the ordinary mortal, passions verging on the demoniac,"⁹ this vision, at least in Montoni, is incompletely realised. The scene in which he ominously threatens Emily with "a punishment which you think not of" (III, Ch. 6, p. 394) is the only, tentative, indication that he has recourse to superhuman powers.¹⁰ Montoni's threat however is left unfulfilled and unexplained because of his own death, which occurs in a "doubtful and mysterious manner" (IV, Ch. 8, p. 569). While the reader is told that Montoni's death is "mysterious" it is mundane when compared with Schedoni's deathbed convulsions and cries of "demoniacal . . . exultation" (The Italian, III, Ch. 11, p. 402). The real cause of Montoni's sudden demise is not poison but obsolescence. He is summarily dismissed by Mrs. Radcliffe once he

has outlived his usefulness as Emily's darker self. As soon as the extremes of Emily's consciousness have been reconciled and her mind restored to equilibrium, Montoni's services are no longer required.

-II-

Landscape in Udolpho, like mirroring selves, is a method of exploring Emily's mind. The castle of Udolpho itself is the focal point of the novel's landscape. As the place where Emily is imprisoned, Udolpho is simultaneously an extension of Montoni's will and a means of enforcing it. It serves to delimit Emily's mind by isolating her from the outside world and to express her emotions through sympathetic association.¹¹ As Emily ascends further into the Apennines, coming closer to Udolpho, she begins to sense a malevolent power, as though unconsciously aware that she is entering Montoni's sphere of influence. Emily is leaving behind the world of light and pleasure, typified by Venice, and entering a dark, claustrophobic realm of shadows and silence. Emily's last, significant look back at the Venetian scene emphasises the finality of her departure. Just as the boats pass "from Terra-firma with provisions" (II, Ch. 5, p. 224), so Emily too passes from terra firma (La Vallée) into terra incognita (Udolpho).

Udolpho represents unknown territory for Emily. It is set in scenery which is literally and metaphorically unfamiliar to her. Emily is used to Gascony's "gay" and "luxuriant" "pastoral landscapes" (I, Ch. 1, p. 2) but her journey from La Vallée to Udolpho takes her from the breathtaking vistas of the "Campagna" to the enclosed views of the Appenines whose passes "shut out every feature of the distant country" and exhibit "only tremendous crags"

(II, Ch. 5, p. 223). An essentially horizontal and fertile landscape is exchanged for an essentially vertical and sterile one.

It is of course Udolpho's raison d'être to be as alien an environment for Emily as possible in order to focus her response. Her isolation from La Vallée (which has been let, thereby compounding Emily's distress) is emphasised by the successive stages, necessary to penetrate Udolpho's interior. After her lengthy journey to reach the castle, Emily must then pass through two gateways, "a long perspective of arches," and an ante-room until she enters the black panelled room where Montoni receives her.

The role of Udolpho is not only to isolate Emily but to elicit her feelings. For this, sublimity, that phenomenon characterised by Burke as "productive of the strongest emotion which the mind is capable of feeling" (Enquiry, Part I, Section VII, pp. 58-59) creates the conditions necessary to investigate Emily. Not only is Udolpho described as "a gloomy and sublime object" (Udolpho, II, Ch. 5, p. 227) when Emily first sees it but "the gothic greatness of its features," (II, Ch. 5, p. 226) is also identified. This, in effect, makes it doubly sublime. Archibald Alison had stated, elaborating on Burke who argued that castles were a source of the sublime since they were clearly fitted "to excite the ideas of pain and danger," that "the Gothic castle" was "still more sublime than all, because, besides the desolation of Time, it seems also to have withstood the assaults of war."¹² Udolpho's sublimity is not wasted on Emily. She immediately imagines "even more terrors, than her reason [can] justify" (II, Ch. 5. p. 228). Emily's "unaccountable convictions", however, that she is entering a place of "long-suffering and murder" turn out to be true, powerfully suggesting that Udolpho is an echoing chamber for her deepest fears.

Udolpho can function as an echoing chamber of Emily's mind because like Otranto it is an exotic setting where anything can happen. Udolpho is disaffected from prevailing reality; it is, like Hawthorne's "neutral territory, somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet. . . ."13 The notion is explored in jest by Emily and her servant:

"This way, ma'amselle, down this turning. I can almost believe in giants again, and such like, for this is just like one of their castles; and, some night or other, I suppose I shall see fairies too, hopping about in that great old hall. . . ."

"Yes," said Emily, smiling, and glad to escape from more serious thought, "if we come to the corridor, about midnight, and look down into the hall, we shall certainly see it illuminated with a thousand lamps, and the fairies tripping in gay circles to the sound of delicious music; for it is in such places as this, you know, that they come to hold their revels." (II, Ch. 5, p. 231)

This interplay between fantasy and reality, articulated in a game with a servant, is enacted throughout the novel both at Udolpho and later in the Marchioness's chamber at Chateau-le-Blanc.

Udolpho's substantial confines house an illusive landscape whose nature Emily consistently fails to recognise. She does not see that the image behind the veil is made of wax. When she follows a trail of blood she is so haunted by, "The image of her aunt murdered" (II, Ch. 10, p. 323) that the fact that all she finds is an old soldier's uniform is beside the point. Indeed Emily "sees" her aunt's corpse many times although Mme. Montoni is in fact alive.¹⁴ When Emily is presented with a genuine corpse, her experience with the veiled picture and her conviction that the curtained recess contains the body of her aunt overshadows the present. Although the murdered soldier is a grisly spectacle Emily has already wrought her emotion to such a fever pitch by invoking

misinterpreted and imaginary terrors, that the actual spectacle is irrelevant.

Emily's relationship with Udolpho is epitomised in her initial response to it when "she almost expected to see banditti start up from under the trees" (II, Ch. 5. p. 227) The hypothetical banditti, the personification of Emily's fear are just one more reincarnation of the figures Emily repeatedly glimpses. To Emily shapes are always "half hid", mysteries omnipresent. Her experiences at Udolpho and Chateau-le-Blanc reveal the shapes and unravel the mysteries¹⁵ but the solution doesn't undercut the authenticity of her experience.

Emily's experiences at Chateau-le-Blanc, a more benign version of Udolpho as the name suggests, are a form of literary decompression. The fact that the chateau is "not built entirely in the gothic style" (III, Ch. 10, p. 469) allows a lighter tone, and an absence of villains. Even in these circumstances Emily's fears remain constant. No sooner does she enter the chateau than she thinks she sees something moving between the pillars. In the chateau's milder psychological climate, Emily's distortions are more readily apparent. Emily's experiences in the chateau emphasise the importance of mind by underlining the fact that reality is not immutable, but may be modified or created by the protagonist's perceptions.

Like Udolpho, Chateau-le-Blanc is lightheartedly established as a fairy-tale locus. Mademoiselle Bearn tells Lady Blanche:

I had begun to think some wonderful adventure had befallen you, and that the giant of this enchanted castle, or the ghost, which, no doubt, haunts it, had conveyed you through a trap-door into some subterranean vault . . .
(Udolpho, III, Ch. 10, p. 473).

It is here that Emily "creates" the Marchioness. Aided by the infectious morbidity of a garrulous servant and by the sombre surroundings of a room where someone has died with the "frightful blackness" (IV, Ch. 3, p. 528) indicative of poison on their features, Emily causes her terror to be literally embodied. The spectacle takes place right in front of the reader. The Marchioness's canopied and curtained bed, suggestively shrouded with a "pall" (customarily the cloth which covers the coffin) of black velvet, provides the stage, a theatrical backdrop against which Emily's imagination may act.

The collective emotion generated by Emily and Dorothee's fears forces the mysterious face to manifest itself.¹⁶ They look with ghoulisn fascination for signs of the dead Marchioness: "Emily . . . looked within the dark curtains, where she almost expected to have seen a human face . . ." (IV, Ch. 4, p. 532). They imagine her: "methinks I see my lady stretched upon that pall . . ." (IV, Ch. 4, p. 533). They proclaim a portrait of the Marchioness to be "her very self!" (IV, Ch. 4, p. 533), until it is inevitable that the apparition that they see in their fears will be given substance.

Dorothee describes the scene of the Marchioness's death in an increasingly urgent and authoritative manner: "There she lay, ma'amselle--her face was upon the pillow there!" (IV, Ch. 4, p. 535). Emily looks again, "as if she could have seen the countenance of which Dorothee spoke," and her fancy begins to be translated into fact. The pall whose movements Emily attributes to the wind, disobligingly continues to wave in an agitated way, until its movements disclose the "apparition of a human countenance" (IV, Ch. 4, p. 536).

The scene at Chateau-le-Blanc where the Marchioness "materialises" is Udolpho's climactic statement of the fact that the landscape of Mrs. Radcliffe's novels is always connected with the emotions of the protagonists. The interconnectedness of character and setting has misled some critics to repeat Sir Walter Scott's assertion that Mrs. Radcliffe's characters "are entirely subordinate to the scenes in which they are placed." Echoing the bias of an earlier critic who argued that Mrs. Radcliffe looked at scenes "not with the eye of a philosopher but a landscape painter,"¹⁷ Scott claims her protagonists "are only distinguished by such outlines as make them seem appropriate to the rocks and trees, which have been the artist's principal objects."¹⁸ Scott's viewpoint taken up by J. M. S. Tompkins: "The characters and conflicts of Emily and Montoni and Vivaldi and Adeline are not the centre of interest; the centre of interest is impersonal; it is the southern landscape . . ."¹⁹ is repeated, almost verbatim, by Varma in The Gothic Flame:

Atmosphere and scenery provide the whole focus of interest in the novels of Radcliffe, while the characters, like the figures in a landscape, are subordinated to effective scenes. The function of characters is to focus and enhance the sentiment of the scene: they are distinguished only by such features as are appropriate to their setting of dark battlements or rocks and trees. (p. 113-14)

Exactly the opposite seems to be true. The scenes have no autonomous feeling. Any "sentiment" is bestowed by the protagonist.

Even Malcolm Ware who re-evaluates the role of landscape in Mrs. Radcliffe's novels falls victim to the picturesque fallacy. While Ware recognises that Mrs. Radcliffe's novels are more than a novelistic expression of the artistic theory of the picturesque, his conclusion that Mrs. Radcliffe's "verbal scenery serves to keep the characters and reader from getting too close to the action and

experiencing sensations too strongly and potentially detrimental to the effect she wants" ("The Telescope Reversed", p. 187), is based precisely on the myth of the picturesque's overwhelming importance. The blandness of Ware's idea that Mrs. Radcliffe wants to distance character and reader from the action (where in fact precisely the opposite is true--the characters and thus the reader are pushed into every type of distressful situation) recalls Lynne Epstein's rather tame explanation of Mrs. Radcliffe's preoccupation with natural scenery, "Mrs. Radcliffe turned to landscape because she was not at home in Fanny Burney's London, either in her novels or in real life" ("Ann Radcliffe's Gothic Landscape", p. 61).

The pre-eminent importance of protagonist in relation to place is established by Mrs. Radcliffe's predilection for inserting character into the landscape even when they are present only in another character's mind. Valancourt, for example, does this retrospectively, telling Emily,

I was a few weeks ago . . . at the source of this noble river [the Garonne]; I had not then the happiness of knowing you, or I should have regretted your absence--it was a scene so exactly suited to your taste. (I, Ch. 10, p. 105)

Emily returns the compliment:

In the present scenes her fancy often gave her the figure of Valancourt, whom she saw on a point of the cliffs, gazing with awe and admiration on the imagery around him; or wandering pensively along the vale below, frequently pausing to look back upon the scenery, and then . . . pursuing his way to some overhanging height. (II, Ch. 1, p. 168)²⁰

All the scenes in Udolpho are similarly included because they literally and metaphorically "suit the taste" of the protagonists. As Samuel Monk says, Mrs. Radcliffe, "Seldom if ever . . . fail[s]

to relate the scene to the individual who beholds it."²¹ Every scene, seen through the transmogrifying eyes of the character, is a reflection of that character's state of mind. As the Count De Villefort tells Blanche, the very act of looking at landscape is a subjective experience: "They [the scenes] once were as delightful to me, as they are now to you; the landscape is not changed, but time has changed me; from my mind the illusion, which gave spirit to the colouring of nature, is fading fast!" (Udolpho, IV, Ch. 10, p. 474). The natural landscape, argues Mrs. Radcliffe, is no more exempt from the distorting imagination of the individual who beholds it than Udolpho or Chateau-le-Blanc.

Landscape in Udolpho, then, is never just a picturesque embellishment, but a method of focusing and intensifying the emotions of the characters. It also provides, as we shall see later in Frankenstein, a yardstick for measuring moral stature. Those who appreciate landscape, like the St. Auberts and Valancourt (although this enthusiasm dims after he has been to Paris) are virtuous;²² those who are less so are impervious to its delights. Mme. Montoni's response is to shudder as she looks down precipices, but later her marginal good nature is indicated when a particularly magnificent view elicits "a note of admiration" (II, Ch. 5, p. 225). M. Quesnel's moral worthlessness is established by his desire to cut down La Vallée's trees, even St. Aubert's beloved "noble chesnut [sic]" (I, Ch. 1, p. 13). Montoni is, of course, as Schedoni will be in The Italian, impervious to natural scenery, caring "little about views of any kind" (II, Ch. 2, p. 171).

An understanding of the relationship between character and setting is crucial to an understanding of Mrs. Radcliffe's process of realising her protagonists' psyche. Her method may be direct:

"These scenes," said Valancourt, "soften the heart . . . and inspire . . . delicious melancholy . . . They waken our best and purest feelings . . ." (I, Ch. 4, p. 46). Often, however, as though conscious of Burke's decriing of exact representation as the "proper manner of conveying the affections of the mind" (Enquiry, Part II, Section IV, p. 102). Mrs. Radcliffe uses a more elliptical method of expression. Emily's response to an icy landscape, for example, is a microcosm of her relation to reality: "The thinness of the atmosphere, through which every object came so distinctly to the eye, surprised and deluded her; who could scarcely believe that objects, which appeared so near, were in reality so distant" (I, Ch. 4, p. 43). For Mrs. Radcliffe her landscape, her settings whether castle or cliff, provide a means of expression that more straightforward language could not, becoming "a kind of psychological hieroglyphic for human emotion."²³

-III-

Emily's tenuous relation with reality is indicated throughout the novel by Mrs. Radcliffe's use of veil imagery.²⁴ The veil--like the phantasmal images of ghosts--represents the novel's process of psychological realisation. Its use focuses the way in which reality is shaped by Emily's impressions and as Mrs. Radcliffe withholds information from the reader (information that is known to Emily) the way in which the reader's own impressions are shaped by the text. Obscuring and intensifying, hiding and revealing, the veil exemplifies the way Mrs. Radcliffe depicts the minds of her characters. Its role is related to Richardson's use of the mask in Clarissa. Lovelace's true nature and the horror that awaits

Clarissa are both masked. The various disguises Lovelace assumes thinly veil his diabolical purpose.²⁵

In Udolpho the way in which the word "veil" permeates the novel's vocabulary powerfully suggests its link with the work's meaning. "Veil" functions in Udolpho in all of its dictionary definitions: as a verb meaning to partly conceal or disguise, as a noun, a piece of more or less transparent material for shading the face or the veil of a temple partitioning off the inner sanctum. "Veil" is also found in phrases like "to take the veil", meaning to become a nun and "to go beyond the veil", to pass into the unknown state after death. In this more metaphysical meaning, the veil in Udolpho recalls Clarissa, where after the rape Clarissa in her delirium writes, "Death . . . 'tis like a bugbear dress'd/To frighten children./Pull but off the mask/And he'll appear a friend" (Clarissa, V, Letter 36, Paper X). In Udolpho, the veil represents the insubstantial barrier between the real world and that of the imagined and supernatural.²⁶ The unknown which Emily must discover lies, literally and metaphorically, beyond the veil.

Emily like Ellena Rosalba in The Italian, customarily wears a veil. For St. Aubert's funeral her countenance is partly shaded by a "thin black veil," and to stroll in the gardens at La Vallée, she assumes "the light veil, in which she usually walked" (I, Ch. 10, p. 113). As St. Aubert is buried, Emily draws the veil entirely over her face, expressing not only grief, but a desire to exclude the world and identify more completely with her dead father. When Emily puts on the veil, she gains a symbolic freedom from all earthly constraint, which looks forward to the ethereality magically conferred by the silvery veil in Hawthorne's The Blithedale Romance (1852).

The impalpability of the Veiled Lady's movements in Hawthorne's novel, "Surely she did not walk! She floated, and flitted, and hovered about the room; no sound of a footstep, no perceptible motion of a limb" (The Blithedale Romance, p. 505)²⁷ is a physical approximation of Emily's state of mind in La Vallée's garden. Veiled, Emily can forget Madame Cheron while her thoughts ascend, "to the contemplation of those unnumbered worlds, that lie scattered in the depths of aether" and her imagination soars "through the regions of space . . . aspir[ing] to that Great First Cause, which pervades and governs all being" (I, Ch. 10, p. 114). The veil's liberating function is confirmed in Venice when Emily's thoughts are unleashed in her sustained reverie about being a naiad. The significance of this curious scene, as Emily watches a marine carnival, lies in her ability to once again create and temporarily inhabit a different world:

. . . she threw on her veil, and, stepping into the balcony, discerned, in the distant perspective of the canal, something like a procession . . . the fabled deities of the city seemed to have arisen from the ocean; for Neptune, with Venice personified as his Queen, came on the undulating waves, surrounded by tritons and sea-nymphs . . . She indulged herself in imagining what might be the manners and delights of a sea-nymph, till she almost wished to throw off the habit of mortality, and plunge into the green wave to participate them.

"How delightful," said she, "to live amidst the coral bowers and crystal caverns of the ocean, with my sister nymphs, and listen to the sounding waters above, and to the soft shells of the tritons! and then, after sun-set, to skim on the surface of the waves round wild rocks and along sequestered shores, where, perhaps, some pensive wanderer comes to weep! Then would I soothe his sorrows with my sweet music, and offer him from a shell some of the delicious fruit that hangs round Neptune's palace." (II, Ch. 2, p. 178)

Emily's imaginative world, a structure which temporarily isolates

her from present and unpleasant reality is complete even to the extent of adding Valancourt as "some pensive wanderer."²⁸

These experiences prepare Emily and the reader for her imaginative tour de force at Udolpho with the veiled "picture." The "picture" serves a complex symbolic function.²⁹ While it is a sign of the archetypal and individual desire to penetrate the unknown, lifting the veil does not immediately produce knowledge since Emily fails to detect the true nature of the waxen image she uncovers.³⁰ She enacts her tendency to be deceived by what St. Aubert termed "romantic error." However, since Emily could presumably be no more terrified if the image were real, Mrs. Radcliffe suggests, once more, the importance of the mind to determine and shape experience. Emily's fainting indicates that she is mentally unprepared to confront the secret the veil conceals.³¹ What lies beyond the veil may be so tremendous that it is profane to seek to disclose it.

Although there is a certain truth in Virginia Woolf's comment, ". . . it is unlikely that a lady confronted by a male body stark naked, wreathed in worms, where she had looked, maybe, for a pleasant landscape in oils, should do more than give a loud cry and drop senseless,"³² Emily is not looking for a "pleasant landscape" behind the veil. She is led rather "by a kind of fascination, to seek even the object, from which [she] appear[s] to shrink" (II, Ch. 6, p. 248). While Emily's immediate reaction to the picture suggests that she is unprepared to confront what lies beyond the veil, it is her subsequent neurotic terror which is the most telling. She develops a morbid fear of the veil and everything connected with it. When the servant Annette offers to show Emily a portrait, Emily immediately enquires if it is veiled, repeating herself to such an extent that Annette is caused to reply, "Holy

Maria! Ma'amselle, yes, no, yes. I am sure it is a picture--I have seen it, and it is not veiled!" Later, when Annette thinks she has seen a ghost, Emily anxiously asks, "Was it [in] the chamber where the black veil hangs?" (II, Ch. 9, p. 301). Emily is constantly haunted by the recollection, and has only to pass the door of the room to remember it was "where she had once dared to lift the veil" (III, Ch. 5, p. 384).

The veil's importance, or, as Hawthorne expresses it; "The mystery which it obscurely typifies" ("The Minister's Black Veil," p. 881), is clearly indicated in a second incident, which is the affair of the picture writ large. Emily, once again, is full of equivocal motivation, wanting and yet not wanting to lift the veil. She perceives,

. . . a dark curtain, which, descending from the ceiling to the floor, was drawn along the whole side of the chamber. Ill as she was, the appearance of the curtain struck her . . .

It seemed to conceal a recess of the chamber; she wished, yet dreaded, to lift it, and to discover what it veiled: twice she was withheld by a recollection of the terrible spectacle her daring hand had formerly unveiled . . . till . . . she seized it, in a fit of desperation, and drew it aside. (III, Ch. 1, p. 348)

The tableau Emily discloses behind the curtain, a corpse "crimsoned with human blood," is horrible enough, but not so frightful as Emily's own imaginings. Emily's terror stems not from the actuality but what she convinces herself she sees. The emotion of fear and repulsion is intensified, because the image is veiled. A similar, and possibly germinal, scene in Webster's The Duchess of Malfi (1623), where the Duchess discovers the dead bodies of Antonio and the children "behind the traverse," owes its effectiveness to the

shock of revelation.³³ As in Udolpho, the terror is in what is apparently revealed.

The effect of the second veiled tableau is sufficient to induce a nervous breakdown. When Emily recovers, all she can recall, her experiences foreshadowing those of Victor Frankenstein, is that her "fancy has been haunted by frightful dreams" (III, Ch. 2, p. 352). Still Emily's trials are not over, and when she comes to Chateau-le-Blanc she must encounter the veil once more. Although B. G. MacCarthy has commented, "the repetition of the ghostly motif at Chateau-le-Blanc is inartistic"³⁴ artistry is not Mrs. Radcliffe's primary concern here: she wishes instead to gradually restore Emily to the "real" world at the same time as stressing through the recurrent ghostly happenings that Emily's mind rather than her particular surroundings determine her environment, that one is the logical expression of the other.

At Chateau-le-Blanc, the servant Dorothee (her status permits her to espouse the superstitious beliefs that Emily professes to despise) conducts Emily, to the chamber of her late mistress, the Marchioness. Not only is the room itself veiled, "hung around with dark arras" but the bed is canopied and the dressing table is covered with a disintegrating, long, black veil. Emily touches the veil only to be told that it has not been moved since the Marchioness laid it down. It is, as the eager Dorothee reports, the last and most immediate link with the Marchioness.

Casting the black veil over Emily to complete the identification between her and the Marchioness, Dorothee assumes a mystical role which looks forward to that of Zenobia and the secret foe of the Veiled Lady in The Blithedale Romance.

Dorothee . . . taking up the veil, threw it suddenly over Emily, who shuddered to find it wrapped round her, descending even to her feet, and, as she endeavoured to throw it off, Dorothee intreated that she would keep it on for one moment. "I thought," added she, "how like you would look to my dear mistress in that veil;--may your life, ma'amselle, be a happier one than hers!" (Udolpho, IV, Ch. 4, p. 534)

and,

But the lady stole noiselessly behind her and threw the veil over her head. As the slight, ethereal texture sank inevitably down over her figure, the poor girl strove to raise it. . . . Zenobia, all this while, had been holding the piece of gauze, and so managed it as greatly to increase the dramatic effect of the legend . . . where the magic veil was to be described. Arriving at the catastrophe . . . she flung the gauze over Priscilla's head . . . (The Blithedale Romance, Ch. 13, p. 507)

While Zenobia is casting a spell through the veil, Dorothee is revoking one, repeating the circumstances preceding the Marchioness's death in order to exorcise the spirit of the past. Emily struggles immediately to disengage herself from the veil, and her reactions to it and the terrors of the chamber are in marked contrast to her response to the veiled picture and tableau. Although initially affected by the mysterious events in the chamber, instead of fainting Emily states, "Time . . . may explain this mysterious affair; meanwhile let us watch the event in silence" (IV, Ch. 4, p. 537). Her measured response is fully in accord with St. Aubert's warning of guarding against the dangers of sensibility without becoming emotionally apathetic. His words begin to seem positively prophetic: ". . . when your mind has been long harassed by vicissitude . . . you will then recover from your delusion. You will perceive, that the phantom of happiness is exchanged for the substance . . ." (I, Ch. 7, p. 80).

The veil, then, Hawthorne's "powerful enchantment," is used to express this transition from insubstantial to substantial. To assume it, as at Madame Montoni's funeral, "Emily, who leaned for support upon Annette; her face half averted, and shaded by a thin veil, that fell over her figure" (III, Ch. 5, pp. 377-78), is to be other worldly and absorbed; to throw it off is to confront reality.

Veiling in Udolpho is not applied just to people and objects but to the landscape as well. Gloom or twilight, Udolpho's characteristic illumination, is a form of natural veiling. When Emily first looks at Udolpho the gathering gloom prevents her from seeing it clearly. This, in accordance with Burke's theories in his Philosophical Enquiry, enhances its mystery:

To make any thing very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. (Part II, Section III, p. 99)

Just as Mrs. Radcliffe had avowed that "a thin veil thrown over the features of beauty, renders them more interesting by a partial concealment" (II, Ch. 1, p. 161)³⁵ so veiling intensifies the effect of Udolpho's setting:

"Sometimes, the thick foliage excluded all view of the country; at others, it admitted some partial catches of the distant scenery, which gave hints to the imagination to picture landscapes more interesting, more impressive, than any that had been presented to the eye." (Udolpho, I, Ch. 5, p. 50)

The repeated alternation of concealment and revelation:

. . . she watched the clouds . . . now veiling the sun . . . and then disclosing all its brightness," and "immense precipices, which the evening clouds, floating round them, now disclosed, and again veiled. (III, Ch. 10, p. 467)

mirrors the shifting process of revelation and concealment in the novel itself.

The veil in Udolpho is a simultaneous symbol of mystery and disclosure. It is, perhaps, if we take Carlyle's definition of a symbol in Sartor Resartus (1833), "In a Symbol there is concealment and yet revelation," the archetypal symbol.³⁶ Its use in Udolpho betokens psychological insight, making the self subjective rather than interactive. The veil represents the transforming power of the imagination. Wearing a veil denotes withdrawal from social contact, which facilitates introspection and unseen examination of others. Intimately connected throughout the novel with death, the ultimate revelation of the final mystery, the veil signifies the gap between man and God, beyond which lies illumination. It is, as Carlyle says, where "the Infinite is made to blend itself with the Finite, to stand visible, and as it were, attainable there" (p. 187).

-IV-

Like the veil, Emily's imagination intensifies and magnifies her experience. Nearly everything she sees and hears in the novel's three consecutive locations--La Vallée, Udolpho and Chateau-le-Blanc is exaggerated, only nominally allied with reality. The form this exaggeration customarily takes is the supernatural. The fact that the supernatural in the novel, however, is only apparently supernatural and is subject to a natural explanation affirms the power of the individual imagination to determine reality. This process of determining reality, of explaining the supernatural reflects and enacts the intricacies of the protagonist's psyche.

While few critics fail to comment on Mrs. Radcliffe's use of the supernatural explained:

"A principle characteristic . . . is the rule which the author imposed upon herself, that all the circumstances of her narrative, however mysterious and apparently superhuman, were to be accounted for on natural principles, at the winding up of the story."³⁷

Few have failed to decry it: "to read a book of [Mrs. Radcliffe's] to the close, breaks the charm for all her supernatural events are explained by natural causes."³⁸ Even Montague Summers, who had championed Mrs. Radcliffe as "A Great Mistress of Romance," termed her explication of the supernatural "a serious blemish," noting that "the cause is totally inadequate to the effect."³⁹ Contemporary opinion was no more favourable, deploring the fact that "Curiosity is raised oftener than it is gratified . . ." and disapproving of Mrs. Radcliffe's method "of winding up [her] story with a solution by which all the incidents appearing to partake of the mystic and marvellous, are resolved by very simple and natural causes."⁴⁰

Mrs. Radcliffe's "simple and natural causes" ostensibly continue the moderation advocated by Clara Reeve who reacted against the violent, ghostly machinery of Otranto in The Old English Baron (1778). However, there is a considerable difference between Mrs. Reeve's policy of keeping "within the utmost verge of probability"⁴¹ and Mrs. Radcliffe's "supernatural explained". Mrs. Reeve, allows bona fide ghosts while Mrs. Radcliffe, with the exception of Gaston de Blondeville (not intended for publication and printed posthumously in 1826) does not. Although Mrs. Reeve permits the phantom figures of Lord and Lady Lovel The Old English Baron to pass freely within the deserted wing of the castle and causes all the doors of Castle Lovel to operate on supernatural remote control to

acknowledge the entrance of Edmund, their rightful master, the otherworldly occurrences in The Old English Baron are more down to earth than Mrs. Radcliffe's supposedly supernatural ones. While the "certain limits of credibility" (Preface, p. 4) that Mrs. Reeve imposes are a constant restraining influence, in Udolpho the only controlling precept is that everything be explicable.

In Udolpho the terrifying events which befall Emily remain true for the reader as long as they are believed to be so by the protagonist. The explanations, reverberating with a sense of anticlimax, emphasise the subjective reality of the terrors and suggest that actuality is the perception of the characters. This is underlined by the fact that all the explanations in Udolpho do not in fact take place at the end of the novel. Instead, Du Pont has already unfolded many of the mysteries of Udolpho before Emily enters Chateau-le-Blanc. Since Emily still imagines that she sees a ghost in the Marchioness's chamber, Mrs. Radcliffe emphasises the power of the imagination and the psychological nature of the terrors.

Todorov who distinguishes two tendencies within the Gothic novel, "that of the supernatural explained ("the uncanny") . . . and that of the supernatural accepted ("the marvellous") argues that reading Mrs. Radcliffe "up to the moment when we are sure that everything which has happened is susceptible of a rational explanation"--that is while there is still doubt about whether the supernatural is supernatural--is "fantastic" (The Fantastic, pp. 41-42). After the explanations, argues Todorov, the fantastic yields to the uncanny. The fantastic, however, in Udolpho is not the "evanescent" phenomenon Todorov describes (p. 427). Rather the "ghosts" continue to linger obstinately at the ends of the alleys

and corridors where Emily has seen them, persisting in the same way as a vivid dream after waking.

Mrs. Radcliffe's supernatural explained is viewed as superficially conforming to the tenets of eighteenth-century rationalism, as proof that Udolpho was so much a product of its age that it had, however reluctantly, to reaffirm its values. David Blair sees Mrs. Radcliffe struggling against, but ultimately conforming to, eighteenth-century notions of order:

Mrs. Radcliffe's novel, for all its proto-romanticism, makes the appropriate formally definitive gestures to the eighteenth-century orthodoxies. By its closing flurry of explanations, the novel seeks to "tick off," as it were, all the detail which seemed mysterious, and retrospectively to displace the incidental, erroneous sense of the supernatural ordering of that detail with an enlightened sense of its compatibility with a rational universe.⁴²

Although Blair's approach constructively views the solutions as intellectually sound, a deepening of the critical attitude, which expresses disappointment at being denied "a real ghost,"⁴³ the feeling that the explanations invalidate the events that have preceded them and damage the novel's coherence; "the experience which Mrs. Radcliffe attempts finally to impose may be 'proper' but it is imaginatively less compelling" (Blair, p. 35), remains. Blair while importantly noting that events in Udolpho create a resonance "which cannot be dispelled by the novel's final and formal insistence upon rational cause and effect," seems to suggest that this is accidental.

The dialectic created between the intellect and imagination--between the undercutting of events and the lingering intensity of feelings they arouse--reinforces a crucial sense of subjective reality. Once again, we see Mrs. Radcliffe's focusing on

the mind of her characters as she stresses that what has occurred owes its veracity only to the mistaken beliefs and interpretations of the protagonists. The effect is emphasised by the way in which the emotions of the reader, exposed to the explaining away of the supernatural, echo those of the heroine. The reader's own sensibilities and understanding are played upon in the same way as the protagonist's. This occurs in spite of quite specific warnings. The reader may be amused by the way in which Emily fails to heed St. Aubert's admonitions about "romantic error," but, confused by the twilight world of Udolpho, proceeds, himself or herself, to ignore the similar authorial warning implicit in, "human reason cannot establish her laws on subjects, lost in the obscurity of the imagination, any more than the eye can ascertain the form of objects, that only glimmer through the dimness of night" (II, Ch. 11, p. 330).

The reader is prepared for Emily's terrors by her experiences at her own home, La Vallée, after her father's death. Emily's attitude towards the supernatural, scorning it intellectually but unable to reject it emotionally, has already been made clear: "though she smiled at the mention of this ridiculous superstition, [she] could not, in the present one of her spirits, wholly resist its contagion" (I, Ch. 6, p. 68).⁴⁴ The intimate connection between Emily's state of mind and the ghosts she sees is made explicit in the statement that she is "alarmed by appearances, which would have been unseen [emphasis supplied] in her more cheerful days" (I, Ch. 10, p. 102).

Emily's entrance into the anxious world of the imagination is marked by the advent of vague figures of uncertain reality. In the aisle of the church where St. Aubert is buried, Emily thinks she

perceives a shadowy figure gliding between the pillars. Figures seen in the garden at La Vallée have a similar subliminal existence:

she thought she perceived a person emerge from the groves, and pass slowly along a moon-light alley that led between them; but the distance, and the imperfect light would not suffer her to judge with any degree of certainty whether this was fancy or reality . . . she looked upon the garden, and then again thought she distinguished a figure, gliding between the almond trees she had just left. (I, Ch. 10, p. 115)

Even at La Vallée previously the most stable of environments, reality begins to dissolve.

Although there is little at La Vallée to inspire a fevered imagination, this is its point; Emily needs little. Her recurrent vision of St. Aubert, a hallucinatory image which prefigures the appearance of the face in the Marchioness's chamber at Chateau-le-Blanc, epitomises her tendency to embody her thoughts in phantasmal shapes, to create something out of nothing. Emily's dead father first appears in a dream but his figure "approaching . . . with a benign countenance . . . smiling mournfully and pointing upwards, [with] his lips mov[ing] . . ." (I, Ch. 8, p. 83) is clearly drawn. Merely observing the arm chair where her father used to sit at La Vallée brings the idea of him . . . so distinctly to her [Emily's] mind, that she almost fancied she saw him before her" (I, Ch. 8, p. 95). An encounter by daylight is even more explicit:

. . . she imagined . . . glancing a second time on the arm-chair . . . the countenance of her dead father appeared there. Emily . . . was rising from the floor, when there appeared to her alarmed fancy the same countenance in the chair. (I, Ch. 10, pp. 102-03)

Mrs. Radcliffe is at pains to explain her heroine's susceptibility to ghosts at La Vallée attributing it variously to: "the shade, which evening . . . threw across the room . . ." (I, Ch.

8, p. 95), Emily's "solitary life" and "the melancholy subjects, on which she had suffered her thoughts to dwell . . ." (I, Ch. 10, p. 102). If Emily can lapse into what Mrs. Radcliffe calls "temporary failure of mind" (I, Ch. 10, p. 102) in the peacefulness of La Vallée, her "momentary madness" in Udolpho's "gothic greatness" or Chateau-le-Blanc's deserted wing, where all these circumstances are intensified, is unsurprising.

The psychological explanation for the events at Chateau-le-Blanc--that is that Dorothee and Emily's combined wishes and fears have caused the phantom countenance to appear--is substantiated by the real explanation. The face belongs to one of the bandits who have been using the apartments for their own nefarious purposes. Fearing discovery through Emily and Dorothee's sudden interest in the chamber, they try to exploit their fears and scare them away. The bandits are also responsible for Ludovico's mysterious disappearance, an event that Scott termed "perhaps the most favourable example of Mrs. Radcliffe's peculiar skill in composition" (Lives, p. 340).

Other examples of the explained supernatural are of a more minor, but nonetheless effective, nature. The mysterious voices and groans that haunted Montoni were uttered by Du Pont. Du Pont was also the spectral figure that stalked the ramparts and the source of the ghostly music.⁴⁵ The veiled picture does not pretend to be supernatural, but it is the important focus of tension and mystery in the novel, and its significance is illustrated by the fact that it is the very last incident to be explained. All the reader knows until the end of the fourth volume is that what the veil had concealed "was no picture."⁴⁶ Its terror stems precisely from its secrecy and its effect on Emily.

The revelation of what lies behind the veil, a waxen image of a decomposing corpse for penitential contemplation, illustrates an important point for Mrs. Radcliffe's explanations. They may be intellectually satisfying, but the details are insufficient to account for the terror they generate. In other words, the reader is placed in the same position as the protagonist and experiences the same contradiction between what he or she knows to be rationally true and the imaginative truth he or she has just experienced. The imaginative truth is what prevails. This is not a novelistic flaw but a way of cogently expressing that terror is a subjective, irrational experience that nothing can adequately explain. Dickens conveys precisely this feeling when he talks of a masked cardboard man that adorned his childhood Christmas tree.

Nothing reconciled me to it Nor was it any satisfaction to be shown the Mask, and see that it was made of paper, or to have it locked up and be assured that no one wore it. The mere recollection of that fixed face, the mere knowledge of its existence anywhere, was sufficient to awake me in the night all perspiration and horror, with, "O I know it's coming! O the mask!"⁴⁷

-V-

Although the rambling intricacies of Udolpho effectively catch the reader in the same nightmarish catalogue of events as Emily and Valancourt, they are also self-defeating. Confused by the seemingly never-ending series of events at La Vallée, Udolpho and Chateau-le-Blanc, and exasperated by Emily's propensity "to fall senseless, when it would be more convenient for [her] to command [herself],"⁴⁸ the reader may wearily agree with The Critical Review that "the adventures do not sufficiently point to one centre."⁴⁹

The Italian, three volumes instead of four, with a plot which moves directly towards the climax with a single volte-face to increase the tension, corrects many of Udolpho's faults. The contemporary critic Arthur Aikin approvingly discerned "much more unity and simplicity in this than in the former publications of the fair writer. . . ."50 A more recent critic, David Morse notes that "The Italian is an intricately constructed detective story, whose dénouement has great force . . ." (Romanticism: A Structural Analysis, p. 72). This new tautness, effected in part by the exclusion of the lyric element or Claudian landscapes of Udolpho, shows a shift in Mrs. Radcliffe's opinion as to the best way of depicting the minds of her characters.

The apparently supernatural is totally and convincingly infused into the atmosphere of The Italian to such an extent that at least one critic has been lured into declaring that "it plays almost no part."51 It is, rather, more subtly and completely at one with the shadowy, haunted environment--the ruins around Paluzzi and the vaults of the Inquisition--and with the characters--the mysteries and uncertainties caused by Schedoni and Zampari which surround Ellena and Vivaldi. More obscure, more disquietingly unstable than Udolpho, the mood of The Italian is one of shifting perspectives and "dubious light" (III, Ch. 9, p. 369) governed solely by the uncertain thoughts and imaginations of the protagonists.

The Italian also differs from Udolpho in that it is not so much "le récit des tribulations de l'heroine persecutée,"52 but equally an account of Vivaldi, the hero's adventures. The relationship between Ellena and Vivaldi while mirroring that of Emily and Valancourt is more clearly spelled out. They are spiritual twins who both address the evil Schedoni by the appellation "Father."

Schedoni, the "stern, intriguing terrific"⁵³ Italian of the title personifies both Ellena's pride and Vivaldi's superstition. He together with his diabolical double, Nicola Zampari, is the embodiment of Vivaldi's fear. Schedoni's spectral form is as much a way of representing Vivaldi's state of mind as the ghosts glimpsed by Emily St. Aubert were a way of representing hers. "In form a priest, in substance a devil," Schedoni is generally agreed to be Mrs. Radcliffe's most powerfully drawn protagonist.⁵⁴

Schedoni's murderous identity (he had ordered the death of Ellena's father) is prefigured by the appearance in the novel's introduction of an assassin who has successfully sought sanctuary in the convent of the Black Penitents. There is a deliberate resemblance between the tall, thin murderer, with his eye "expressive of uncommon ferocity" (p. 1), and the gaunt frame of Schedoni with his eyes "so piercing that they seemed to penetrate, at a single glance, into the hearts of men" (I, Ch. 2, p. 35). The black habit which shrouds his limbs and the dark cowl which shades his face, compounds the mystery, which surrounds him.⁵⁵ What Meyer has called (p. 525) the "pénombre mystérieuse" which envelopes Schedoni sets him apart from temporal villains like Montoni. His uncertain corporeality, he stands on the very threshold of reality, he is "almost super-human" (I, Ch. 2, pp. 34-35), resembling "a spectre rather than a human being" (I, Ch. 10, p. 110), allows him to be an appropriate construct for Vivaldi and Ellena's minds.

Schedoni's "wild energy of something--not of this earth" (I, Ch. 10, p. 110) is compounded by his relationship with the ghostly monk of Paluzzi alias Zampari. Indeed, for much of the novel Vivaldi is convinced that Schedoni and the monk are one and the same. The monk's earthly nature is made doubtful from the first,

since he appears from nowhere and can disappear at will. His ominous warnings and heightened language suggest the supernatural. Mrs. Radcliffe emphasises his possibly phantom nature by conjuring up Claudius's ghost from Hamlet, echoing Horatio's words in the dialogue between Vivaldi and Bonarmo.⁵⁶ Bonarmo's exclamation, "He glided past me with a strange facility, it was surely more than human!" (I, Ch. 1, p. 19), casts doubt on the monk's reality. Similar phrases convey misgivings about Schedoni: "gliding with the silent swiftness of a shadow . . . [he] vanished in an instant" (I, Ch. 9, p. 105).

Schedoni's sudden and startling changes in appearance compound his aura of mystery. He may suddenly transform himself, even when he is at his most urbane, into an object of terror. When Vivaldi accuses him of being the Monk of Paluzzi, a "dark malignity" spreads over his face, making him look like a man "whose passions might impel him to the perpetration of almost any crime, how hideous soever" (I, Ch. 4, p. 51). There is a similar revelation of concealed evil when Schedoni's familiarity with a murderer to dispose of Ellena causes the Marchesa to question him: "his countenance assumed a very peculiar character; it was more terrible than usual, and overspread with a dark, cadaverous hue of mingled anger and guilt" (II, Ch. 4, p. 175). Schedoni's horribly transfigured countenance prefigures his "sudden change of expression" (III, Ch. 11, p. 402) as dying himself, he causes Zampari's death. The scene enacts the demonic consanguinity of the two men. Zampari, it seems, does not die by poison (Schedoni's own death conveniently prevents the description of how--a seeming impossibility--the venom could have been administered) but by Schedoni's supernatural malevolence:

His [Schedoni's] glance seemed suddenly impowered with the destructive fascination attributed to that of the basilisk, for while it now met Nicola's, that monk seemed as if transfixed to the spot, and unable to withdraw his eyes from the glare of Schedoni's; in their expression he read the dreadful sentence of his fate . . ." (III, Ch. 11, p. 402)

Schedoni's supernatural, omniscient relationship with Zampari is overshadowed by his relationship with Vivaldi and Ellena. Although Vivaldi's frank and ingenuous nature is in contrast with the sublime complexities of Schedoni's character, their antithetical personalities provide them with unique mutual insights; Schedoni exults that "the character of Vivaldi lay before him as a map" (I, Ch. 4, p. 52), while Vivaldi tells him, "I know and will proclaim you to the world . . . your character shall be announced aloud" (I, Ch. 9, p. 104). Gallant, polite, sensitive, handsome and aristocratic, Vivaldi resembles Theodore in Otranto and Valancourt in Udolpho. He is set apart from them, however, by the definition that his spiritual features receive from his conflict with Schedoni.

Vivaldi's determining characteristic is his susceptibility to the supernatural. This trait, which he shares with Mrs. Radcliffe's heroines and with Schiller's Prince in Der Geisterseher (1789: first English edition, 1795), is Vivaldi's "prevailing weakness"⁵⁷ (III, Ch. 11, p. 397) and precisely what Schedoni, as he reveals on his death bed, takes advantage of--just as Montoni had seized on Emily's romantic picture of herself as a heroine. Schedoni, through the agency of the Monk of Paluzzi, is both a means of probing Vivaldi's mind and an expression of it. He is the essential figure in Vivaldi's mental landscape like Montoni in Emily St. Aubert's.

The process of creation--the way in which ghostly images embody the fears, the mind of the protagonist--tentatively stated in

Udolpho when the first sight of Udolpho "awaken[s] terrific images in [Emily's] mind;" Emily "almost expect[s] to see banditti start up from under the trees" (II, Ch. 5, p. 277), is more specific in The Italian. As Vivaldi tells Schedoni, "a picture of [the ruins of Paluzzi] would want human figures . . . either the grotesque shapes of banditti . . . or a friar rolled up in his black garments . . . looking like some supernatural messenger of evil" (I, Ch. 4, pp. 49-50). Literally and figuratively, Schedoni must inhabit the setting Vivaldi supplies. Schedoni is, as Vivaldi himself recognises, (just as Frankenstein will proclaim the monster his evil spirit) Vivaldi's "evil genius" (I, Ch. 4, p. 48). Just, however, as Frankenstein will fail to realise the full extent of his kinship with the monster, so Vivaldi is surprised "that Schedoni should so well have understood the nature of his mind" (III, Ch. 11, p. 398).

Mrs. Radcliffe uses Vivaldi's beliefs to show how fear may operate on speculative minds, to emphasise once again the psychological nature of terror. Like Emily St. Aubert, Vivaldi professes to despise "the common superstition of his country" (I, Ch. 6, p. 58). Like Emily, there is a difference between the view Vivaldi espouses publicly and the one he holds privately. What is new however is Mrs. Radcliffe's explicit authorial tone:

[Vivaldi's] passions were now interested and his fancy awakened, and, though he was unconscious of this propensity, he would, perhaps, have been somewhat disappointed, to have descended suddenly from the region of fearful sublimity, to which he had soared--the world of terrible shadows--to the earth, on which he daily walked, and to an explanation simply natural. (I, Ch. 6, p. 58)

Schedoni is the embodiment of Vivaldi's fears, he is also the incarnation of Ellena's. Similarities between Ellena and Schedoni suggest their spiritual kinship--a kinship which is more explicitly

stated in their actual relationship of uncle and niece. Both are ostensibly alone in the world. Schedoni is "never heard to mention a relative" and Ellena's only known relative Signora Bianchi dies in Chapter 3.⁵⁸ More importantly, Ellena and Schedoni are linked by their pride. Ellena's aunt tells Vivaldi "that, though Signora di Rosalba is . . . inferior in rank" to Vivaldi's family, "she is their equal in pride" (I, Ch. 2, p. 24). Schedoni's gloomy pride manifests itself in his refusal "to acknowledge an inferiority of fortune to those, with whom he considered himself equal in rank" (II, Ch. 9, p. 226). Ellena's capacity for mild duplicity, hinted in: "'I cannot be detained Signor . . . or forgive myself for having permitted such a conversation,' but as she spoke the last words, an involuntary smile seemed to contradict their meaning" (I, Ch. 2, p. 27) is writ large in Schedoni: "contempt and malignity . . . lurked behind the smile thus imperfectly masking his countenance" (I, Ch. 4, p. 52).

The relationship between Ellena and Schedoni is consummately expressed in the scene on the beach where Ellena tries to escape from Spalatro, her jailer.⁵⁹ A heroine alone and about to be murdered by a sinister monk is full of melodramatic potential, but Mrs. Radcliffe's stark language translates it instead into an intense, non-realistic scenario where the characters themselves become increasingly aware of the scene's symbolic significance. Ellena begins to view herself in universal terms as "a miserable wanderer on a distant shore." Like Emily St. Aubert, she possesses the frightening ability to create what she most fears. She has only to envisage an assassin, "who at this instant eyes his victim with silent watchfulness," for Schedoni to appear. He begins to haunt Ellena as the Monk of Paluzzi pursues Vivaldi. Schedoni stalks the

beach, appearing unexpectedly behind Ellena, until she is mesmerised by his tremendous presence. He seems to read her very thoughts.

Ellena paused, and determined, when he should be at some distance, to endeavour to make her way to the hamlet But in the next moment she heard a step behind her, and, on turning, saw the Monk again approaching

Ellena turned once more with an intention of hastening towards the distant hamlet . . . when suddenly she perceived the Monk again at her shoulder. She started, and almost shrieked . . . (II, Ch. 8, pp. 220-21)

Schedoni confirms his omniscience by the assumption of a godlike attitude, expressed in the extraordinary words, "Poor insect! . . . who would crush thee?" (II, Ch. 8, p. 222). Shaded by his cowl and "muffled in his drapery" Schedoni (II, Ch. 8, p. 220) is literally and metaphorically a shape half-hid, the embodiment of Ellena's terrified state of mind. The point is amplified, just as Mary Shelley will emphasise it in Frankenstein by the monster's huge size, by reference to Schedoni's "gigantic" form (II, Ch. 8, p. 221).

The setting of the scene where Schedoni pursues Ellena epitomises an important point about the settings of The Italian. Atmospheric rather than specific, they lack the detail found in Udolpho, conveying instead a universal landscape. The reader, for example, receives no real idea of the beach on which Ellena is walking, gleaning instead a sense of gloom and vastness. The recurrently dark, often subterranean nature of the environment in The Italian, suggests what Peter Brooks has called "The 'moral occult,' the realm of inner imperatives and demons" (The Melodramatic Imagination, p. 19). More precarious than their counterparts in Udolpho, the settings in The Italian are undercut by tunnels and secret passageways. Even Altieri, Ellena's home is

scarcely allowed to accumulate La Vallée's edenic identity before its serenity is violated by three masked men who tie Beatrice to a pillar and kidnap Ellena herself. The essential instability of the landscape in The Italian is yet another half-hidden way of conveying the fearful minds of the protagonists.

In The Italian the protagonists themselves show an awareness of the symbolic role played by the novel's sinister environments. Inspired by a relentless urge, the compelling curiosity which motivates Caleb Williams and Emily St. Aubert, Ellena and Vivaldi explore their own psychological natures through the ecstatic terror of the sublime. Nowhere is this clearer than in the labyrinthine vaults under the ruins of Paluzzi where Vivaldi vows "to carry torches into every recess" to determine if they are "haunted by other beings than himself" (I, Ch. 6, p. 58). Vivaldi's failure to catch the elusive monk enacts the truth of Vivaldi's sense that he may be the only person haunting Paluzzi. His ears mocked by "the lengthening echoes of his own voice" (I, Ch. 7, p. 74), his vision distorted by shadowy images of the monk glimpsed by torchlight, his body trapped in a securely bolted chamber, Vivaldi is alienated from the outside world. He is caught in the trap of his own imagination.

Another subterranean scene which occurs in the secret passages of the cloisters of San Stefano is a dress rehearsal for the various scenes in the Inquisition. Ellena and Vivaldi must pass through the "circuitous avenues" (II, Ch. 1, p. 135) which like the intricacies of Udolpho represent their tortuous imaginings. The scene explicitly embodies Ellena's fear. No sooner does she glance with "almost phrenzied eagerness" than she perceives "something shadowy in a remote corner of the floor" (II, Ch. 1, p. 140). The shadowy something is a mattress which Ellena believes to be the straw pallet

of a nun who was starved to death. The mattress's point, however, is that it is as Mrs. Radcliffe states, "a dreadful hieroglyphic" of Ellena's state of mind. Ellena's imagination does not stop with just the "impression . . . that [the nun's] form had left" on the mattress. Ellena also "creates" an aged monk. While the monk serves the practical purpose of unlocking the gate, his real function is to be the suffering form that Ellena believes should inhabit the vaults.⁶⁰

The Italian's underground scenarios reach their climax in the Inquisition's maze of intersecting passages. Here, everything is muffled and indistinct. Sounds are "uncertain" and the shapes of coffins are just perceptible through "the remote obscurity," emphasising that this is a cerebral landscape. The whole elaborate tableau is a symbolic representation of Vivaldi's mind, of his search for self-knowledge--a search which culminates in him being brought to the Inquisition's inner sanctum to be "put to the question." Progressively isolated from the outside world, Vivaldi is alone with his thoughts and the Inquisition's representatives.

the iron door shut, which enclosed him with them in a narrow passage . . . They walked in silence on each side of their prisoner, and came to a second door, which admitted them instantly into another passage. A third door, at a short distance, admitted them to a third avenue, at the end of which one of his mysterious guides struck upon a gate

The gate was, at length opened . . . and two other doors of iron, placed very near each other, being also unlocked, Vivaldi found himself in a spacious chamber . . . (III, Ch. 5, p. 310)

The inquisitor's abrupt reminder, "It is you who are to answer here" (III, Ch. 5, p. 314), addressed to the reader as much as to Vivaldi, increases the resonant suggestion that the real interrogation is not to discover what Vivaldi has done, but who he is. Indeed, Vivaldi,

in the terminology of the Inquisition, is present to answer "the question" (III, Ch. 5, p. 313, emphasis supplied).

-VI-

The Italian's theme of revelation, of discerning people and things through obscurity is expressed and accentuated as in Udolpho by the image of the veil.⁶¹ Just as Vivaldi is veiled and unveiled in the vaults of the Inquisition, so Ellena is veiled and unveiled at Altieri and San Stefano. Much is made in the novel about whether Ellena's face is covered by a veil, foreshadowing the fundamental issue of whether, either voluntarily or through the enforced will of the Marchesa, she will take the veil and become a nun. When Vivaldi first sees Ellena, her veil prevents him from seeing her face, and he follows her until a breeze removes it.

A veil is essentially mysterious and enhancing, as Mrs. Radcliffe had stated in Udolpho, simultaneously suggesting both concealment and revelation. The frequency and manner of its usage suggests its important, symbolic function. The veil thrown over Ellena's face when she is kidnapped signifies her initiation into the dark, amoral world of Schedoni's will. At the convent of San Stefano, Ellena is "covered with a white veil" and is being prepared to take the black veil, which will denote a complete severing with the outside world and free will. When Ellena escapes from the convent, she does so wrapped in the veil of a nun who will turn out to be her mother. Olivia's comment, "my veil, though thin, has hitherto protected you" (II, Ch. 1, p. 133), points to the veil as an image of maternal love.

Veils are ubiquitous in The Italian. Ellena lives in "the veil of retirement" (I, Ch. 1, p. 9), Schedoni wishes to throw "an impenetrable veil" over his origin (I, Ch. 2, p. 34) and later over Ellena's fate (II, Ch. 10, p. 245): the Marchesa is able to conceal her emotions under her veil (II, Ch. 4, p. 177). Even the Inquisitors are veiled in "a very peculiar kind of cowl, which descended from the head to the feet; and their eyes only were visible" (III, Ch. 5, p. 310). Veils dramatise Vivaldi's confusion in Schedoni's amoral world and Ellena's dilemma of whether or not to marry Vivaldi: whether to embrace or reject external reality. Ellena reflects that the convent "seemed to open a secure, and, perhaps a last asylum . . ." (III, Ch. 4, p. 302).

The purpose of all the veil imagery in The Italian is expressed in the dark curtain which hangs in the Inquisition's chambers, sinisterly veiling an unknown something ". . . suspended from an arch in the wall, was a dark curtain, but whether it veiled a window or shrowded [sic] some object or person . . . there were little means of judging" (II, Ch. 6, p. 201). Unlike Udolpho where the reader does learn what lies beyond the veil and even the confusion about whether something is real or false (like the waxen image) is ultimately resolved, in The Italian uncertainty prevails. The reader never learns what the curtain conceals, or why. Only that it may lead to a "deep recess." The mysterious curtain epitomises The Italian's unsettling world: a world of shifting perspectives governed only by the uncertain thoughts and imaginations of the protagonists.

The uncertainty of The Italian is also expressed in a significant failure to explain the supernatural. Vivaldi's dream, like Frederic's in Otranto or Adeline's in The Romance of the

Forest,⁶² is exempt from explication. Vivaldi, in the Inquisition's vaults, dreams that a monk with "something of that strange . . . air . . . we attach to the idea of a supernatural being" (III, Ch. 5, p. 318) appears to him and sternly points to blood stains on a dagger that he carries. Vivaldi then wakes to see the same figure, who produces the dream dagger as "some print of truth." This mingling of fantasy and reality has a striking effect on the dazed Vivaldi, which implicates the whole structure of the novel, suggesting the extent to which it too is a confusion of things real and imagined:

The conduct of the mysterious being . . . with many other particulars of his own adventures there, passed like a vision over his memory. His mind resembled the glass of a magician, on which the apparitions of long-buried events arise, and as they fleet away, point portentously to shapes half-hid in the duskiness of futurity. (III, Ch. 5, p. 320)

In both Udolpho and The Italian Mrs. Radcliffe delineates and realises the psychological experience of her protagonists through her use of narrative structure, landscape, imagery, and the supernatural explained. While, the complexities of the narrative mirror the complexities of the protagonists' mind, setting provides a flexible vocabulary for expressing emotions. The supernatural explained testifies to the power of the imagination to create a subjective reality. The veil, with its connotations of concealing and revealing, is a peculiarly appropriate metaphor that encompasses the process of the novel itself. It is echoed in the ghostly figures seen by Emily St. Aubert and Vivaldi. These forms of uncertain reality--the Marchioness, the Monk of Paluzzi or more anonymous apparitions--are the metaphorical shapes of Emily and Vivaldi's minds. The shadows that lurk in the chiaroscuro of Emily

and Vivaldi's imagination, the "ghosts" of Udolpho and The Italian are both an expression of and an image for the subtle process of psychological realisation Mrs. Radcliffe's effects within her works:

One shade more, one ray the less, would have left the picture in darkness. . . .⁶³

Notes

Epigraphs: Northanger Abbey (1818), ed. Anne Ehrenpreis (Harmondsworth: Penguin, 1972), Ch. 6, p. 60. All subsequent references will be given in the text.

"No worst there is none," The Poems of Gerard Manley Hopkins, 4th ed., ed. W. H. Gardner and N. H. MacKenzie (London: Oxford Univ. Press, 1967), p. 100.

¹ Review of Mrs. Radcliffe's Poetical Works, Edinburgh Review, 59 (July 1834), 330.

² William Makepeace Thackeray, A Shabby Genteel Story (New York: D. Appleton and Co., 1852), Ch. 5, p. 76.

³ Review of The Mysteries of Udolpho, The Critical Review, August 1794, p. 361. It seems almost certain that the attribution is mistaken. See Charles I. Patterson, "The Authenticity of Coleridge's Reviews of Gothic Romances," Journal of English and Germanic Philology, 50 (1951), 517-21, and Derek Roper, "Coleridge, Dyer and The Mysteries of Udolpho," Notes and Queries, 217 (1972), 287-89.

⁴ Porcupine's Gazette, [Philadelphia], July 29, 1797, p. 502. Lynne Epstein, "Ann Radcliffe's Gothic Landscape of Fiction and the Various Influences Upon It" (Diss. New York Univ., 1967), p. 52, comments on the degree of sameness that governs all Mrs. Radcliffe's novels.

⁵ William Hazlitt, "Why the Heroes of Romance are Insipid," in The Complete Works of William Hazlitt, ed. P. P. Howe (London: J. M. Dent & Sons, 1931), XVII, 251.

⁶ Elizabeth Napier, The Failure of Gothic: Problems of Disjunction in an Eighteenth-Century Literary Form (Oxford: Clarendon Press, 1987), p. 110, argues, citing Manchon's visitation, that "The weakness of succumbing to Gothic terrors is punished by humiliation . . ." There is no textual evidence that Emily is humiliated, relief rather is the prevailing emotion.

⁷ See Simone de Beauvoir, "Sadistic crime can never be equal to its animating purpose." Must We Burn Sade?, trans. Annette Michelson (London: P. Nevill, 1953), p. 23.

⁸ Mario Praz, The Romantic Agony, 2nd ed. (London: Oxford Univ. Press, 1970), p. 59.

⁹ Eino Railo, The Haunted Castle (London: Routledge, 1927), p. 32.

¹⁰ Falkland makes similar non-specific threats to Caleb, who laments, "I had only to imagine everything terrible, and then say, the fate reserved for me is worse than this!" (Caleb Williams, II, Ch. 7, p. 145). The terror of uncertainty had been voiced by Clarissa: "Surely it will be better when all is over--when I know the worst . . ." Clarissa, 7, Letter 97, p. 407.

11 Day (p. 23) argues that Udolpho "functions as the externalization of Emily's own imagination. . . ." While the castle provides the ideal environment for Emily's imagination and is certainly the echoing chamber for her fears, it is an externalization of Montoni's mind rather than Emily's.

12 Archibald Alison, Essays on the Nature and Principles of Taste, 3rd ed., 2 vols. (London: Longman and Co., 1812), I, 322.

13 "The Custom House," The Scarlet Letter (1850), ed. Sculley Bradley, Richmond Croom, et al., 2nd ed. (New York: W. W. Norton, 1961), p. 31. All subsequent references will be given in the text.

14 When Emily finally finds her aunt, the fact that she is alive (although barely) is vouchsafed by the petulant greeting she offers her niece: "'Where have you been so long . . . I thought you had forsaken me'" (III, Ch. 3, p. 364). Mme. Montoni's visage may be altered by illness but her personality is unchanged.

15 Day's statement (p. 55) that although Emily "confronts several mysteries in The Mysteries of Udolpho--What is behind the curtain? Who is the singer on the steps of the castle? Where is her aunt . . . she never actually solves any of them," is inaccurate. She certainly does discover what is behind the curtain and finds her aunt. While she does not discover the identity of the singer on her own, Du Pont reveals he frequently sung to the accompaniment of his lute, hoping Emily would hear him. (III, Ch. 9, p. 459)

16 The sinister revelation of the Marchioness's face foreshadows the nightmarish appearance of the monster at the curtains of Frankenstein's bed and Clara's hallucinatory vision of Carwin in Wieland, Ch. 16.

17 Review of The Haunted Cavern: A Caledonian Tale by John Palmer, Jr., English Review, July 1795, p. 468. Mrs. Radcliffe was viewed as the literary counterpart of the popular seventeenth-century picturesque painters: Nathan Drake commenting that Mrs. Radcliffe "to the wild landscape of Salvator Rosa has added the softer graces of a Claude . . ." Literary Hours, 4th ed., 3 vols. (London: Longman, Hurst, Rees, Orme, and Brown, 1820), II, Ch. 17, p. 273.

18 Sir Walter Scott, The Lives of the Novelists (New York: A. Denham, 1872), p. 325.

19 J. M. S. Tompkins, The Popular Novel in England 1770-1800 (Lincoln, Nebraska: Univ. of Nebraska Press, 1961), p. 255.

20 Crossing the Alps is a particularly productive period for Emily's imagination. Just a few pages earlier she "sees" the whole of Hannibal's army.

21 Samuel Monk, The Sublime: A Study of Critical Theories in XVIII Century England (1935; rpt. Ann Arbor: University of Michigan Press, 1960), p. 217.

22 Emily reminds Valancourt, "You used to be a great admirer of landscape. . . ." He replies, "I had once a taste for innocent and elegant delights. . . ." (III, Ch. 13, p. 503). Morse, Romanticism: A Structural Analysis, p. 22, comments that "[Emily's] love of nature proves to be a source of moral strength when she is transported to . . . Udolpho."

23 Lynne Epstein, "Ann Radcliffe's Gothic Landscape," p. 329. Epstein does not consistently hold this view however, wavering uncertainly, as if on one of the precarious Alpine bridges favoured by Mrs. Radcliffe, between the idea that the landscape was an end in itself: "Mrs. Radcliffe approached nature picturesquely, as a scene to be painted." (p. 300) and that it expressed the psychology of the individual.

24 Mrs. Radcliffe may have picked up the importance of veiling, seeing it perhaps as characteristically foreign, from her contemporary Mrs. Piozzi, who had commented on it when she was in Milan: "The uniformity of dress here pleases the eye, and their custom of going veiled to church and always without a hat, which they consider a profanation of the temple as they call it, delights me much . . ." Observations and Reflections Made in the Course of a Journey through France, Italy and Germany (London, 1789), entry for April 2, 1785, p. 94.

25 The constant presence of masks in Clarissa and the assumption of disguises precludes the need for the Masquerade Ball, a standard feature of the pre-Gothic, eighteenth-century novel. See, for example, Fielding's Tom Jones and Amelia, Richardson's Pamela and Sir Charles Grandison and Fanny Burney's Evelina. David Morse, Perspectives on Romanticism: A Transformational Analysis (Totowa, N.J.: Barnes & Noble, 1981), p. 190, notes what he calls Richardson's "obsession with acting, masks and the playing of roles." He comments that "Lovelace is never more sinister than when he pursues Clarissa in the guise of an old man." All subsequent references will be given in the text.

26 Hans Holzer, Gothic Ghosts (Indianapolis: Bobbs-Merrill, 1970), p. 2, suggests that veils are also connected with "the Second Sight."

27 The Blithedale Romance in The Complete Novels and Selected Tales of Nathaniel Hawthorne, ed. Norman Holmes Pearson, New York: Random House, 1957. All subsequent references to Hawthorne's works (other than The Scarlet Letter) will be to this Modern Library edition and will be given in the text.

28 I identify Valancourt with the "pensive wanderer" since this is how Emily sees him, imagining him earlier as "wandering pensively" (II, Ch. 1, p. 168).

29 M. L. Allen, "The Black Veil: Three Versions of a Symbol," English Studies, 47 (1966), 286, correctly points out, "The black veil dislodged by the heroine . . . is central to the design of the novel." Allen's interpretation of its meaning, however, as a "simple but effective symbol of 'mystery' itself" gets the reader no further than Mrs. Radcliffe's own comment about "the circumstance of

the veil, throwing a mystery over the subject" (Udolpho, II, Ch. 6, p. 248).

30 J. M. S. Tompkins has pointed out in "Ramond de Carbonnières, Grosley and Mrs. Radcliffe," Review of English Studies, 5 (1929), 294-301, that the inspiration for the image behind the picture almost certainly came from Grosley's New Observations on Italy and its Inhabitants (English trans. 1794). Grosley relates that in Ravenna, at the Benedictine Church of St. Vital, he was shown the waxen image of a woman representing the horrors of the grave. Mrs. Radcliffe, noting only "that the face appeared partly decayed and disfigured by worms" (IV, Ch. 17, p. 662), omits Grosley's more graphic details, "a lizard is sucking her mouth, a worm is creeping out of one of her cheeks, a mouse is gnawing one of her ears, and a huge swollen toad on her forehead is preying on one of her eyes" (as quoted by Tompkins, p. 299), because she induces terror by subtler means, and the figure itself is not the focus of her attention.

31 Morse argues in Perspectives on Romanticism, p. 62, that: "The numerous occasions on which Emily faints are symptomatic of the suspension of reason; of an inability to cope with the plurality of disturbing phenomena that assail it."

32 Virginia Woolf, "Gothic Romance" in Granite and Rainbow, ed. L. Woolf (New York: Harcourt, Brace, 1958), p. 59. It seems from Emily's supposition that the body was that of Lady Laurentini (IV, Ch. 17, p. 663), and the original source (see note 28) that Virginia Woolf is mistaken in thinking the body to be male. The shock, therefore, is not straightforwardly prudish, but located in the irreducible datum that beauty must decay. Mrs. Radcliffe possibly had in mind Marvell's "then worms shall try / That long preserv'd Virginitie" (Andrew Marvell, "To his Coy Mistress" in Marvell's Poems and Letters, ed. H. M. Margoliouth, Oxford: Clarendon Press, 1967, I, 26), p. 51. Mary Laughlin Fawcett, "Udolpho's Primal Mystery," Studies in English Literature 1500-1900, 23 (1983), 481-94, argues Emily is mistaken in thinking the body is female. "Although she rightly comments on the "sexual ambiguity" of Emily mistaking the corpse of one of Montoni's soldiers for Mme Cheron, her rationale for Emily repeating her mistake is illogical; "She [Emily] thinks the picture is the body of Laurentini, but it is presumably male since it was made for an early lord of the line" (p. 487).

33 John Webster, The Duchess of Malfi in Complete Works of John Webster, ed. F. L. Lucas (New York: Gordian Press, 1966), Vol. II. The bodies are, as Ferdinand says,

. . . but fram'd in wax
By the curious Master in that Qualitie,
Vincentio Lauriola, and she takes them
For true substantiall Bodies. (IV, i, 135-38)

The combined use of waxen effigies and the curtain suggests that Mrs. Radcliffe was aware of Webster's scene, and it should be considered as a possible influence on the veiled picture.

34 B. G. MacCarthy, The Later Woman Novelists: 1744-1818 (Oxford: Cork Univ. Press, 1947), p. 173.

- 35 Eve Kosofsky Sedgwick, "The Character in the Veil Imagery and Surface in the Gothic Novel," PMLA, 96 (1981), 255-70, interestingly comments on the sexual interest implicit in veiling. The "strong erotic savor" (p. 256) connected with veiling is convincingly illustrated with regard to The Monk.
- 36 Thomas Carlyle, Sartor Resartus (1833 rpt. London: Macmillan & Co. Ltd., 1927), p. 186. All subsequent references will be given in the text.
- 37 Scott, Lives of the Novelists, p. 333.
- 38 S. M. Ellis, "Ann Radcliffe and her Literary Influence," Contemporary Review, 123 (1923), p. 192.
- 39 Montague Summers, "A Great Mistress of Romance: Ann Radcliffe" Transactions of the Royal Society of Literature, 2nd Series, 35 (1917), p. 61.
- 40 The Critical Review, August 1794, p. 362 and The Quarterly Review, May 1810, p. 344.
- 41 Preface to the Second Edition of The Old English Baron, p. 4. Mrs. Reeve criticises Walpole for overstepping her boundaries.
- 42 David Blair, "Wilkie Collins and the Crisis of Suspense" in Reading the Victorian Novel, ed. Ian Gregor (New York: Barnes and Noble, 1980), p. 35.
- 43 "Her [Mrs. Radcliffe's] tremendous schemes sometimes broke under her, and the reader is left to confront an anticlimax, instead of a veridical phantom." W. D. Howells, Heroines of Fictions (New York: Harper and Brothers, 1901), p. 84. Even recent criticism rather tiresomely repeats this view. Napier in The Failure of the Gothic, p. 111, diagnoses Mrs. Radcliffe's interest in "the affective powers of the supernatural" but views her systematic denial of its existence as the "crux of the problem" in her works. She argues, echoing Clara Reeve ("I was both surprised and vexed to find the enchantment dissolved . . ." Preface to the Second Edition of The Old English Baron, p. 5) that "the reader of [Mrs. Radcliffe's] narratives feels confused and cheated."
- 44 Emily's public incredulity but private uncertainty--an uncertainty compounded by grief--is an example of human frailty rather than a revelation of class-consciousness. Her beliefs are only partially coloured by her social position. While she is prone to scoff at the supernatural in the presence of social inferiors, like the aged La Voisin or the servants Annette and Dorothée, these are the only characters in the book who introduce the issue.
- 45 The presence of music is a sign of Burke's influence. Burke says that the passions "may be considerably operated upon . . . by certain sounds . . . of which we have sufficient proof in the acknowledged powerful effects of instrumental music." Enquiry, Part II, Section IV, p. 101.

46 Fawcett, p. 466, contends that what really lies behind the veil "is an image of the generating marriage bed of her [Emily's] parents, of the violence and 'death' of the sexual act."

47 Charles Dickens, "A Christmas Tree" (1850) in Christmas Stories, Vol. XI of Collected Works (London: Oxford Univ. Press, 1959), p. 5.

48 W. D. Howells, p. 84.

49 Review of Udolpho, August 1794, p. 362. See also [Thomas Green] Extracts from the Diary of a Lover of Literature (Ipswich: J. Raw, 1810), p. 28 ". . . Mrs. Radcliffe . . . languishes in spinning the thread of the narrative on which these excellencies [the delineation of character and the excitation of horror] are strung. . . ."

50 Review of The Italian, The Monthly Review, March 1797, p. 283.

51 See Frederick Garber, Introd. to Oxford Univ. Press ed. of The Italian, p. xiii.

52 George Meyer, "Les Romans de Mrs. Radcliffe," Revue Germanique, 5 (1909), 514. All subsequent references will be given in the text.

53 The Monthly Review, March 1797, p. 283.

54 Masao Miyoshi, The Divided Self (New York: New York Univ. Press, 1969), p. 34. "Mrs. Radcliffe's most effective piece of character drawing was that of the implacable criminal monk, Schedoni." Ellis, p. 194. The view given in Porcupine's Gazette, August 26, 1797, p. 598, is typical. "The character of Schedoni is by far the most masterly that was ever sketched by the ardent pen of Mrs. Radcliffe. See also Clara F. McIntyre, Ann Radcliffe in Relation to her Time (New Haven: Yale Univ. Press, 1920), p. 45, and Miyoshi, p. 34.

55 Burke noted that black a "sad and fuscous colour" was a source of the sublime. Enquiry, Part II, Section XVI, p. 149. According to Burke's theories, Schedoni is a very potent sublime: his origins and his thoughts are mysterious, and obscurity arouses dread; he is powerful, and the mind recoils from superior force; and he is "vast," his height being accentuated by his extreme thinness. See Enquiry, Part II, Section V, pp. 111-12, Part II, Section III, p. 90 and Part II, Section VII, p. 127.

56 Horatio says, "I charge thee speak!" Hamlet (1601), ed. Harold Jenkins (London: Methuen, 1982), I, i, 52. Vivaldi uses, "Speak, I conjure you." (Udolpho, I, Ch. 1, p. 15) Bonarmo's statement, "he . . . was gone before I could cross him!" and Vivaldi's, "I will tempt the worst at once . . ." (Udolpho, I, Ch. 1, p. 15) is a glossary of Horatio's, "I'll cross it though it blast me!" (Hamlet, I, i, 130).

57 J. C. F. Von Schiller, The Ghost-Seer; or, Apparitionist (1759; rpt. New York, 1796). "A fondness for the mysterious had

ever been his [the Prince's] prevailing weakness", p. 27. The Prince is described as "Occupied by visionary ideas, he often was a stranger to the world about him", p. 6. Schedoni's attempt to deter Vivaldi from Ellena by the Monk's mysterious warnings, echoes the plot of The Ghost-Seer. Schiller's work revolves around a charade to deceive the Prince into Catholicism through his propensity to believe in the supernatural. The Prince is warned of his cousin's death by the Armenian, just as Vivaldi is told of death at the house of Ellena's aunt. Vivaldi's reaction to the Monk: "I am warned of evils that await me . . . of events that are regularly fulfilled: the being who warns me, crosses my path perpetually, yet, with the cunning of a demon, as constantly eludes my grasp, and battles my pursuit" The Italian, I, Ch. 7, p. 75 resembles the Prince's response to the Armenian, "A superior being attends me. Omniscience surrounds me. An invisible being, that I cannot escape, watches over my steps" The Ghost-Seer, p. 23.

Since the first English translation of The Ghost-Seer was in 1795, there was time for Mrs. Radcliffe to have read it before the publication of The Italian in 1797. L. F. Thompson, "Ann Radcliffe's Knowledge of German," Modern Language Review, 20 (1925), 190, argues that Mrs. Radcliffe may not have needed to read the work in translation. "I think, either directly or through her husband [she] . . . could have known Der Geisterseher, previous to the publication of The Mysteries of Udolpho [1794]." This is an interesting speculation but irrelevant: there is nothing in Udolpho that suggests the influence of The Ghost-Seer, while its parallels with The Italian are clear.

58 The cause of Bianchi's death is left uncertain. Although her face turns black after death, the physician is reluctant to commit himself. "But, whether it was that he feared to be responsible for a decision which would accuse some person of murder, or that he really was inclined to believe that Bianchi died naturally, it is certain that he seemed disposed to adopt the latter opinion: and that he was anxious to quiet the suspicions of Vivaldi" (I, Ch. 6, p. 56). The point remains unclear, even when Vivaldi asks the dying Schedoni (III, Ch. 2, p. 396). Although Schedoni denies the act, his agent, Zampari, draws his cowl closer across his face, suggesting guilt. It seems unlikely that Schedoni and Zampari could have known of Bianchi's death at Altieri quickly enough to warn Vivaldi of death at the house, unless they had committed the crime.

59 The scene was often praised by contemporary critics: "The part, however, which displays the greatest genius . . . is the account of the scenes which passed in the lone house on the shore of the Adriatic." Review of The Italian, Monthly Review, March 1797, p. 282. See also Edinburgh Review, Review of Poetical Works, 59 (July 1834), p. 333, and Drake's Literary Hours, I, 284.

60 The monk's introduction into the scene is characterised by illogicality. Discovered by his sighs, he appears himself to be a prisoner and yet has the key to the gates of the vault.

61 "The phenomenology of The Italian is significantly constituted through the imagery of the cloak and the veil . . ." Morse, Romanticism: A Structural Analysis, pp. 69-70. Morse however

sees "the bloody garment of a monk" (the habit left in the ruins of Paluzzi by Zampari) as the "quintessential symbol of the whole work." (p. 71) Morse interprets the veil as a "token of the way in which relations become obscure . . . and of the destructive nature of the intervention of the church. . . ."

62 Frederic's dream tells him that his daughter is in peril and that if he goes to a wood near Joppa he will learn more. When Frederic obeys these instructions, he finds the gigantic sabre and Isabella. Adeline has a series of powerful dreams about the death of her father. Everything she learns from these dreams proves to be true.

63 Edinburgh Review, 59 (July 1834), p. 330.

Chapter 3

Dissecting the Mind: Caleb Williams

. . . the thing in which my imagination revelled most freely, was the analysis of the private and internal operation of the mind, employing my metaphysical dissecting knife in tracing and laying bare the involutions of motive. . . .

--William Godwin

William Godwin's Things As They Are; Or The Adventures of Caleb Williams (1794) has been regarded in many lights. As David McCracken states in his Introduction to the Oxford University Press Edition, "Psychological novel, detective, adventure, or pursuit novel, and political novel--these are the labels most often attached to Caleb Williams" (p. vii).¹

While Caleb Williams is frequently seen as a philosophical or doctrinaire work because of Godwin's Preface and his obvious social concerns,² it is also, as this chapter will argue, an important Gothic novel where Caleb's mind is dissected and embodied in the novel's narrative structure and its highly charged symbolic incidents. Godwin suggests that Falkland is created by Caleb in the same way that Frankenstein will create the monster, that Falkland as his increasingly phantom-like appearance indicates is the expression of Caleb's psyche in the same way, that the dubious forms that haunt Udolpho are the literal shape of Emily's "distempered imagination." The intimacy of the relationship between Falkland and Caleb is so great, "we exchanged a silent look by which we told volumes to each another . . . I perfectly understood his feelings" (II, Ch. 5, p. 126), that Godwin dissects and reveals only one consciousness; Falkland and Caleb, each being the half-hidden shape of the other.

The nature of the relationship between Caleb and Falkland is exemplified in the novel's narrative structure. Caleb speaks (or rather writes, since he is Falkland's secretary) both for Falkland and for himself. Indeed Caleb provides the voices for everyone in the novel. In spite of his claim that he will "interweave with Mr. Collins's story various information which [he] afterwards received from other quarters" to give "all possible perspicuity to the series of events" (I, Ch. 1, p. 11), Caleb provides only his own story, his own particular perspective. The reader is alerted to the potential treacheries of the text by Caleb's disgruntled tone.³ He is that least authentic of creatures, a narrator with a chip on his shoulder: "Every one, as far as my story has been known, has refused to assist me in my distress . . . I have not deserved this treatment" (I, Ch. 1, p. 3).

Caleb's version of events must be regarded with more than the usual scepticism accorded to a retrospective first-person narrative particularly when Caleb begins to exhibit precisely that obsessive interest in his reputation which he characterises as Falkland's fatal flaw. Caleb talks of his "fame" becoming Falkland's "victim, laments his lost "honest fame" (I, Ch. 1, p. 1) and deplores that his "name" has "been irretrievably blasted" (I, Ch. II, p. 10). Falkland in turn is presented by Caleb as having Caleb's own propensities. The reader no sooner learns of Caleb's curiosity (I, Ch. 1, p. 4) than he discovers that Falkland has the same fault: "When Mr. Falkland had satisfied his curiosity . . ." (I, Ch. 1, p. 5). Caleb who experiences "uneasiness and awe" when he first meets Falkland immediately diagnoses "the unquietness" of Falkland's mind. Similarly, Caleb who has declared his own "considerable aversion to the boisterous gaiety of the village gallants" (I, Ch. 1, p. 4)

notes that Falkland "ha[s] no inclination to scenes of revelry and mirth. He avoid[s] the busy haunts of men" (I, Ch. 1, p. 6). By the end of the first chapter when Caleb disingenuously declares, "My heart bleeds at the recollections of [Falkland's] misfortunes as if they were my own" (I, Ch. 1, p. 10, emphasis supplied) the reader knows how to read the text. Falkland rendered larger than life by the "supernatural barbarity" of his behaviour yet depicted as growing increasingly phantasmal physically is "the principal agent in [Caleb's] history" (I, Ch. 2, p. 11) because he is Godwin's representation of Caleb's own confused psyche.

-I-

The Gothic elements of Caleb Williams have been recognised but too often dismissed as "empty . . . horrors . . . used symbolically for political and social purposes."⁴ Such allegorical usage of the Gothic mode, for example when Caleb is in prison, is always overshadowed by what Godwin termed "the analysis of the private and internal operations of the mind." We do not remember the period of Caleb's imprisonment because of Godwin's dry factual description. "Our dungeons were cells, 7½ feet by 6½ . . ." ⁵ or the vehemence of his political rhetoric:

Thank God, exclaims the Englishman, we have no Bastille!
Thank God, with us no man can be punished without a crime!
Unthinking wretch! Is that a country of liberty where
thousands languish in dungeons and fetters? (p. 181)

Instead, we recall the shock of Thomas, Falkland's footman, when he visits Caleb and witnesses the change in him: "Lord bless us! said he, in a voice in which commiseration was sufficiently perceptible, is this you?" (II, Ch. 14, p. 202).

Godwin may have originally intended to employ the Gothic in the novel as a means to an end, as a way of expressing his real concerns with social reform, but his motivation changed. He himself relates that his imagination "revelled most freely" in the delineation of motive, not in the explication of radical theory (Appendix II, p. 339). The transformation is also apparent in the text. Ferdinando Falkland could be a despotic aristocrat who persecutes his servant for his free-thinking ideas, but the plot and the characterisation is far more complex. Neither Caleb nor Falkland's roles are stereotypical. Their motivations are infused with an ambiguity which would be superfluous and confusing if Godwin's aim was the dissemination of his philosophy.

Instead, in Caleb Williams we perceive all the hallmarks of the Gothic novel. There is a primary focus on terror, that which Caleb and Falkland engender in one another. Godwin delineates the conflict of their wills and describes the anguish of their minds pushed to the limits of endurance. Other evidence of Godwin's Gothic preoccupation is the ancient isolating structure, in this case a jail, and the presence of the supernatural or seemingly supernatural.

The conflict between Falkland and Caleb looks inevitably back to that of Lovelace and Clarissa in Clarissa, published forty-seven years earlier.⁶ As I have discussed in the first chapter, every Gothic novel is influenced by Richardson's work. In Caleb Williams the fundamental point of resemblance with Clarissa is the pursuit, which recalls Clarissa's reflection that she is being hunted by "the Enemy of [her] soul" (VII, Letter 49, p. 164). The cause of both pursuits is the same--a sense of honour. All the protagonists have an almost obsessive sense of virtue or reputation. For each of them it is dearer than life. It becomes, like Clarissa's virginity, a

synonym for their spiritual identity and must be preserved at any price. As Falkland recognises,

This it is to be a gentleman! a man of honour! I was the fool of fame. My virtue, my honesty, my everlasting peace of mind were cheap sacrifices to be made at the shrine of this divinity. But, what is worse, there is nothing that has happened that has in any degree contributed to my cure. I am as much the fool of fame as ever. I cling to it with my last breath. Though I be the blackest of villains, I will leave behind me a spotless and illustrious name. There is no crime so malignant, no scene of blood so horrible, in which that object cannot engage me. (II, Ch. 6, pp. 135-36)

While Clarissa's influence is evident in the overall design of Caleb Williams, it is also present in the particulars which reinforce the main plot. This is clear in the story of Tyrrel's persecution of his cousin Emily Melville.⁷ Like Clarissa, Emily decides to run away at night in order to escape a marriage which is repugnant to her. Clarissa escapes from her parents' house with Lovelace's assistance to avoid marrying Solmes. Emily accepts help from the duplicitous Grimes to escape from Tyrrel's house. Both heroines are savagely deceived. Grimes's sentiments when he has Emily alone after their flight echo (if less elegantly) those of Mr. B or Lovelace:

Did you think I were such a goose, to take all this trouble merely to gratify your whim? I' faith, nobody shall find me a pack-horse, to go of other folks' errands, without knowing a reason why. I cannot say that I much minded to have you at first; but your ways are enough to stir the blood of my grandad. Far fetched and dear bought is always relishing. (Caleb Williams, I, Ch. 8, p. 63)

The equating of eating with sexual enjoyment and the provocation of resistance are reminiscent of Lovelace's philosophy, "In Coursing all the sport is made by the winding Hare. A barn-door Chick is better eating" (Clarissa, III, Letter 44, p. 249).

Grimes is marked as a character by his brutal treatment of Emily. His unattractive spiritual demeanour is echoed in his physical repulsiveness. Indeed, Grimes' exceptionally unprepossessing appearance could be one of the inspirations for Mary Shelley's monster: "His complexion was scarcely human, his features were coarse, and strangely discordant and disjointed from each other. His lips were thick, and the tone of his voice broad and unmodulated . . . his feet misshapen and clumsy" (Caleb Williams, I, Ch. 7, p. 47).

The fire that threatens to engulf Emily until she is rescued by Falkland is also reminiscent of Clarissa. While in Clarissa it is Lovelace's passion that literally sparks the conflagration, in Caleb Williams it is precipitated by Emily's feeling for Falkland. The blaze starts at the dead of night. No sooner is the reader told that the smallest action on Falkland's part gives "birth to the wildest chimeras" in Emily's "deluded imagination," than the fire is discovered. The fire is an external indication of Emily's state of mind, just as in the previous chapter the "malignant contagious distemper" which breaks out after Tyrrel's rejection of Falkland's friendship is a spontaneous expression of Tyrrel's venomous emotions. The device is repeated when a fire threatens to burn down Falkland's house. The imminent destruction of Falkland's residence is synchronised with the threatened loss of his reputation through Caleb's suspicions. The relationship between the two is suggested in the detail of,

No accident could be apparently more trivial; but presently it blazed with such fury, as to make it clear that some beam of the house, which in the first building had been improperly placed, had been reached by the flames. Some danger was apprehended for the whole edifice. (II, Ch. 6, p. 131)

Emily's delirium after she is arrested on Tyrrel's false charge recalls in kind, although not in affective power, Clarissa's madness after the rape.

Tyrrel's persecution of Emily Melville is a precursor to the novel's main theme of the conflict between Falkland and Caleb.⁸ Indeed Emily is, as Alex Gold has suggested, an "emotional 'double'" for Caleb,⁹ prefiguring in her relationship with Tyrrel, Caleb's relationship with Falkland. Emily's ravings, for example, before her death look forward to Caleb's own mad musings contained in the novel's original ending.¹⁰ Similarly, the "writ against [Emily] for eleven hundred pound at the suit of Squire Tyrrel" (I, Ch. 10, p. 83) foreshadows the charge that Falkland will bring against Caleb: "I have missed bank notes, to the amount of nine hundred pounds, three gold repeaters of considerable value . . ." (II, Ch. 10, p. 165). The specificity of both charges, intended by the plaintiffs to obscure their falsehood, also reveals the extent to which both believe they have been wronged.

Emily, a mere "chitty-faced" girl, transcends her own insignificance. Her ascent (and fall) prefigures Caleb's own fate. Emily rises through her conviction of righteousness during Tyrrel's attempt to unite her with Grimes to the unequivocal and dignified grandeur of, "You may imprison my body but, you cannot conquer my mind." The supreme power of the individual will is voiced again, rather more elaborately, by Caleb (his propensity for heightened rhetoric never leaving him even in the direst situation):

Every sentiment of vanity, or rather of independence and justice within me, instigated me to say to my persecutor, You may cut off my existence, but you cannot disturb my serenity. (II, Ch. 12, p. 187)

Both statements recall in their lofty disregard for the body, Clarissa's cry that her honour is dearer to her than her life.

Caleb Williams, however, differs from Clarissa in the perspective of terror that it provides. Falkland and Caleb each holds the fate of the other in the balance. In Clarissa, the role of pursuer and pursued is more clearly assigned. Clarissa is more plainly the object of persecution; the victim up until the moment of the rape when Lovelace, haunted by his neglected conscience and his religious fears (instilled perhaps by the constant example of Clarissa's devotion), becomes his own pursuer.

While Godwin is neither so subtle nor so exhaustive as Richardson, the situation he describes is equally emotionally complex. The primary concern for both authors is with interior mental processes. Richardson takes the progress of a courtship as his single central action, a genteel equivocation for the savageness of the hunt. Godwin, while making his predatory theme clear in his epigraph to the first edition of Caleb:

Amidst the woods the leopard knows his kind; The tyger
preys no on the tyger brood:
Man only is the common foe of man. (p. xxxi)

adopts the detective story element of Caleb ("the idea then occurred of mystery, of something which the understanding was necessarily anxious to penetrate," Postscript No. 1, p. 330) as a fitting vehicle for the real and internal movement of the novel's action.

-II-

One of the most characteristically Gothic elements of Caleb Williams is the supernatural aura attached to Falkland. This aspect

of his personality increases the terror which he inspires in his victim and thus intensifies the revelation of Caleb's inner self. Falkland's supernatural aspect is to a great extent the product of Caleb's imagination in a way that looks forward to Jane Eyre and Jane's relationship with Bertha Rochester. Like Catherine Morland in Northanger Abbey (1817) or Isabel Archer in The Portrait of a Lady (1881), Caleb is determined to enliven his dull existence with romance. He plans to study Falkland as though he were an interesting book, finding as he says, "ample field for speculation and conjecture." Like Isabel, Caleb has had little formal education and derives his knowledge of life from books. Isabel's speculation on the possible existence of a spectre at Gardencourt is an accurate representation of Caleb's position.

Please tell me--isn't there a ghost? . . .

A ghost?

A castle-spectre, a thing that appears. We call them ghosts in America.

So we do here, when we see them.

You do see them then? You ought to, in this romantic old house.

It's not a romantic old house . . . there's no romance here but what you may have brought with you.

I've brought a great deal; but it seems to me I've brought it to the right place.¹¹

Caleb, like Isabel and in spite of all appearances to the contrary, has brought his romance to the right place.

The first time Falkland and other-worldly elements are linked occurs in the first encounter over the mysterious chest.

As I opened the door, I heard at the same instant a deep groan expressive of intolerable anguish. The sound of the door in opening seemed to alarm the person within . . . I conceived that Mr. Falkland was there, and was going

instantly to retire; but at that moment a voice that seemed supernaturally tremendous exclaimed, Who is there? (I, Ch. 1, p. 7)

Caleb's description, which has no validity beyond his speculative interpretation, casts light on his state of mind. That Caleb is in a state of extreme nervous excitement is confirmed by the use of a word so emotionally charged as "supernatural." The scene, however, derives its dramatic tension from the fact that Falkland readily assumes the demonic role Caleb has assigned to him.

That this identification of Falkland with the supernatural occurs in the first of the trunk scenes is significant. The scene is clearly intended to have a symbolic as well as an actual importance. It is Caleb's later attempt to force open the lid of the trunk which makes Falkland confess his murderous secret. The fact that the contents of the trunk (presumably evidence incriminating Falkland in Tyrrel's murder) are never revealed suggests a correlation with the enigma of Falkland's character, a correlation Falkland himself endorses when he accuses Caleb of "extort[ing] all the treasures of [his] soul" (II, Ch. 2, p. 118).¹²

The confrontation over the trunk portrays Falkland as the personification of Caleb's acquaintance with diabolical villainy. He has become the embodiment of the image secretly held by Caleb--as he will later become Alexander the Great. Falkland's reaction to Caleb's intrusion, denouncing him as a villain and a spy, is deliberately exaggerated. "Begone, devil! rejoined he. Quit the room, or I will trample you into atoms" (I, Ch. 1, p. 8). The rhetoric of melodrama conveys the sense that Caleb is staging and controlling this scene in his own imagination. The savagery of Falkland's utterance would be appropriate to the most confirmed

Gothic villain, and it is into this area of romance and terror that Caleb has shifted the novel. Falkland's lines carry echoes of Revenge drama and villain-heroes like Tamburlaine, the Jew of Malta and the Cardinal or Ferdinand in The Duchess of Malfi. Brachiano in The White Devil exclaims, "Ud's death I'll cut her into atomies. . . ."13

Clara F. McIntyre has argued that the "villain-hero" as he developed in Elizabethan drama (and presumably Jacobean as well) was the ancestor of the evil Gothic protagonist.¹⁴ In this speculative genealogy Lovelace and Falkland are the predecessors of emotionally complex but morally ambiguous characters like Mrs. Radcliffe's Schedoni, Charles Brockden Brown's Carwin or Mary Shelley's Frankenstein. They all share a dynamic power with overtones of the supernatural. Evidence for McIntyre's argument is not plentiful but her statement (p. 874) "Nothing shows the resemblance between the two periods [Elizabethan and late eighteenth, early nineteenth century] more strikingly than this habit of taking for the dominating figure in the story a man of great power, stained with crime" remains an interesting premise which cloaks Falkland in its generality.

Caleb is unable to divest himself of the association between Falkland and the supernatural. After the crucial Alexander the Great exchange he records that Falkland's visage, "gradually assumed an expression of supernatural barbarity" (II, Ch. 1, p. 113). Falkland himself finds it strange that he, in view of his villainy, "should retain the lineaments of a human creature" (II, Ch. 6, p. 135). He assumes an omniscient role, investing himself with divine power:

Why do you trifle with me? You little suspect the extent of my power. At this moment you are enclosed with the



snarcs of my vengeance, unseen by you, and at the instant that you flatter yourself you are already beyond their reach, they will close upon you. You might as well think of escaping from the power of the omnipresent God, as from mine! (II, Ch. 7, p. 144)

Caleb's experience gives credibility to Falkland's sacrilegious boasts. He is astonished at, "the super-human power Mr. Falkland seemed to possess of bringing back the object of his persecution within the sphere of his authority" (II, Ch. 9, p. 163).

Falkland's language and his behaviour to Caleb recall The History of Mademoiselle de St. Phale, which Godwin refers to in his account of the composition of Caleb Williams. There is a strong resemblance between Mme. de St. Phale's cruel speech to her daughter on her discovery that Justine is no longer the fervent Catholic she pretends to be, and Falkland's just cited speech to Caleb:

Ingrateful and perfidious daughter, said she, you have made it your business to deceive your mother, the day is come in which I'll revenge me on you for all the treasons you have acted against me, and hinder your damnable projects. A iron grate shall secure you, and answer for all your actions during your life.¹⁵

Falkland's stress on his omnipotence looks back to another of Godwin's sources for Caleb Williams: the anonymous The Triumph of God's Revenge against the crying and execrable sin of murder or his miraculous discoveries and severe punishments therof. The self-explanatory title conveys something of the extraordinary cumulative effect of a multitude of examples of crime, inexorable pursuit and punishment.¹⁶

Falkland's indefatigable pursuit of Caleb through Gines, who assumes the role of his familiar ("the infernal Gines," III, Ch. 14, p. 304), causes Caleb not only to admit his guilt in the manner of The Triumph of God's Revenge, but to confess his master's unearthly power: "It was like what has been described of the eye of

omniscience pursuing the guilty sinner . . . No walls could hide me from the discernment of this hated foe" (III, Ch. 14, p. 305). The success of Falkland's persecution confirms Caleb's belief that he is endowed with diabolical powers: "I now ascribed a character so inhumanly sanguinary to his mind; I saw something so fiend-like in the thus hunting me round the world" (III, Ch. 11, p. 274).

The most striking testimony to Falkland's otherworldly qualities occurs after Caleb's trial is dismissed. Caleb remembers his "spectre-haunted" nights in jail and is immediately confronted with the physical cause of his nightmares. Falkland's diminished corporeality suggests the way in which he is an expression of Caleb's fear.

But now he appeared like nothing that had ever been visible in human shape. His visage was haggard, emaciated and fleshless. His complexion was a dun and tarnished red . . . and suggested the idea of its being burnt and parched by the eternal fire that burned within him His whole figure was thin to a degree that suggested the idea rather of a skeleton than a person actually alive. Life seemed hardly to be the capable inhabitant of so woe-be-gone and ghost-like a figure. (III, Ch. 12, pp. 280-81)¹⁷

Since Caleb has sought to expose the "select and eternal secret" of Falkland's soul, Falkland's outward appearance has become as decayed as his reputation. This magical correlation between soul and body is echoed in Frankenstein when Victor, refusing to admit his guilt and evading the monster, assumes a spectral appearance. The idea was examined at greater length in Wilde's The Picture of Dorian Gray (1891).¹⁸

Caleb's doubtful attempts to confound the supposition that Falkland is superhuman only succeed in confirming his conviction.

In vain I said, Mr. Falkland, wise as he is and pregnant in resources, acts by human and not by supernatural means. He may overtake me by surprise . . . but he cannot produce

a great and notorious effect without some visible agency . . . He cannot, like those invisible personages who are supposed from time to time to interfere in human affairs, ride in the whirlwind, shroud himself in clouds and impenetrable darkness, and scatter destruction upon the earth from his secret habitation. (III, Ch. 13, p. 296)

-III-

At the centre of Caleb Williams is the struggle between two individuals, a feature characteristic of the Gothic novel. The fundamental importance of the conflict between Falkland and Caleb is underlined by those between Falkland and Tyrrel, Tyrrel and Hawkins, Emily and Tyrrel, and Emily and Grimes. There is an ambiguity present in Falkland's and Caleb's conflict which is absent from the other exempla. Not only can neither claim to be completely the antagonist or completely the victim (as Caleb says, "we were each of us a plague to the other," II, Ch. 4, p. 122), but, in the manner of Clarissa, neither is wholly good or wholly evil.¹⁹

Godwin shows the reader vignettes from Falkland's past which typify his honour and bravery while pointing out the perversity of Caleb's conviction that his master is secretly guilty. Each instance of Falkland's nobility may also be seen as ironically presaging Tyrrel's murder. When Falkland avoids a duel with the irascible Count Malvesi and reunites him with the Lady Lucretia he states, "Let us hence each of us learn to avoid haste and indiscretion, the consequences of which may be inexpiable but with blood" (I, Ch. 2, p. 16). Later after an incident involving Miss Hardingham, Tyrrel's beloved, Falkland voices a similar fear of bloodshed. His admonition to Tyrrel carries an escalating urgency.

A strife between persons with our peculiarities and our weaknesses, includes consequences that I shudder to think

of. I fear, sir, that it is pregnant with death at least to one of us, and with misfortune remorse to the survivor . . . it becomes me to tell you of our danger now, rather than wait till my character will allow this tranquillity no longer! (I, Ch. 4, p. 29)

Falkland's certainty that he and Mr. Tyrrel will come into conflict is matched by his conviction that it is he who will fatally terminate it. This crucial flaw in Falkland is accurately diagnosed by his dying friend Clare, "You have an impetuosity and an impatience of imagined dishonour, that, if once set wrong, may make you as eminently mischievous, as you will otherwise be useful" (I, Ch. 5, p. 34).

Falkland then is seen to be poised between the potential for good and the potential for evil. Godwin seeks to give further insight into the mysteries of the mind that will torment Caleb by Falkland's interaction with Tyrrel's victim Hawkins. Falkland's interrogation of Tyrrel about Hawkins's fate looks ahead to his own crime:

For God's sake, Mr. Tyrrel, have some reason in your resentment! Let us suppose that Hawkins has behaved unjustifiably, and insulted you. Is that an offence that can never be expiated? Must the father be ruined, and the son hanged, to glut your resentment? (I, Ch. 9, p. 77)

In fact, both father and son will be hanged; sacrificed to glut Falkland's resentment.

The anomaly between Falkland's advice and his own conscience is conveyed in his language. His sympathy for the Hawkinses is strangely at odds with the violence of his imagery: "Poor wretches! they are pressed almost beyond bearing as it is; and, if we unfeelingly give another turn to the machine, they will be crushed into atoms" (I, Ch. 9, p. 77). This metaphor uttered in compassion but full of savage power, voices the paradox implicit in Falkland's actions, actions which will allow him simultaneously to seek Caleb's

ruin yet send money to provide for his comfort in jail. The vehemence of Falkland's image of annihilation suggests the maniacal side of his nature. When Caleb confronts Falkland after he has charged Falkland with murder at Bow Street, the image of the machine is employed again. Caleb is unimpressed ("You are wearing out the springs of terror," III, Ch. 12, pp. 283-84). Falkland, however, is provoked by Caleb's refusal to retract the accusation against him into promising to use the very strength he has earlier begged Tyrrel to refrain from. "You defy me! At least I have a power respecting you, and that power I will exercise; a power that shall grind you into atoms" (III, Ch. 12, p. 284).

The line that divides Falkland from Tyrrel becomes at times so faint as to be invisible. Their relationship prefigures in its seemingly clear assignation of good and evil and their respective physical appearances that of Frankenstein and the monster.²⁰ Tyrrel, whose very name suggests his tyranny, is the incarnation of that grosser side of Falkland's personality that Falkland endeavours to suppress. Their exaggeratedly antithetical appearances emphasise their corporeal/cerebral counterbalance. Tyrrel is "somewhat more than five feet ten inches in height, and his form might have been selected by a painter as a model for that hero of antiquity, whose prowess consisted in felling an ox with his fist" (I, Ch. 3, p. 17). Falkland, on the other hand, is "a man of small stature, with an extreme delicacy of form and appearance" (I, Ch. 1, p. 5).

Just as Falkland is not the complete paragon he appears, neither is Tyrrel the total villain he seems. The scorn with which Falkland excoriates him for his treatment of the Hawkinses is "responsive to the whispering of [Tyrrel's] own meditations" (I, Ch. 9, p. 78). Similarly, when Emily Melville dies, Tyrrel is "extremely humbled" (I, Ch. 11, p. 91). Condemned by "an universal cry of

abhorrence and execration" (I, Ch. 11, p. 92) for his conduct towards his cousin, Tyrrel receives the treatment that should be accorded to Falkland after the murder. Tyrrel is Falkland's spiritual scapegoat. In heaping opprobium on Tyrrel, his grosser self, Falkland allocates punishment, pre-pays the penalty, for the crime he himself will commit.

Falkland's criminality which is both provoked and fostered by his unswerving sense of his own righteousness is explored in one of the novel's most important and revealing scenes: the exchange over Alexander the Great. The debate perfectly expresses the precarious nature of the relationship between Falkland and Caleb. Here Caleb is clearly the aggressor rather than the passive victim. In the exchange, Caleb probes his suspicion of Falkland's guilt with carefully phrased questions. Caleb's self-congratulatory air as he characterises his remarks as, "perpetually unexpected, at one time implying extreme ignorance, and at another some portion of acuteness, but at all times having an air of innocence, frankness and courage" (II, Ch. 1, p. 108), is odiously Machiavellian. Casting off the role of ingenu, Caleb becomes dangerously blind to the degree of his own guilt:

The secret wound of Mr. Falkland's mind was much more uniformly present to his recollection than to mine; and a thousand times he applied the remarks that occurred in conversation, when I had not the remotest idea of such an application till some singularity in his manner brought it back to my thoughts. (II, Ch. 1, p. 109)

It is evident that Caleb--the archetypal unreliable narrator--is deceiving himself. The actuality of Falkland's guilt is so overwhelmingly established in Caleb's mind that anything unusual in his master's manner immediately recalls it.

Caleb's comment underscores the psychological intimacy he enjoys with Falkland. From the start, he has had a privileged relationship with his master, witnessing his strange frenzies but explaining, "It must not be supposed that the whole of what I am describing was visible to the persons about him" (I, Ch. 1, p. 7). The "magnetical sympathy" (II, Ch. 1, p. 112) between Falkland and Caleb means each is perfectly placed to destroy the other or rob him of what Falkland calls the "treasures" of his soul. Caleb's description of the result of their intense conflict parallels the Gothic novelist's aim of rendering the mind:

The strictness with which I endeavoured to remark what passed in the mind of one man, and the variety of conjectures into which I was led, appeared as it were to render me a competent adept in the different modes in which the human intellect displays its secret workings. (II, Ch. 4, p. 123)

The dialogue over Alexander is of vital interest for the way it allows the protagonists to reveal themselves and their hidden feelings under the guise of dispassionate historical enquiry. Only in an atmosphere of imposture and dissimulation, it seems, can the real truth be discussed.²¹ Falkland champions Alexander, and the parallels between him and the ancient Macedonian ruler become clearer with each of Falkland's replies to Caleb's criticism. Falkland projects his own desires onto the historical figure until identification is complete. As Falkland interprets Alexander for Caleb, he provides an interpretation of himself for the reader.

For Alexander, it seems, reputation was an all-consuming passion: "He formed to himself a sublime image of excellence, and his only ambition was to realise it in his own story" (II, Ch. 1, p. 110). As Falkland argues for his own beliefs, so Caleb, more or less artfully, argues for his. "Ah, sir! it is a fine thing for us

to sit here and compose his panegyric. But shall I forget what a vast expence was bestowed in erecting the monument of his fame?" (II, Ch. 1, p. 111). The tone is balanced with an absolute and devastating precision which neither dares to upset, for it will mean a confession of guilt for Falkland and an acknowledgment of sacrilegious suspicion for Caleb. These are realities which neither is yet prepared to admit.

Caleb and Falkland are indulging in a game of licenced liberties where the usual master/servant barriers are broken down, not only in the impartiality of the topic of ancient history but in the hypnotic dangers of such an exchange. Although this exchange marks a crucial returning of social barriers, there is also a sense in which it dramatises them, voicing tenets of Godwin's belief from his Enquiry Concerning Political Justice (1793). While Caleb embodies Godwin's position, Falkland embraces the opposite view, which is antithetic to reason and the rights of the individual.

The calculated nature of Caleb's philanthropy is matched by Falkland's aristocratic championing of civilisation. Falkland easily dispenses with the lives of one hundred thousand men in the interests of culture, with a staggering complacency. His sense of superiority is such that his reasoning almost triumphs: "but what in reality are a hundred thousand such men more than a hundred thousand sheep? It is mind, Williams," the generation of knowledge and virtue that we ought to love" (II, Ch. 1, p. 111).²² His reasoning of course possesses, as Godwin intends, an unfortunate and ambiguous smugness which looks back to the hypocritical exchange with Tyrrel over Hawkins.

At this point, Falkland is consistent only in his inconsistencies. He may champion Hawkins against a real oppressor and yet sacrifice one hundred thousand of his kind to a hypothetical

one. Falkland's ideals are revealed as a highly dangerous adaptation of Godwin's distinction in the Enquiry Concerning Political Justice of the difference between practical truth, which relates to "the incidents and commerce of ordinary human life," and abstract truth, which relates "to certain general and unchangeable principles."²³ Any means will justify a sufficiently laudable end for Falkland. While one can hardly admire Caleb for hounding his master to horrific self-revelation, it is difficult not to assent to the sly sagacity of, ". . . it seems to me as if murder and massacre were but a very left-handed way of producing civilisation and love" (II, Ch. 1, p. 111).

The revelations Caleb forces become more and more pointed. As Caleb condemns Alexander as "a sort of madman" for marching his army across the Libyan desert in order to persuade the world that he was the son of Jupiter Ammon, incarnate, Falkland replies that the general has been misunderstood. "It was necessary to the realising [of] his project that he should pass for a God" (II, Ch. 1, p. 112). This explains why Falkland needs to conceal the murder of Tyrrel to everyone but particularly to Caleb. When Caleb doubts Falkland's innocence, Falkland must convincingly suppress those doubts or be destroyed by his own most fervent disciple. The link between Caleb and Falkland is so strong, however, that Falkland cannot dissemble indefinitely. The extent of their mutual understanding is revealed when the mask of dispassionate historical enquiry slips and Caleb refers to Alexander's commission of murders. Caleb and Falkland are thrown into mutual confusion by the enormity of what has been said. Caleb's real motivation is revealed.

It is, of course, typical of Caleb's uneasy balance between audacity and respect that he regrets his words as soon as they are uttered. When Falkland does confess to Caleb, it is not an act of

humility but a means of preserving self-respect by a reallocation of the burden of truth and guilt. Falkland realises that he can only appease Caleb's suspicious expectations with a confession of guilt. By telling Caleb what he wants to hear, that he, Falkland killed Tyrrel, Falkland, in fact, enhances his reputation as far as Caleb is concerned: "I . . . discovered new cause of admiration for my master" (II, Ch. 6, p. 137).

A confession of innocence would have disappointed Caleb and diminished his belief in and adoration of his master. Falkland confides his secret to Caleb in such a way that Caleb becomes an initiate in his religion of honour and complicit in his criminality. The parallel between Falkland and Alexander is thus at this point peculiarly strong. Alexander was prepared to dwell in the glory of men believing in him as a god for his own ends although such worship had no foundation in fact. After the murder, Falkland's real reputation is equally without substance. However, Caleb will continue to regard Falkland as a god, admiring him as a beneficent deity after the confession and hating him as a malevolent agent of the "eye of omniscience" during the pursuit. Caleb's relation with Falkland seems doomed to a servility to which even Alexander the Great could hardly object. Caleb's excessive reaction when he experiences Falkland's scorn for reading the letter from Hawkins is typical: ". . . sire, I could die to serve you! I love you more than I can express. I worship you as a being of a superior nature" (II, Ch. 5, p. 121).²⁴

The degree of Caleb's reverence is directly connected with his irresistible impulse to continue Falkland's interrogation. He wants to know everything about the being he worships. The revelation of murder, like the rape in *Clarissa*, is almost unimportant except in its pivotal role of re-assigning roles of pursuer and pursued.

Truth about the murder is merely a symbol of the knowledge of Falkland's mind that Caleb yearns for, just as desire for Clarissa's body is a synonym for the possession of her soul that Lovelace craves.

Caleb is incited by the same relentless spirit of curiosity that characterises every Gothic protagonist: that spirit that motivates Emily St. Aubert to lift the veil, Clara Wieland to find what lurks in her closet, and impels Frankenstein to find the secret of life. Caleb, like Frankenstein is driven to actions whose consequences he neither envisages nor desires. Godwin expresses this compelling force in Caleb's character several times:

"Error, once committed, has a fascinating power . . . to draw us into a second error . . . Curiosity is a restless propensity, and often does but hurry us forward the more irresistably, the greater is the danger that attend its indulgence." (II, Ch. 1, pp. 112-13)

It is voiced again in, "Curiosity is a principle that carries its pleasures as well as its pains along with it. The mind is urged by a perpetual stimulus . . ." (II, Ch. 4, p. 122).²⁵

As though to testify to the fateful truth about curiosity, Caleb is betrayed into it once more in his exchange with Falkland about Alexander: "Clitus, said I, was a man of very coarse and provoking manners, was he not?" (II, Ch. 1, p. 113). The contrast between the calculated audacity of the question and the casual innocence of its phrasing makes an almost deafening impact on the strained atmosphere. Caleb tacitly identifies Clitus's slaying by Alexander with Tyrrel's murder. Caleb's contrition on his first error, "I dared not utter a word, lest I should commit a new error worse than that into which I had just fallen" (II, Ch. 1, p. 112), could not have been more quickly forgotten.

Godwin's emphasis on curiosity, like Mrs. Radcliffe's, who describes Emily St. Aubert as "Urged on by the most forcible, and apparently the most necessary, curiosity to enquire farther . . ." (Udolpho, I, Ch. 10, p. 103), echoes Burke's Enquiry: "The first and simplest emotion which we discover in the human mind, is Curiosity" (Part I, Section 1, p. 41). Godwin's own state of mind, however, is perhaps responsible for the dense psychological notation in Caleb about curiosity's power. In his "Memoirs," Godwin refers to the way he would steal down to his teacher's library and secretly read his books:

Why did I do this? Why did I not ask for the loan of the book, which would probably not have been refused? This was an essential part of my character. It might have been refused; & what then?²⁶

Godwin's delight in the danger of an illicit action is reminiscent of Caleb's recording of his motivation:

To do what is forbidden always has its charms, because we have an indistinct apprehension of something arbitrary and tyrannical in the prohibition. To be a spy on Mr Falkland! That there was danger in the employment served to give an alluring pungency to the choice. (II, Ch. 1, p. 107)²⁷

While Godwin's personal predilections reinforce the link between author and narrator and provide Caleb's actions with a foundation in truth, it was Poe who greatly admired Godwin's novel, who continued to examine the source of illogical and fatal motivation in his Imp of the Perverse. Caleb's lament: "I was advancing to the brink of the precipice. I had a confused apprehension of what I was doing, but I could not stop myself" (II, Ch. 2, p. 113) is elaborated upon by Poe's protagonist:

We stand upon the brink of a precipice. We peer into the abyss--we grow sick and dizzy. Our first impulse is to

shrink from the danger. Unaccountably we remain . . . If there be no friendly arm to check us, or if we fail in a sudden effort to prostrate ourself backward from the abyss, we plunge, and are destroyed.²⁸

At his first disastrous mention of murder, Caleb feels Falkland's emotions as intensely as his own. He knows that he has stepped beyond the bounds of polite questioning and inflicted injury. The pain and confusion for Caleb, however, is only momentary. For Falkland it forces an absolute recognition of the identity between himself and Alexander. As he begs for a more merciful interpretation of the ancient general, he is entreating it for himself. In the language of hidden meanings, meanings which will become all too clear if Caleb knows the truth Falkland fears he does, Falkland substitutes his own agony for Alexander's:

Do you remember his [Alexander the Great's] tears, his remorse, his determined abstinence from food, which he could scarcely be persuaded to relinquish? Did not that prove acute feeling and a rooted principle of equity? (II, Ch. 1, p. 112)

The failure of Falkland's appeal is illustrated by Caleb's reference to Clitus. Falkland is driven by Caleb's rejection of his apology into a frenzy of "supernatural barbarity." A direct confrontation over Tyrrel's murder, abandoning the circumlocutions of Macedonian strategy, is now inevitable.

The inevitable is hastened by an incident in which Falkland is called upon in his role of Justice of the Peace to judge the case of a young man accused of murder. The dramatic importance Godwin attached to this interlude may be seen from the changes he made in the manuscript in order to provide a more striking and exact comparison with Falkland's situation. The peasant on trial, originally an uncouth brute of ferocious appearance with a countenance full of "the bloatedness of lust, and the iron, harsh

and rigid lineaments of cruelty" who had murdered his "fellow" ("mother" is deleted in the ms),²⁹ is altered in the published version to a "well made and comely" youth who has an "extremely agreeable" sweetheart but has accidentally killed his enemy in a boxing match. The circumstances are too close to Falkland's heart for him to order any verdict other than a discharge. The devastating effect the incident has on the guilty Falkland recalls the chance encounter between the murderer sailor and his dying wife in Wordsworth's Guilt and Sorrow.

unable to suppress
 His anguish, with his heart he ceased to strive;
 And weeping loud in this extreme distress,
 He cried--"Do pity me! That thou shouldst live
 I neither ask nor wish--forgive me, but forgive!"
 (Stanza LXIX, lines 617-621)³⁰

and,

I could see, while his muscles preserved an inflexible
 steadiness, tears of anguish roll down his cheeks . . .
 But, when the accused came to speak of his own
 feelings . . . he could endure it no longer . . . and with
 every mark of horror and despair rushed out of the room.
 (Caleb Williams, II, Ch. 5, p. 129)

A fire at Falkland's house leads Caleb to the confession of guilt he has sought. As I have already discussed, conflagrations in the novel are to be interpreted, as in the incident in Clarissa, as physical manifestations of the emotionally charged atmosphere. Godwin's explanation of the seemingly insignificant fire reinforces its symbolic application: "No accident could be apparently more trivial; but presently it blazed with such fury . . . Some damage was apprehended for the whole edifice" (II, Ch. 6, p. 131).

From the moment of Falkland's confession that he has murdered Tyrrel, which should be a moment of triumph for Caleb, a confirmation of his suspicions and a vindication of his spying

activities, Caleb is thrust into the role of victim. As he comments (again showing for his propensity for hyperbole), "One short minute had effected a reverse in my situation, the suddenness of which the history of man perhaps is unable to surpass" (II, Ch. 6, p. 133). Caleb's psychological pursuit causes Falkland's physical one, just as the mental pain Caleb has inflicted on his master will be repaid in his own bodily suffering. Caleb's surprise at the "super-human power Mr. Falkland seemed to possess of bringing back the object of his persecution within the sphere of his authority" (II, Ch. 9, p. 163) is the counterpart to Caleb's strange, almost supernatural conviction that Falkland is a murderer. Falkland's confession to Caleb, the first and last time he may speak the "language of his heart", clearly focuses Godwin's preoccupation with the complexities of the conflict and interaction between the two men.³¹ Falkland, in breathing his secret to another, implicates Caleb too in the trap of guilt and honour which comprises his own fate.

That Falkland and Caleb are inextricably linked, enclosed in the trap they have mutually created, is exemplified in the novel's ending. Both versions that Godwin wrote give each protagonist the spiritual upper hand. The published, second version of the ending emphasises the servile admiration which has been a constant in Caleb's behaviour:

I came hither to curse, but I remain to bless . . . I proclaim to all the world that Mr Falkland is a man worthy of affection and kindness, and that I am myself the basest and most odious of mankind! (Postscript, p. 323)³²

While the original ending of Caleb Williams, where Falkland brazenly out Caleb's confession, may be a more cogent climax to the drama of "the private and internal operations of the mind" the published version completes the symmetry between Falkland and Caleb since

Caleb too becomes a killer: "He [Falkland] survived . . . but three days. I have been his murderer" (Postscript, p. 325). As surely as Falkland has stabbed Tyrrel, Caleb by his own admission has "planted a dagger" in Falkland's heart.

-IV-

The backdrop that Godwin creates for the conflict between Falkland and Caleb plays an important part in the delineation of character. The world of the Gothic is closed. It does not pretend to emulate real life, spurning domestic detail for spiritual drama. But Godwin's treatment of the landscape that his protagonists inhabit in Caleb Williams is very different from that of Mrs. Radcliffe's The Mysteries of Udolpho, published in the same year.³³ The scenery in Mrs. Radcliffe's novels is used to express nuances of emotion in the protagonists. The careful description of the landscape, whether the setting sun, or Udolpho itself, imbue it with an almost human identity, and this is of course its point. The landscape in all Mrs. Radcliffe's works is a medium for expression, existing to reflect the emotions of the character.

The landscape in Caleb Williams, however, focuses rather than reflects the protagonist's feelings. The heath where Caleb is attacked and stripped after his escape from jail typifies the role of landscape within the novel. Actions take place in a largely undifferentiated void that becomes the operating table on which Godwin may deploy his metaphysical dissecting knife. The novel's non-specific settings are clearly illustrated in the climactic exchange over Alexander the Great. There is no physical sense whatsoever of where the conversation takes place. Controlled only by Caleb's sustained cliff imagery, the setting is purely cerebral:

"The farther I advanced, the more the sensation was irresistable. I seemed to myself perpetually upon the brink . . ." (II, Ch. 1, p. 108). And, "The reader will feel how rapidly I was advancing to the brink of the precipice" (II, Ch. 2, p. 113).

The scenery in Caleb Williams, insofar as it exists, is stark and calculated not to distract the reader from the essential drama. This is as true in the scene between Emily and Grimes in the wood (I, Ch. 8, pp. 63-64) as it is when Caleb finds Falkland lurking "among the rocks and precipices" (II, Ch. 4, p. 125). In each instance, the scenery is stated rather than described as we would expect to find in Mrs. Radcliffe.

Godwin, however, does pay lip service to the convention that a sensitivity to nature indicates virtue and morality. This occurs in a curious sylvan idyll after Caleb has resolved to quit Falkland's service.

At one time I reclined upon a bank immersed in contemplation, and at another exerted myself to analyse the prospects which succeeded each other. The haziness of the morning was followed by a spirit-stirring and beautiful day . . . I scarcely ever in the whole course of my existence spent a day of more various or exquisite gratification. (Caleb Williams, II, Ch. 9, pp. 157-58)

Godwin wishes to illustrate Caleb's innate goodness, but the key is the extraordinary nature of this experience for Caleb. It is not commonplace as it would be for Mrs. Radcliffe's protagonists who are described as "often paus[ing] to contemplate . . . stupendous scenes" which "inspire them with a finer spirit" and diffuse "an indescribable complacency over their mind" (Udolpho, I, Ch. 4, pp. 42-43). While Emily in Udolpho and Ellena in The Italian survey numerous minutely described sublime panoramas, Caleb is exposed to just one whose beauty the reader must take on trust. Similarly, Caleb's emotions on beholding the scene must also be taken on trust

since they are summarised rather than detailed. Godwin uses his bucolic setting as a convenient cipher, a shortcut to Caleb's sensitivity.

Other occasional, vivid settings in Caleb also serve a definite purpose. The landscape is used symbolically in the novel's fire incidents and in the scene where Falkland discovers Caleb in the act of opening the trunk. The death of Falkland's friend Clare through a "malignant distemper" is an extension of this symbolism. Clare, the voice of reason, is overcome by the combined irrationality and hatred generated by Falkland and Tyrrel. Godwin's social conscience dictates the unusual detail and sense of place in the novel's various prison scenes.

Prisons in Caleb Williams assume the isolating role of the castles of Otranto or Udolpho, typifying the Gothic tendency to set up small worlds within the boundaries of unreality, delimited by the novel.³⁴ These circumscribed worlds are characteristically settings for events of particular psychological significance. We see this in the Marchioness's chamber at Chateau-le-Blanc in Udolpho, the vaults of the Inquisition in The Italian, the garret where Frankenstein creates the monster, the summer house and closet in Wieland, the third storey in Jane Eyre, and the room where Caleb first discovers Falkland with the mysterious trunk: "I went to a closet or small apartment which was separated from the library by a narrow gallery that was lighted by a small window near the roof" (I, Ch. 1, p. 7).

When Caleb tries to leave Falkland's house, the difficulty of egress: "I went along a passage that led to a small door opening into the garden . . . to a gate that intersected an elm walk . . ." (II, Ch. 8, p. 155), conveys the extent of Caleb's involvement in the novel's moral intricacies. Similarly, before the crucial scene where Falkland confesses to Tyrrel's murder, Falkland orders Caleb

to bolt the door, to exclude the outside world and to prevent either of them escaping from the trap they have created. The tour that Falkland takes "round the room . . . examin[ing] its other avenues" (II, Ch. 6, p. 134) demarcates the claustrophobic environment that he and Caleb have constructed. All these scenarios, intensifying and defining Falkland and Caleb's essential isolation provide an echoing chamber for the mind of the Gothic protagonist.

Separation from everyday reality is reiterated in Godwin's choice of language. In his choice of theatricality over domesticity, melodrama over drama, Godwin looks back to Walpole and Otranto. When Caleb describes his life on the novel's first page as a "theatre of calamity," he voices a metaphor that runs throughout the novel. After Caleb has set the scene, explaining the circumstances of the conflict between Falkland and Tyrrel (invoking Mrs. Radcliffe's veil imagery) he again uses dramatic language: "I lift the curtain, and bring forward the last act of the tragedy"³⁵ (I, Ch. 9, p. 79). Caleb, the authorial alter ego is simultaneously dramatist, stage-hand, and protagonist in his own play.

In Caleb Williams, all the characters are actors who use settings as backdrops for their play.³⁶ As Clare says on his death bed, "I have finished my part." Theatricality applies especially to Falkland. He is subject from the first to strange paroxysms. "He would strike his forehead, his brow became knit, his features distorted, and his teeth ground one against the other" (I, Ch. 1, p. 7). Falkland's actions present a stereotypical dramatic image which looks forward to Henry Siddons's Practical Illustrations of Rhetorical Gesture and Action (1822). Siddons's description of rage is pertinent here:

The rage . . . which throws the whole visage into the distortions of grimace . . . may, perhaps, be a true

representation of nature, but is very, very disgusting in the imitation.

Choler "which grinds the teeth, and . . . can hardly be restrained with any due bounds . . ." ³⁷ is also recognisable in Falkland's behaviour.

Lacking the language of filtered sensibility which we see in Richardson and Mrs. Radcliffe, Godwin turns instead to the more crudely effective clarity of the stage where there is a direct correlation between the body and expression of feeling: the more extreme the emotion, the more radical the means of expression. The flaw in this method of psychological portraiture (which Siddons commented on) is evident in Falkland's reaction to Emily Melville's death. His reaction is so extreme that the reader is alienated by the violence of its physical manifestation. The reader's reaction is totally at odds with the sympathy such an outpouring of emotion should receive:

He raved, he swore, he beat his head, he rent up his hair. He was unable to continue in one posture, and to remain in one place. He burst away from the spot with a vehemence, as if he sought to leave behind his recollection and his existence. He seemed to tear up the ground with fierceness and rage . . . his eyes appeared ready to burst from their sockets. (I, Ch. 11, p. 89)

As has been pointed out, Falkland's behaviour is hardly that of a disinterested patron. ³⁸ Falkland's reaction, however, is dictated by anger and grief. Viewed as such, it becomes more intelligible. The reader is graphically shown that side of Falkland's personality which allows him to murder Tyrrel over a public insult.

When Caleb approaches one of the novel's most crucial scenes, Falkland's confession of murder, he expects a performance: "What bloody scene of death has Roscius now to act?" (II, Ch. 6, p. 134). He is surprised, however, by his patron's calmness and "the

regulated mildness of his language." Falkland, it seems, has realised that the truth can only be confronted in a language freed from the mediating flourish of dramatic gesture. In the light of this telling change, Falkland's extravagant behaviour before and after the confession is symptomatic of his inability to come to terms with his guilt. A constant rage and gnashing of teeth provides a barrier between murder and contemplation.

In Caleb Williams, Godwin's avowed aim was a psychological portrait or an "analysis of the private and internal operations of the mind." He accomplished this through a self-conscious use of the instruments of the Gothic novel: terror, the supernatural, an isolating structure, but also through an examination of the "magnetical sympathy" between Falkland and Caleb. This is expressed not only in explicit dialogue and symbolic incidents but in the suggestion that Falkland is a manifestation of Caleb's imagination, that he is as much a ghost as the figures that haunt Emily in Udolpho. Godwin's distinct purpose and methodical, if not always successful, execution (his melodramatic mode may be considered too mechanical) sets him apart from Mrs. Radcliffe and her predecessors, pointing the way to Mary Shelley's Frankenstein and the works of Charles Brockden Brown.

Notes

Epigraph: Godwin's Preface to the "Standard Novels" (1832) edition of *Fleetwood*, quoted in *Caleb Williams*, by William Godwin, ed. David McCracken (London: Oxford Univ. Press, 1970), p. 335. All references will be to this edition and will be given in the text.

¹ Punter, p. 135, says Caleb is "undoubtedly political Gothic." Day, p. 31, talks of Godwin's "political purposes," while Morse, *Romanticism: A Structural Analysis*, p. 41, comments that the novel is "a translation into more immediate terms of . . . Political Justice."

² "The following narrative is intended to answer a purpose more general and important than immediately appears upon the face of it. The question now afloat in the world respecting THINGS AS THEY ARE, is the most interesting that can be presented to the human mind. While one party pleads for reformation and change, the other extols in the warmest terms the existing constitution of society. It seemed as if something would be gained for the decision of this question, if that constitution were faithfully developed in its practical effects. What is now presented to the public is no refined and abstract speculation; it is a study and delineation of things passing in the moral world. It is but of late that the inestimable importance of political principles has been adequately apprehended. It is now known to philosophers that the spirit and character of the government intrudes itself into every rank of society. But this is a truth highly worthy to be communicated to persons whom books of philosophy and science are never likely to reach. Accordingly it was proposed in the invention of the following work, to comprehend, as far as the progressive nature of a single story would allow, a general review of the modes of domestic and unrecorded despotism, by which man becomes the destroyer of man. If the author shall have taught a valuable lesson, without subtracting from the interest and passion by which a performance of this sort ought to be characterised, he will have reason to congratulate himself upon the vehicle he has chosen." May 12, 1794, Preface to 1st ed.

³ Kiely, *The Romantic Novel*, p. 21, sees narrative technique in the eighteenth-century novel split into two major divisions:

On the one hand, the speaker is ordinarily a representative type of his social class (even when he is separated from it), relating certain events of his life in an orderly fashion On the other, the speaker is more likely to be at permanent odds with society, a prisoner or outcast, ordering the events of his life in his own fashion. . . .

Caleb is clearly in the second category.

⁴ Harvey Gross, "The Pursuer and the Pursued: A Study of *Caleb Williams*," *Texas Studies in Literature and Language*, I (1959), 405. Kenneth W. Graham, "The Gothic Unity of *Caleb Williams*," *Papers on Literature and Language*, 20 (1984), 47-59, sees the Gothic elements as Godwin's way of reconciling the disparate elements of the novel.

⁵ Frank Kermode, "On Caleb Williams," Observer Magazine, 18 November 1979, p. 130, makes a similar point. Morse, Romanticism: A Structural Analysis, p. 44, argues that "For Godwin . . . the prison . . . is . . . a crucial focus of moral indignation, because it simultaneously exemplifies both the torments to which one man can subject another and the heartless manner in which a man can be deprived of the use of the very faculties and abilities that make him what he is."

⁶ Gary Kelly states in The English Jacobin Novel 1780-1805 (London: Clarendon Press, 1976), p. 17, that "In the 1790s Godwin . . . turned to Richardson's greatest work several times for guidance . . . It was not any particular character, theme or incident from Clarissa which interested the English Jacobin novelists, but the combination of all three, the detailed analysis of human emotion and passion which they hoped to combine with their own militant and radical philosophy of man."

⁷ Kelly states, p. 192, that Emily Melville's [sic] character is based on that of Emily Jervois in Sir Charles Grandison. He adduces no argument to support this view, and, with the exception of the names, the parallels with Clarissa are closer.

⁸ Day argues, p. 119, that the relationship of "Tyrell [sic], to Emily, his cousin and ward, is saturated with the suggestion of incestuous desire . . ." While Emily and Tyrrel are extremely flirtatious together ("And yet you have not kissed me this many a day. Formerly you said you loved me, and called me your Emily" (I, Ch. 7, p. 53), the emotion they have for one another is overshadowed by Tyrrel's pathological jealousy. Emily's feelings for Falkland turn Tyrrel savagely against her.

⁹ Alex Gold, "It's Only Love: The Politics of Passion in Godwin's Caleb Williams," Texas Studies in Literature and Language, 19 (1977), 142, interestingly sees Emily as a "prophetic emotional 'double'" for Caleb. This also, considering the number of "emotional doubles" in Frankenstein, is possibly another example of Mary Shelley being influenced by her father's work.

¹⁰ The frankness of Caleb's utterance and his disjointed grammar in Postscript No. II, p. 333, in turn, echo the language of Clarissa's Papers. See Clarissa, V, Letter 36, paper VII, p. 331. "Thou pernicious caterpillar [sic] that preyest upon the fair leaf of Virgin Fame, and poisonest those leaves which thou canst not devour!"

¹¹ Henry James, The Portrait of a Lady (1881), ed. Robert D. Bamberg (New York: W. W. Norton, 1975), Ch. 5, pp. 50-51. There is a similar exchange in Jane Eyre about whether Thornfield is haunted.

¹² The stage version of Caleb, George Colman the younger's The Iron Chest; a play in three acts (London: Longman, Hurst, Rees and Orme, 1808), underlines the trunk's metaphorical importance. The play was first performed at the Theatre Royal, Drury Lane, on March 12, 1796.

David McCracken in his "Note on the Text", p. xxv, points out that "Falkland's mysterious 'chest' becomes a 'trunk' throughout the second edition . . ." Possibly Godwin effected the change to make

his symbolism less obvious, although both "chest" and "trunk" referring to the torso, are terms that have definite physical connotations.

13 John Webster, The White Devil (1632), ed. John Russell Brown (London: Methuen, 1960), IV.ii.42.

14 Clara F. McIntyre, "The Later Career of the Elizabethan Villain-Hero," PMLA, 40 (1925), 874-80. All subsequent references will be given in the text.

15 The History of Mademoiselle de St. Phale, 9th ed. (London, 1787), p. 108.

16 The Triumph of God's Revenge (London, 1629). The narrative complacently details the most hideous crimes, secure in the knowledge that God will detect all malefactors.

And such were the deplorable, yet deserved end of his bloody and wretched couple, La Vasselay and La Villette for so cruelly murdering harmlesse Gratiana, and innocent De Merson: And thus did God's all-seeing and sacred justice justly triumph ore their crying and execrable crimes. O that their examples may engender and propagate our reformation; and that the reading of this their lamentable History may teach us, not onely how to meditate thereon, but also how to amend thereby.
(Bk. III, History XIII)

The careful patterning of the prose at the end of each history underlines the moral and predictable form of the ending. This is not just a peculiarity of the 1629 edition, as the 1635 (London) edition repeats it. All the summaries of the histories approach the same inevitable climax. Occasionally, however, the literalness of the law is surprising. Vasti, for example, is subject to two deaths for two crimes.

Vasti first murthereth his sonne George, and next poysoneth his owne wife Heaster, and being afterward almost killed by a mad bull in the fields, hee revealeth these his two murthers, for the which he is first hanged and then burnt. (Bk. V, History XXV)

17 The idea of an "eternal fire" recalls William Beckford's Vathek (1787) and the denizens of Eblis. Soliman says, "an unrelenting fire preys on my heart." Vathek (1787) in Three Gothic Novels, ed. Peter Fairclough (Harmondsworth: Penguin, 1972), p. 249. It is echoed by Caleb, who says, "When I laid my hand upon my bosom or my head, it seemed to scorch them with the fervency of its heat" (Postscript, p. 318).

18 See MacAndrew, p. 221. Punter makes a direct comparison between Frankenstein and Dorian Gray. He sees Dorian Gray's position as being "fraught with more terror than a similar experiment implied in Frankenstein, because experimentation is coming to be seen as tinkering with the self" (p. 255). The inverse seems to be true; Frankenstein's inability to perceive or

acknowledge the relation between himself and the monster is a source and focus of the novel's terror.

¹⁹ When Lady Bradshaigh suggested that Clarissa should be relieved of all responsibility for her situation, Richardson replied in a marginal note, "I did not want her to be wholly blameless." See McKillop, p. 129.

²⁰ The similarities between Caleb and Frankenstein extend to narrative viewpoint. See Gay Clifford, "Caleb Williams and Frankenstein: First-Person narratives and 'Things as They Are,'" Genre, 10 (1977), 601-17.

²¹ The Iron Chest contains a perceptive rendition of Mortimer/Falkland's state of mind before the Alexander exchange.

Books

My only commerce now, will, sometimes rouse me
Beyond my nature. I have been so warm'd
So heated by a well turn'd rhapsody
That I have seem'd the hero of the tale,
So glowingly described. Draw me a man
Struggling for fame, attaining, keeping it,
Dead Ages since, and the historian
Decking his memory, in polish'd phrase,
And I can follow him through every turn,
Grow wild in his exploits, myself, himself,
Until the thick pulsation of my heart
Wakes me--to ponder on the thing I am!
(I.iii.92-104)

²² Eugene Aram, the eponymous hero of Bulwer-Lytton's novel, shares Falkland's lack of concern for common humanity. "As Napoleon wept over one wounded soldier in the field of battle, yet ordered, without emotion, thousands to certain death; so Aram would have sacrificed himself for an individual, but would not have sacrificed a momentary gratification for his race." Eugene Aram (1840; rpt. London: Richard Bentley, 1846), Ch. 4, p. 35. All subsequent references will be given in the text.

C. K. Paul, William Godwin (London: H. S. King and Co., 1876), presents evidence that Godwin had intended to write a novel based on the story of Eugene Aram, who had murdered his friend, Daniel Clark (See II, pp. 304-05). Aram confessed to the murder fourteen years later and was executed. Falkland makes an oblique reference to the crime to substantiate his point that "It signifies not which is the character of the individual at the hour of trial" (III, Ch. 4, p. 228).

²³ William Godwin, Enquiry Concerning Political Justice (1793), ed. K. Codell Carter (Oxford: Clarendon Press, 1971), Bk. IV, Ch. 5, p. 144. All subsequent references will be given in the text.

²⁴ Gold, pp. 135-60, interprets statements like this literally, detecting latent homosexuality. Certainly Caleb's comments, however they are construed, deny Punter's statement (p. 136) that Caleb "has a claim to being the first novel in the language without any kind of love-interest. . . ."

25 The voyeurism that Day notes in his In the Circles of Fear and Desire, p. 63, as "a pervasive phenomenon within the [Gothic] genre" is a version of curiosity: "Caleb Williams spies on Falkland, who spies on Williams; Carwin watches Clara Wieland from his secret hiding place; Edgar Huntly watches Clithero Edny . . . Frankenstein's creature looks at the De Lacys [sic] through a crack in the wall. . . ."

The fatal consequences of curiosity were powerfully depicted in George Colman the younger's Blue-Beard (London, 1798), performed four years after the publication of Caleb. Godwin said (as quoted in McCracken, Appendix 11, p. 340), "I rather amused myself with tracing a certain similitude between the story of Caleb Williams and the tale of Bluebeard . . ." Abomelique's (Bluebeard's) crimes are revealed:

The door instantly sinks, with a tremendous crash: and the Blue Chamber appears streaked with vivid streams of Blood. The figures in the Picture, over the door, change their position, and ABOMELIQUE is represented in the action of beheading the Beauty he was, before, supplicating.--The Pictures, and Devices, of Love, change to subjects of Horror and Death. The interior apartment (which the sinking of the door discovers,) exhibits various Tombs, in a sepulchral building;--in the midst of which ghastly and supernatural forms are seen;--some in motion, some fix'd.--In the centre, is a large Skeleton seated on a tomb, (with a Dart in his hand) and, over his head, in characters of Blood, is written "THE PUNISHMENT OF CURIOSITY" (I, iii).

26 William Godwin's "Memoirs" as quoted in James Rieger, The Mutin Within; the Heresies of Percy Bysshe Shelley (New York: George Braziller, 1967).

27 Emily St. Aubert experiences a similar feeling when she almost decides not to burn her father's papers. See Udolpho, I, Ch. 10, p. 103.

28 Edgar Allan Poe, "Imp of the Perverse" in The Complete Works of Edgar Allan Poe, ed. James A. Harrison (New York: AMS Press, 1965), VI, 149-50. The similarity of the precipice imagery may point to the source of Poe's inspiration, but Bulwer Lytton's use of the same metaphor to voice Walter's suspicion that his friend Eugene Aram has murdered his father illustrates the popularity of the image for emotional crises: "I am as man standing on an eminence, who views the whole scene he is to travel over, stretched before him, but is dizzy and bewildered by the height which he has reached" (Bk. 4, Ch. 11, pp. 329-30).

29 Ms 47.C.1. Forster collection, Victoria and Albert Museum, p. 24.

30 William Wordsworth, "Guilt and Sorrow; or Incidents Upon Salisbury Plain" (1793-94) in The Poetical Works of William Wordsworth, ed. E. de Selincourt and Helen Darbishire, 2nd ed. (Oxford: Clarendon Press, 1967), I, 125.

31 The theme, of minds harried by forbidden knowledge and remorse, recurs in Godwin's second novel, St. Leon (1799; rpt. London: H. Colburn & R. Bentley, 1831). The conflict between Falkland and Caleb is echoed in the mind of the eponymous hero. Like Falkland, St. Leon has an all-consuming passion for honour ("There is nothing that I know worth living for but honour," Ch. 2, p. 10). Similarly, it is the first thing he loses. Both Falkland and St. Leon sacrifice everything to maintain the outward appearance of reputation. For both, the expediency of the act of self-preservation becomes the instrument of their destruction.

The paradoxes of Falkland and Caleb's master/servant bond are paralleled in the relationship between St. Leon and Bethlem Gabor. Perhaps the most striking similarity between the two novels is the incredible volte-face of the protagonists. Gabor's decision to free St. Leon after twelve years is matched by Falkland's change of heart.

32 Caleb's abjectness recalls St. Leon fawning on Bethlem Gabor: "I took hold of his [Gabor's] hand; my fingers trembled; I grasped and pressed the fingers of my tyrant.", St. Leon, p. 427.

33 Day comments, p. 31, "Among the major Gothic writers up to the mid 1820s, only William Godwin places his story in a recognizable time and locale: the present in England." The combination is indeed unusual although Mrs. Reeve's The Old English Baron was set in England and Frankenstein's European setting is contemporary. Although like Frankenstein, Caleb Williams is punctuated by real place names--London, Warwick and Edinburgh, these accentuate the vagueness of the geography. The reader like Hawkins, speaking of Falkland, "cannot say . . . nor justly in what part of England [the protagonists] are at present." Caleb Williams, II, Ch. 2, p. 114

34 Morse notes, Romanticism: A Structural Analysis, p. 46, that both Caleb and Falkland become prisoners, "cut off from free communication of their thoughts and feelings to others." While Caleb is literally imprisoned, Morse argues that Falkland is "locked up" within himself in an agonising interior solitude . . ."

35 By using the word "catastrophe" (I, Ch. 9, p. 79) the final act of a Greek tragedy, Caleb, in characteristically grandiloquent manner, ennobles the tale he relates. See also Walpole's Preface to the first edition of Otranto, p. 6.

36 "Allow the possibility of the facts, and all the actors comport themselves as persons would do in their situation." Preface to the first edition of Otranto, p. 4.

37 Henry Siddons, Practical Illustrations of Rhetorical Gesture and Action, 2nd ed. (London: Sherwood, Neely and Jones, 1822). See Letter VII, p. 45 and Letter XXIX, p. 281.

38 ". . . he behaves more like the girl's murderer than her friend." Rudolf F. Storch, "Metaphors of Private Guilt and Social Rebellion in Godwin's Caleb Williams," ELH, 34 (1967), 193.

Chapter 4

Embodying the Self: Frankenstein

. . . this nameless mode of naming the unnameable is rather good.

--Mary Shelley

The primary focus of Frankenstein (1818) is the mind of Victor Frankenstein. The extraordinary events of the novel are, as Percy Bysshe Shelley states in his Preface, a means to an end, a way of laying bare the psychology of the protagonist.

It [Frankenstein] was recommended by the novelty of the situations which it developes [sic]; and, however impossible as a physical fact, affords a point of view to the imagination for the delineating of human passions more comprehensive and commanding than any which the ordinary relations of existing events can yield. (Preface to 1818 Edition, p. 13)

He continues, echoing Walpole's statement, "My rule was nature" (Otranto, Preface to the Second Edition, p. 8), declaring for Mary, "I have thus endeavoured to preserve the truth of the elementary principles of human nature, while I have not scrupled to innovate upon their combinations." The crucial difference between Mary Shelley's aim and the accomplishments of preceding Gothic novelists is the admission with which Shelley concludes this sentence.

I shall argue that Mary Shelley's depiction of Frankenstein is another, more explicit version of "shapes half-hid": "I perceived, as the shape came nearer (sight tremendous and abhorred?) that it was the wretch whom I had created" (Ch. 10, pp. 98-99). Frankenstein is delineated through the use of doubles--most notably the monster, and to a lesser extent, Walton, Clerval and Elizabeth. Like his monster, Frankenstein is made of composite parts. The

theme of conflict and pursuit familiar from Clarissa and Caleb Williams is used both to reveal the mind of the protagonist in adversity and to show its more complex duality. Taking up the suggestiveness of the conflict between Falkland and Caleb, Frankenstein struggles against a literally more gigantic opponent, an aspect of himself. The more obvious polarity of Mrs. Radcliffe's works is gone. There is no apparently easy dichotomy between good and evil, morality and amorality, but instead a convergence in one persona. In addition to the mirroring images of other characters, Mary Shelley also uses narrative structure and the supernatural, literary allusion, and landscape to explore and delineate Frankenstein's mind.

Structurally, Frankenstein is comprised of many different parts. The novel is comprised of the same "intricacies of fibres, muscles, and veins" (Ch. 4, p. 53) as the monster itself. Mary Shelley took elements of familiar and pertinent texts to bolster the impact of her own work. Allusions to Paradise Lost, The Rime of the Ancient Mariner, Alastor, Caleb Williams (Frankenstein was dedicated to Godwin), Hogg's Memoirs of Prince Alexy Haimatoff, and Charles Brockden Brown's Wieland are consistent and sustained. These references, both implied and explicit, give Frankenstein a rarified atmosphere where the normal laws of reality are suspended. This is epitomised in the monster's implausible education through Paradise Lost, The Sorrows of Werther, Plutarch's Lives and Volney's Ruins of Empires. The effect created by Mary Shelley in Frankenstein is intensified by the additional response that the subtexts engender. This fructification parallels the impact of the novel's narrative structure with its system of concentric tales. As Todorov says, "The enclosed stories produce a dynamism which is then lacking in

the framing narrative. . . ."1

Frankenstein is doubly composed of "enclosed stories," those that are embedded in the text like The Rime of The Ancient Mariner and those that compose the mise en abyme structure of the text, like the monster's story framed in Frankenstein's narrative contained within Walton's letter. References to other texts reinforce links between Mary Shelley and her creation--the novel itself and with Frankenstein and his creation--the monster. Just as the monster's view of the world is shaped by the books he has read, and Frankenstein's own fate is sealed by the reading list he receives from M. Waldman, so Frankenstein is shaped by Mary Shelley's reading.² Books are as integral to the novel as they are to the novelist. The reader is told, for example, even before Walton quotes from The Ancient Mariner how he has read "a history of all the voyages made for purposes of discovery" (Frankenstein, Letter I, p. 16). While Walton's real voyage of discovery parallels Frankenstein's metaphysical one, it also suggests the way in which Frankenstein was a voyage of discovery for Mary Shelley.³

Although Frankenstein is a novel about the mind of its eponymous hero, it is also a more intimate investigation. With unacknowledged reference to Diderot's "Éloge de Richardson" (1766):

"C'est lui qui porte le flambeau au fond de la caverne . . . Il souffle sur le fantôme sublime qui se présente à l'entrée de la caverne; et le more hideux qu'il masquait s'aperçoit,"⁴

Mary Shelley pleads in her journal:

". . . let me fearlessly descend into the remotest caverns of my own mind, carry the torch of self-knowledge into its dimmest recesses: but too happy if I dislodge any evil spirit or enshrine a new deity in some hitherto uninhabited nook."⁵

She found an exact analogy for her attempt to descend into the caverns of the human mind in Frankenstein's search for the secret of life in "vaults and charnel-houses" (Ch. 4, p. 52). Frankenstein's preoccupation with the details of the monster's physical creation is a metaphor for Mary Shelley's preoccupation with the anatomy of the human mind.

-I-

The role of the supernatural in Frankenstein is, as Shelley suggests, to afford "a point of view to the imagination." Once the monster's existence is established (a fact that Mary Shelley endeavours to render more plausible by following the example of Charles Brockden Brown and providing a pseudo-scientific explanation) the supernatural becomes a natural part of the novel's world.⁶ The integration suggests a more precise focus on psychological realisation than in the novels of Mrs. Radcliffe. Frankenstein's monster is one of those ghostly figures glimpsed by Emily St. Aubert viewed up close: "Emily . . . stopped, imagining she saw some person, moving in the distant obscurity . . ." (Udolpho, III, Ch. 1, p. 343). The "ghost" no longer moves in distant obscurity, he stands right next to Frankenstein's bed.

The most constant element of the supernatural in Frankenstein is, then, the monster itself. Frankenstein, in a simultaneous attempt to deny his consanguinity with his creation and to express his alienation from that part of him which the monster represents, constantly refers to it as a diabolical being, a "demoniacal corpse" (Ch. 1, p. 58), a "filthy daemon" (Ch. 7, p. 76), "Nothing in human shape" (p. 76), "Devil" (Ch. 10, p. 99 and Ch. 20, p. 168) and "fiend" (Ch. 10, p. 99).⁷ This identification of the monster with

superhuman forces looks back to Caleb Williams, where Caleb frequently refers to Falkland as "fiend-like." The similarity between the scenes where Caleb and Frankenstein realise that their respective antagonists are murderers suggests Godwin's influence.⁸ Although both Frankenstein and Caleb endow their antagonists with diabolical attributes, Caleb does so idly, infusing his life with the excitement he has only read of. Frankenstein, however, who claims never "to have trembled at a tale of superstition" (Ch. 4, p. 51, a trait that he inherits from Clara Wieland) invokes the supernatural as a way of distancing the monster's reality. Jane Eyre, as I will discuss in chapter 7, tries similarly to subvert Bertha Rochester's reality by describing her in phantasmal terms.

In creating the monster Frankenstein overturns the natural order, usurping the role of God and replacing the iconography of heaven with the iconography of hell. As Frankenstein himself says, "I was cursed by some devil, and carried about with me my eternal hell . . ." (Ch. 24, p. 203). He fails to realise however that the "some devil" to whom he casually refers is himself and that the monster with its "unearthly ugliness" (Ch. 10, p. 99) is the incarnation, actual and metaphorical of his evil. Frankenstein deludedly believes, even at the end of the novel, that "a spirit of good" (Ch. 24, p. 203) follows him. That "spirit" is, of course, the monster listening to his soliloquies and appearing in response to his demands for otherworldly assistance. Frankenstein's plea after Justine's death, "'Wandering spirits, if indeed ye wander, and do not rest in your narrow beds, allow me this faint happiness, or take me, as your companion, away from the joys of life'" (Ch. 10, p. 98) is answered by the monster's presence.⁹ The monster's "loud and fiendish laugh" (Ch. 24, p. 202) interrupts Frankenstein's

invocation of the "spirits of the dead" in the cemetery where his family is buried.

The atmosphere of the supernatural in Frankenstein is sustained not only through the monster but also through dream. Dream, like the supernatural, has the advantage of being outside the normal laws of causative and explicable reality and thus may similarly allow free exploration of actions and motive. Like the monster, dream is an approximation of the supernatural without actually being supernatural, without "the disadvantages of a mere tale of spectres or enchantment" (Preface to 1818 Edition, p. 13).

Mary Shelley's account of the waking dream inspiration of Frankenstein is well known:

When I placed my head on my pillow, I did not sleep . . . I saw--with shut eyes, but acute mental vision . . . the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half vital motion. (Author's Introduction to the Standard Novels Edition, p. 9)¹⁰

Whether this account was literally true or whether Mary Shelley was following Walpole in claiming a dream source for her Gothic tale, the point is that a dream inspiration expressed "the strangeness and unreality of the Gothic world" (Day, p. 43) and implied a direct relaying of the unconscious mind. It allowed originality, free from the confines of conscious intellectual thought and social restraint. As Mary Shelley commented, "My dreams were at once more fantastic and agreeable than my writings. In the latter I was a close imitator . . . but my dreams were all my own . . ." (Introduction to 1831 edition, p. 5).¹¹ Just as his creator attempts to reveal life's secrets in sleep, so Frankenstein searches for the secrets of life in death. The resemblance between the insomnia that precedes the creation of Mary Shelley's "hideous phantasm" and the

psychological moment of the monster's creation after M. Waldeman's lecture when Frankenstein feels as if his soul is grappling with "a palpable enemy" and is subsequently unable to sleep ("I closed not my eyes that night . . ." Ch. 3, p. 48) intensifies the parallel between the dual creators, Mary Shelley and Frankenstein and more completely identifies the authorial quest with that of the protagonist.

Dream in Frankenstein may also fulfill a hieratic function characteristic of the Gothic novel. When narrators are inconsistent, dreams can usually be relied on. Immediately after the monster's creation, Frankenstein dreams that he kisses Elizabeth Lavenza, and she is then transformed into the corpse of his mother, her shroud crawling with worms. The dream with its invocation of the language of The Monk (read by both Shelleys in 1814) has a prophetic function: it indicates that Frankenstein will be responsible for his fiancée's death and portends the destruction he will bring to all who are close to him. In its progression from blissful reverie to nightmare, Frankenstein's dream is a model for the process of the novel itself. The monster is the literal embodiment of the stuff of Frankenstein's dreams but Frankenstein, like Lovelace after Clarissa's rape or Caleb after Falkland's confession, discovers that the reality of the dénouement is greatly at odds with the long desired result. The "beauty of the dream" (Ch. 5, p. 51) vanishes and becomes a nightmare.

Since Frankenstein's dream immediately precedes the monster's appearance, it underlines the suggestion that the monster too is the product of nightmare. The powerful atmosphere of this scene where Frankenstein awakes to see the monster silently grinning at him, derives from the juxtaposition of the dream with nightmarish reality

and recalls the sinister episode in Brown's Arthur Mervyn (1799) where Arthur, bedridden and stricken with yellow fever is found by Welbeck. Welbeck's visitation has all the horror of a haunting, because Arthur, having witnessed his suicide by drowning, not unreasonably supposes him to be dead: "my fancy conjured up a spectre, and I shuddered as if the grave were forsaken and the unquiet dead haunted my pillow".¹² The climax of the encounter between Arthur and Welbeck, with its dramatic emphasis on the wordless, terrified confrontation of the protagonists:

The figure, lifting in his right hand a candle, and gazing at the bed, with lineaments and attitude, bespeaking fearful expectation and tormenting doubts, was now beheld. One glance communicated to my senses all the parts of this terrific vision. (Arthur Mervyn, Ch. 20, p. 182)

is echoed in Frankenstein:

He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear . . . (Frankenstein, Ch. 5, p. 58)

Both passages convey a vivid impression of characters transfixed at the moment of crisis, reminiscent of Coleridge's description of the nightmare in his "Elucidation of my all-zermalming argument on the subject of ghosts and apparitions, etc." where a "claw-like talon-nailed Hand grasped hold of [him], interposed between the curtains".¹³

Frankenstein's dream, which occurs immediately after he has created the monster, marks his irrevocable departure from the outside real world, which up until now he has voluntarily relinquished in his obsession with the monster. Frankenstein's belief that he has escaped the monster precipitates mental illness.

His relieved reaction on discovering that the creature is no longer in his room is excessive. Frankenstein's physical restlessness which reflect his inner turmoil "I was unable to remain for a single instant in the same place (Ch. 5, p. 61) recalls Falkland after Emily Melville's death, "unable to continue in one posture and to remain in one place" (Caleb Williams, I, Ch. 10, p. 89). Similarly Frankenstein's frenetic cheerfulness: "I jumped over the chairs, clapped my hands, and laughed aloud" (Ch. 5, p. 61), is reminiscent of Lovelace's "constitutional gayety [sic]" of Lovelace at moments of crisis.¹⁴

From the moment of his naïve exultation Frankenstein is haunted by the monster. He finds that his creation is inescapable: "The form of the monster on whom I had bestowed existence was for ever before my eyes, and I raved incessantly concerning him" (Ch. 5, p. 62). Whenever Frankenstein endeavours to forget that he created the monster, the monster savagely jogs his memory with a murder. Frankenstein must recognise that, although the monster is rarely physically present, he is always, Diderot's "le more hideux," lurking in the recesses of his mind.

The monster, that most unreal of creatures, becomes the one reality in Victor's life. Frankenstein's comment on his return to his father's house, which he has not seen since his fateful departure for Ingolstadt, reinforces this. "Six years had elapsed, passed as a dream but for one indelible trace . . ." (Ch. 7, p. 78). This idea is reiterated when, swayed by the monster's apologia for his actions, Frankenstein agrees to make him a mate. Once again, the reality of everyday life is subverted by the new monster who becomes the new reality: "The prospect of such an occupation made every other circumstance of existence pass before me like a dream;

and that thought only had to me the reality of life" (Ch. 17, p. 149).

Just as Frankenstein's creation of the monster had prompted the nightmare of Elizabeth Lavenza's transformation into his mother's corpse, so his decision to destroy the female monster brings "the sickening oppression of the most terrible reveries" (Ch. 20, p. 166). The language of dream conveys the first monster's inexorable reality after its mate's destruction. Frankenstein, hearing the monster's approach is "overcome by the sensation of helplessness, so often felt in frightful dreams, when you in vain endeavour to fly from an impending danger . . ." (Ch. 20, p. 167). As Coleridge explains in his definition of "Night-mair [sic]" the sensation experienced in dream is real:

a species of Reverie, akin to Somnambulism, during which the Understanding & Moral Sense are awake tho' more or less confused, and over the Terrors of which the Reason can exert no influence because it is not true Terror: i.e. apprehension of Danger, but a sensation as much as the Tooth-ache, a Cramp--i.e. the Terror does not arise out of a painful Sensation, but is itself a specific sensation-terror corporeus sive materialis.¹⁵

As the novel reaches its climax, there is an increasing interpenetration of dream and actuality. The monster's promise to be with Frankenstein on his wedding night, appears "like a dream, yet distinct and oppressive as a reality" (Ch. 20, p. 169). Clerval's death undermines Frankenstein so completely that he questions the reality of his existence: "The whole series of my life appeared to me as a dream; I sometimes doubted if indeed it were all true, for it never presented itself to my mind with the force of reality" (Ch. 21, p. 178). This theme of the interplay of dream and reality is repeated when Frankenstein, about to leave Ireland--the scene of Clerval's murder--for Geneva, attempts to eradicate his

past by categorising it "in the light of a frightful dream" (Ch. 21, p. 183). When Frankenstein finds this ineffective he doubles his laudanum dosage (he has apparently been taking laudanum since Henry's death) for an alternative reality. This fails too:

But sleep did not afford me respite from thought and misery; my dreams presented a thousand objects that scared me. Towards morning I was possessed by a kind of night-mare; I felt the fiend's grasp in my neck, and could not free myself from it; groans and cries rung in my ears. (Ch. 21, p. 184)

Frankenstein's final nightmare epitomises the role of dream in the novel to both contain and focus the opposition between man and monster.

The allusiveness of Frankenstein contributes to its dreamlike quality.¹⁶ Mary Shelley incorporated her reading into Frankenstein in the same way that the sleeping mind subsumes past events. As Freud says, dreams "must always borrow their basic material . . . from what we have already experienced."¹⁷ Although Mary Shelley might protest that she "certainly did not owe the suggestion of one incident, nor scarcely of one train of feeling" (Author's Introduction to the Standard Novels Edition, p. 10) to her husband, Frankenstein's search for the secret of life: "I was led to examine the cause and progress of this decay, and forced to spend days and nights in vaults and charnel-houses" (Frankenstein, Ch. 4, pp. 51-52), resembles that of the youth in Shelley's "Alastor" (1815).¹⁸

I have made my bed
In charnels and on coffins, where black Death
Keeps record of the trophies won from thee,
Hoping to still these obstinate questionings
Of thee and thine, by forcing some lone ghost
Thy messenger, to render up the tale
Of what we are. (lines 23-29)

The simile Shelley employs to describe his eponymous hero, "Like an inspired and desperate alchemist," is directly prophetic of Frankenstein's role. There is a parallel between the youth's quest, "To seek strange truths in undiscovered lands," and "fields of snow and pinnacles of ice," and Walton's voyage to the polar regions. The hero of Alastor becomes wasted in his search: "his listless hand/Hung like dead bone within its withered skin;/Life, and the lustre that consumed it, shone/As in a furnace burning secretly . . ." (lines 250-53)--Frankenstein is similarly drained: "I was a shattered wreck,--the shadow of a human being. My strength was gone. I was a mere skeleton; and fever night and day preyed upon my wasted frame" (Ch. 21, p. 183).

While Frankenstein resembles the hero of Alastor, the monster has American genes. There is a striking physical resemblance between the monster and Carwin,¹⁹ the ambiguous villain of Charles Brockden Brown's Wieland read by Mary Shelley in 1815:

His cheeks were pallid and lank, his eyes sunken, his forehead overshadowed by coarse straggling hairs, his teeth large and irregular, though sound and brilliantly white, and his chin discolored by a tetter. His skin was of coarse grain, and sallow hue . . . And yet his forehead, so far as shaggy locks would allow it to be seen, his eyes lustrously black, and possessing, in the midst of haggardness, a radiance inexpressibly serene and potent. . . .²⁰

and:

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 luxuriences only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips. (Frankenstein, Ch. 5, p. 57)

The descriptions are similar down to the ambivalent juxtaposition of beauty and ugliness. Even the monster's strange, gigantic body, psychologically necessary but physically implausible, since he cannot exceed the sum of his human parts,²¹ may derive from Carwin's "ungainly and disproportioned frame."

The supernaturally charged, oneiric atmosphere of Frankenstein is partly created by Mary Shelley's use of The Rime of The Ancient Mariner, another work which appropriately had its foundation in dream.²² The Ancient Mariner, in spite of the novel's epigraph, is perhaps a more potent source than Paradise Lost for Frankenstein. While Paradise Lost operates on the significance of subject, infusing the whole with an archetypal design and lending the stability of a universal conception to Frankenstein's episodic structure, The Ancient Mariner guides and controls the imagination that shapes that subject.

The ghost of The Ancient Mariner is specifically summoned by Walton who confesses his love for the marvellous in general and his passion for "that production of the most imaginative of modern poets" (Letter II, p. 21) in particular. Walton identifies himself with the Mariner because like him, he is going to the "'land of mist and snow'" (Letter II, p. 21). The Mariner is directly compared with Frankenstein when Frankenstein is described the morning after the monster's creation in terms of the "Like one that on a lonesome road" stanza (lines 446-51). Together Walton, the Mariner and Frankenstein form a spiritual triumvirate.

The physical similarity between Frankenstein and the Mariner is a prelude to their psychological likeness. Walton's recollection of Frankenstein's "lustrous eyes" and "thin hand raised in animation" (Letter IV, p. 31) recalls the opening stanzas of Part IV of

Coleridge's poem, which provide the most complete physical description of the Mariner: "I fear thee, ancient Mariner!/I fear thy skinny hand!" (lines 224-25).²³ References to "glittering eye" (lines 3 and 228) and "The Bright-eyed Mariner" refrain, (lines 20 and 40), confirm that radiant eyes are the Mariner's distinguishing feature.

Frankenstein shares a lack of motivation for his criminal action with the Mariner. Just as there was no reason for the Mariner to shoot the albatross, so there is no adequate reason for Frankenstein's creation of the monster. Critical comments on this aspect of The Ancient Mariner are equally valid for Frankenstein.

The fact that the act is unmotivated in any practical sense, that it appears merely perverse, has offended literalists and Historians alike . . . The lack of motivation, the perversity which flies in the face of the Aristotelian doctrine of hamartia, is exactly the significant thing about the Mariner's act . . . it is a condition of will, as Coleridge says, "out of time", and it is the result of no single human motive.²⁴

Both Frankenstein and The Ancient Mariner are exempt from the usual rules of causality. Their lack of rationality is precisely consistent with the nature of dreams. As C. M. Bowra has said of The Ancient Mariner, "[it] is not a phantasmagoria of unconnected events but a coherent whole which, by exploiting our acquaintance with dreams, has its own causal relations between events and lives in its own right as something intelligible and satisfying."²⁵ Likewise, Frankenstein exploits, both within the text itself and by borrowing significance from other texts, "our acquaintance with dreams."

-II-

Mary Shelley's method of realising Frankenstein's psychology exemplifies what Todorov has called "the phenomenon of metamorphoses" (The Fantastic, p. 116). Inspired perhaps by Plato's Symposium which Shelley had translated, Mary Shelley presents Frankenstein's character in parts. This effectively conveys the multiplicity of his personality, while facilitating its realisation. In the Symposium Aristophanes makes the curious observation that human beings used to be round until Jupiter decided to double their usefulness and halve their strength by bisecting them. The result of this, "Every one of us is thus the half of what may be properly termed a man, and like a psetta [flatfish] cut in two, is the imperfect portion of an entire whole, perpetually necessitated to seek the half belonging to him,"²⁶ was an idea that caught Mary Shelley's imagination allowing her to convey the complexities of Frankenstein's mind in a systematic way. A similar concept is voiced by Frankenstein himself when in response to Walton's declaration of loneliness he says: "'we are unfashioned creatures, but half made up, if one wiser, better, dearer than ourselves--such a friend ought to be--do not lend his aid to perfectionate our weak and faulty natures'" (Letter 4, p. 28).²⁷ Frankenstein's mind then is examined and presented through his relationships with Walton, Clerval, Elizabeth Lavenza and the monster. As Todorov has observed:

We all experience ourselves as if we were several persons . . . the multiplication of personality, taken literally, is an immediate consequence of the possible transition between matter and mind: we are several persons mentally, we become so physically. (The Fantastic, p. 116)

Godwin expresses the same idea in Political Justice: "Everything in man may be said to be in a state of flux. He is a Proteus whom we know not how to detain" (II, Ch. 4, p. 80).²⁸

The first protean shape Frankenstein's mind assumes is that of Robert Walton. Structurally essential, Walton is responsible literally and figuratively for carrying the shape of Frankenstein's mind to the reader. Without Walton Frankenstein would have no one to tell his tale to, no one to vouch for the monster's authenticity.²⁹ A thematic and emotional link is forged between Walton and Frankenstein because Walton has already seen the monster: "a being which had the shape of a man" (Letter IV, p. 24) before he sees and rescues Frankenstein. He will also be the last person to see the monster after Frankenstein's death. The bond between the two men is strengthened by Walton's isolation and compelling need for a friend. It is not long before, with an excessiveness characteristic of Mary Shelley's protagonists, Walton begins to love Frankenstein as a brother. This theme of indissoluble unity between two people--which recurs throughout the novel between Frankenstein's father and Beaufort, Walton and Frankenstein, Frankenstein and Clerval, and Frankenstein and Elizabeth--culminates in the hideous indivisibility of Frankenstein and the monster.

Walton's voyage to unexplored regions is yet another version of Frankenstein's pursuit of the secret of life. The strength of Walton's obsession and his kinship with Frankenstein is revealed in his ominous disregard for human life: "One man's life or death were but a small price to pay for the acquirement of the knowledge which I sought . . ." (Letter 4, p. 28).³⁰ Frankenstein immediately recognises the similarity between Walton and himself. Like the Ancient Mariner ("I know the man that must hear me"), Frankenstein

sees Walton as an appropriate audience and is inspired to tell him his story:

I do not know that the relation of my disasters will be useful to you; yet, when I reflect that you are pursuing the same course, exposing yourself to the same dangers which have rendered me what I am, I imagine that you may deduce an apt moral from my tale . . . (Letter 4, p. 30)

Frankenstein, however, does not recognise the extent of the identification between Walton and himself, deludedly believing that Walton will kill the monster. Walton, in fact, is as easily seduced by the monster's rhetoric as its creator had been and allows it to escape.

While Walton reveals to his sister that he loves Frankenstein as a brother, Frankenstein tells Walton that he united himself in "bonds of the closest friendship" (Ch. 2, p. 37) to Henry Clerval. The different strands of the narrative become the binding, incestuous ties that "attach [Frankenstein] fervently to a few" (Ch. 2, p. 37). Clerval, like the monster, appears at the significant moments in Frankenstein's life. While the monster precipitates crises however, Clerval appeases them. Clerval represents the rational, beneficent side of Frankenstein, a counter to the monster's malevolence. While the monster is "too horrible for human eyes to behold" (Ch. 17, p. 145) Clerval's form is "divinely wrought, and beaming with beauty" (Ch. 18, p. 157). When Frankenstein wanders abjectly after the monster's creation just grasping Henry's hand is sufficient to neutralise his anguish, to make him forget his "horror and misfortune" (Ch. 5, p. 60).³¹ The convenient psychological reciprocity of the relationship between Frankenstein and Clerval is shown when Frankenstein pauses in the

street, "I knew not why . . ." (Ch. 5, p. 59) and gazes at an arriving coach which magically contains Clerval.

Clerval is, as Frankenstein himself perceives, an image of Frankenstein's former self, a prelapsarian Frankenstein, who assiduously finds fulfillment not in scientific experiments but in the study of language and the furtherance of colonisation. Clerval represents both Frankenstein as he was before the monster's creation and as he might be. As Frankenstein says, "Clerval called forth the better feelings of my heart . . ." (Ch. 6, p. 70).

Frankenstein's relationship with Clerval measures the extent of Frankenstein's moral disintegration. This is evident in that conventional measure of Gothic character, the response to landscape. While Clerval responds enthusiastically, Frankenstein has no interest. Clerval is invigorated by what he sees, Frankenstein is initially blinded to external scenery by the horror of his mental landscape. Frankenstein recognises his own deficiency: ". . . if I was ever overcome by ennui, the sight of what is beautiful in nature . . . could always interest my heart . . . But I am a blasted tree . . ." (Ch. 19, p. 160).³² The distinction between Frankenstein and Clerval's response is a deliberate example of pathognomy.

Clerval, then, is essential to the novel's moral structure. He is both Frankenstein's better self and a means of illustrating, by contrast, Frankenstein's criminality. He provides a link between Frankenstein and the monster. Just as Frankenstein has brought the monster to life, so Clerval performs the altruistic equivalent, nursing Frankenstein back to health. As Frankenstein says, "nothing but the unbounded and unremitting attentions of my friend could have restored me to life" (Ch. 5, p. 62). Likewise, Walton has already

described how he "restored" Frankenstein "to animation by rubbing him with brandy . . ." (Letter IV, p. 25). In yet another parallel, the monster too, motivated by hatred rather than love, will revivify Frankenstein by providing food for him in the Arctic: "a repast was prepared for me [Frankenstein] in the desert, that restored and inspirited me" (Ch. 24, p. 203).

Frankenstein, Clerval and the monster's spiritual ménage à trois is consummated in the monster's murder of Clerval. Frankenstein's own complicity is emphasised by the tacit comparison between the scene where Frankenstein sees Clerval's corpse: "I saw the lifeless form of Henry Clerval stretched before me" (Ch. 21, p. 176) and the moment immediately before the monster's animation: "I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet" (Ch. 5, p. 57). Both experiences produce a characteristic muteness in Victor: "How can I describe my emotions at this catastrophe [the monster's coming to life]" (Ch. 5, p. 57) and "How can I describe my sensations on beholding it [Clerval's body]" (Ch. 21, p. 176), dramatising his ontological inability to look into his soul and articulate his feelings. This time, however, Frankenstein is without his "instruments of life." The closeness of the bond between Frankenstein and Clerval is suggested in Frankenstein's comment that he "gasped for breath" (Ch. 21, p. 176) when he saw Henry's corpse. This is a prelude to a two month fever. Henry's death nearly deprives Frankenstein himself of life.

The death of Elizabeth Lavenza, Frankenstein's "more than sister" (Ch. 1, p. 35) also nearly causes Frankenstein's demise. Frankenstein falls "senseless on the ground" (Ch. 23, p. 195) in a symbolic death which represents the extinction of the better parts

of his psyche. The gentle Elizabeth is the one person who can save Frankenstein from his monstrous self: "Elizabeth alone had the power to . . . inspire me with human feelings . . ." (Ch. 22, p. 190). Elizabeth's scream as the monster kills her causes an immediate paralysis in Frankenstein: "the motion of every muscle and fibre was suspended; I could feel the blood trickling in my veins . . ." (Ch. 23, p. 195). The moment looks back to the instant of the monster's metaphysical creation where we see the same anatomical conjunction, possessing "the capacity for animation" Frankenstein ponders the difficulty of preparing a suitable frame "with all its intricacies of fibres, muscles and veins . . ." (Ch. 4, p. 53). The irony that Frankenstein in bringing life to a creature he hates has once again brought death to one he loves, is underlined. Frankenstein's "capacity for animation" can no more restore Elizabeth than it could Clerval.

Like Clerval, then, Elizabeth is both a link between Frankenstein and the monster and a barrier between them. In the novel's intricate structure which mirrors, as I have suggested, both Frankenstein's moral complexity and the monster's physical composition, Elizabeth's screams as she is murdered echo the monster's "howl of devilish despair" (Ch. 20, p. 166) when it witnesses Frankenstein's destruction of its mate. Symmetrically, and exemplifying what Todorov has dubbed "parallelism" where "propositions are juxtaposed because of a certain resemblance between them" (The Poetics of Prose, p. 116), the monster waits until Elizabeth is Frankenstein's "mate" before killing her. The parallels are close since Elizabeth is killed almost as soon as she is created Frankenstein's wife and before their marriage is consummated. Just as Frankenstein destroys the creature "on whose

future existence he [the monster] depended for happiness" (Ch. 20, p. 166) so the monster kills the one person in whom Frankenstein's "future hopes and prospects are entirely bound up" (Ch. 18, p. 151).

Like Clerval, Elizabeth has a beatific beauty which contrasts with the monster's "deformity of . . . aspect" (Ch. 7, p. 76). If the monster is in diabolical shape, a being of "unearthly ugliness" (Ch. 10, p. 99), Elizabeth with her "celestial features" is "a being heaven-sent" (Ch. 1, p. 34). Simple physical oppositions: Elizabeth's hair of the "brightest living gold" (Ch. 1, p. 34) contrasts with the monster's "lustrous black" (Ch. 5, p. 57) locks: Elizabeth's blue eyes are "cloudless" (p. 34) while the monster's are "dull yellow" (p. 57) serve to emphasise that Frankenstein has relinquished spiritual beauty in favour of moral deformity.

The monster is, of course, literally the embodiment of Frankenstein's moral deformity. Frankenstein's close kinship with Clerval is equalled and surpassed by his close affinity with the monster. Like Clerval, the monster possesses an almost supernatural ability to appear at decisive moments in Victor's life. Whereas Clerval and Elizabeth aid Frankenstein, the monster gloats at his misfortune. Although Frankenstein's encounters with the monster are few, Frankenstein and his creation are inextricably linked--an aspect of the novel caught by the popular imagination, which confuses the monster's name with Frankenstein's. Victor himself realises the similarity but persistently refuses to acknowledge it. When he rushes from the monster as soon as it becomes animate, feebly attributing his flight to the creature's insupportable ugliness, he rejects the one tie to which he has most claim. For Frankenstein, a relationship with the monster would be not only an admission of his guilt in creating it but an initiation of a

relationship with the one person with whom he is most ill at ease, that is, himself.

Throughout the novel, the monster tries to complete the gesture that he initiated by stretching out his hand when he first appeared by Frankenstein's bed. He tries to detain Frankenstein, to make him acknowledge their spiritual synonymy. When the monster, for example, deliberately incriminates Justine in William's murder by placing the locket William wore in her clothing,³³ he invites Frankenstein either to show his superior moral sense by speaking out and saving his friend or to endorse the monster's treachery by silence. Frankenstein chooses complicity with his creation thereby uniting his axiology with the monster's. Frankenstein's crime is particularly heinous because Justine was, as Elizabeth reminds him, a "great favourite" (Ch. 6, p. 65) of his.³⁴ Frankenstein's treatment of Justine whom Elizabeth says she "loved and esteemed as [her] sister" (Ch. 8, p. 86) is tacitly contrasted with Frankenstein's mother's treatment of his "sister," Elizabeth. When Caroline Frankenstein hears that the life of "her favourite" (Ch. 3, p. 42, emphasis supplied) is in danger, she rushes to Elizabeth's side. The consequences of this, since Elizabeth has scarlet fever, are fatal to Frankenstein's mother. She gives up her life for Elizabeth while Frankenstein sacrifices Justine for the sake of his reputation.

Frankenstein's desperate preservation of his public self at the expense of personal integrity recalls Falkland's single-minded determination to sacrifice anything for fame in Caleb Williams,³⁵ and initiates a process of destruction as inevitable as that begun by Caleb's pursuit of Falkland. By withholding the fact of the monster's existence from those to whom he is closest, Frankenstein

ensures their demise and, though his subsequent isolation, his own death. As George Levine says:

what Frankenstein's ambition costs him is the family connection which makes life humanly possible . . . The family is an aspect of self and the self cannot survive bereft of its family.³⁶

Deceiving his family is merely another manifestation of duping himself.

As Frankenstein endeavours to escape his responsibility, the monster tries to make him confront it. By gradually reducing Frankenstein's familial position to his own level of solitude even robbing him of his father,³⁷ the monster creates a parity in their situations. The method of punishment is deliberate, for it was Frankenstein's obsession, pursued in utter disregard of "the tranquillity of his domestic affections" (Ch. 4, p. 56) that led to the monster's plight. Frankenstein's first return to Geneva after an absence of six years is occasioned by William's murder, suggesting that even as Frankenstein seeks the ties of family, it is already too late.

From the moment of Frankenstein's decision to allow Justine to be hanged, an increasing physical and circumstantial resemblance between man and monster suggests their common spiritual identity; an identity that has already been suggested in Elizabeth's comment, "men appear to me as monsters . . ." (Ch. 9, p. 92). The monster mimics Frankenstein. Whispering his profane mockery of love over Justine's sleeping body; "Awake, fairest, thy lover is near--he who would give his life but to obtain one look of affection from thine eyes: my beloved, awake!" (Ch. 16, p. 143), the monster assumes the guise of Frankenstein trying to coax his creation into life.

Frankenstein, in turn, mimics the monster: gnashing his teeth, a gesture more usually associated with the monster (see Ch. 16, p. 141 and Ch. 20, p. 167). Walton's report that Frankenstein, "sometimes gnashes his teeth . . ." (Letter IV, p. 25) is confirmed in Frankenstein's admission after Elizabeth's murder: "When I thought of him, [the monster] I gnashed my teeth . . ." (Ch. 9, p. 92). The description of the moment when Frankenstein realises that the monster has murdered Elizabeth (thereby removing the sole remaining barrier between creator and his creation) and feels the blood trickling in his veins, and "tingling in the extremities" of his limbs (Ch. 23, p. 195) re-enacts, as I have suggested, the instant of the monster's animation, definitively focusing the essential similarity that lurks literally and metaphorically inside their disparate frames.

After Justine's death, Frankenstein, by his own admission, wanders like an "evil spirit" (Ch. 9, p. 90) becoming in his moral enormity the "filthy daemon" he has created. Frankenstein's situation exactly prefigures that described in the monster's speech. Frankenstein states:

I had committed deeds of mischief beyond description horrible . . . Yet my heart overflowed with kindness, and the love of virtue. I had begun life with benevolent intentions . . . Now all was blasted . . . (Ch. 9, p. 90)

The monster says, "Every where I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous" (Ch. 10, p. 100).

Frankenstein and the monster share an inability to redeem themselves which is manifested in their similar response to landscape, the Gothic novel's measure of character. Unlike Mrs.

Radcliffe's protagonists who derive comfort from nature in their darkest hours, Frankenstein and his creation love nature only when they are content. Frankenstein proclaims, "When happy, inanimate nature had the power of bestowing on me the most delightful sensations" (Ch. 6, p. 70). Similarly, the monster joyful in the delusion that the DeLaceys may welcome him, jubilates, "Happy, happy earth! . . . My spirits were elevated by the enchanting appearance of nature . . ." (Ch. 12, p. 115). Spurned by the DeLaceys however the monster takes pains to destroy "every vestige of cultivation" (Ch. 16, p. 138) in their garden. His declaration, "The labours I endured were no longer to be alleviated by the bright sun or gentle breezes of spring . . ." (Ch. 16, p. 141) definitively states that his own nature is unredeemable.

The fundamental similarity between Frankenstein and his creation is also evident in the resemblance between the relish present in the monster's mania for destruction and the perversion of Frankenstein's obsession with creation. Frankenstein says gloatingly of his search for the secret of life "I saw how the fine form of man was degraded and wasted; I beheld the corruption of death succeed to the blooming cheek of life; I saw how the worm inherited the wonders of the eye and brain" (Ch. 4, p. 52). The monster's account of burning the DeLacey's cottage:

I lighted the dry branch of a tree, and danced with fury I waved my brand . . . and, with a loud scream, I fired the straw, and heath, and bushes, which I had collected. The wind fanned the fire, and the cottage was quickly enveloped by the flames, which clung to it, and licked it with their forked and destroying tongues. (Ch. 16, pp. 138-39)

is characterised by a similar exultant delight in dissolution.

Man and monster don't just act alike, they also speak alike. Verbal parallels strengthen the links between the two. Frankenstein's reaction to humanity, "joyous faces brought back despair to my heart. I saw an insurmountable barrier placed between me and my fellow-men . . ." (Ch. 19, p. 158), echoes the monster's lament over Justine: "I remembered that I was for ever deprived of the delights that such beautiful creatures could bestow . . ." (Ch. 16, p. 143). The verbal echoes are consolidated in two striking instances where Victor regards himself impersonally. Putting himself on a par with his creation who he regards ambivalently, sometimes referring to him as "he" but more often as "it,"³⁸ Victor Frankenstein charts a similar reification in himself. After the deaths of William and Justine, Frankenstein calls himself "the only unquiet thing that wandered restless in a scene so beautiful" (Ch. 9, p. 91). The identification is even more explicit after the monster's threat to be with Frankenstein on his wedding night: "I walked about the isle like a restless spectre, separated from all it loved, and miserable in the separation" (Ch. 20, p. 169). Having just destroyed the female monster, Frankenstein casts himself in the role he assigned the monster after William's death.

Wandering grief-stricken at Plainpalais after William's death Frankenstein catches sight of the monster and understands that it killed his brother. The monster, illuminated by flashes of lightning, is Frankenstein's "own spirit," as he says, "let loose from the grave, and forced to destroy all that was dear to [him]" (Ch. 7, p. 77). The monster is simultaneously a product of Frankenstein's imagination and a separate entity whose "gigantic stature" (Ch. 7, p. 76) underlines its autonomous reality. The episode definitively expresses Mary Shelley's use of "shapes

half-hid." While the monster's form is clearly discernible to Frankenstein: "lightning illuminated the object, and discovered its shape plainly to me . . ." it is only thus for a moment: "The figure passed me quickly, and I lost it in the gloom" (Ch. 7, p. 76). The moment pregnant with the potential for anagnorisis is past although it will be repeated, with equal brevity and the same result at the Pole. Frankenstein, suggests Mary Shelley, can only fleetingly acknowledge (and then in the abstract), only tolerate for the briefest moment the truth of his spiritual inseparability from his creation.

Frankenstein's assumption of guilt then, brought about by the shock of the monster's presence and the still resonant horror of William's death is not only fleeting but completely private. Frankenstein fails to tell anyone else about the monster, because it will then be endowed with an inconveniently incontrovertible external existence. The arguments Frankenstein forwards for his silence, that he will be thought delirious or insane and that the monster will elude pursuit anyway, are as fatuous as his reason for fleeing from the monster because of its ugliness.

After Elizabeth's death, Victor seems to turn the tables on his creation dedicating the remainder of his life to a pursuit of the monster. An examination of the pursuit reveals, however, that it is not so much Frankenstein chasing the monster but obeying the monster's wish to be followed. The monster encourages his victim's flagging strength with food, just as Falkland had provided for Caleb when he was in jail. Frankenstein, however, lacks Caleb's awareness ("my very soul spurned these pitiful indulgences," Caleb Williams II, Ch. 13, p. 191), deluding himself once more with the belief that he is being protected by whatever deities he has called upon: "The

fare was, indeed, coarse, such as the peasants of the country ate; but I will not doubt that it was set there by the spirits that I had invoked to aid me" (Ch. 24, p. 203).

The psychic identification between Frankenstein and the monster is definitively expressed in four wordless encounters. The first of these occurs when the monster appears at Frankenstein's bedside. The "inarticulate sounds" (Ch. 5, p. 58) that the monster utters emphasise that language is inappropriate here since the encounters are essentially moments of vision, crucial occasions when Frankenstein sees the monster with a terrible clarity. The monster himself is the language, the subtext of Frankenstein's soul.

The second encounter occurs after the murder of William, Frankenstein's young brother.³⁹ Frankenstein's carefree emotions after his recovery from the nervous illness precipitated by the monster's creation: "I bounded along with feelings of unbridled joy and hilarity" (Ch. 6, p. 71),⁴⁰ dare the monster into a revelation of its power. The monster murders William and again appears silently to Frankenstein, interrupting his fraternal funeral oration: "As I said these words, I perceived in the gloom a figure which stole from behind a clump of trees . . ." (Ch. 7, p. 76). The monster's appearance is eloquent enough to convince Frankenstein that, "He was the murderer!" (p. 76).

The third wordless encounter occurs as Frankenstein ponders the wisdom of his promise to create a second monster. He is shown poised either to endorse or deny categorically his first act of creation. The intensity of Frankenstein's dilemma magically produces his antagonist. He looks up to see the exacter of the promise at the window: "I saw, by the light of the moon, the daemon at the casement" (Ch. 20, p. 166). Frankenstein's destruction of

the female monster causes, like an exorcism, the monster's immediate disappearance from the window. The terrifying vividness of this apparition recalls the scene in The Italian where Ellena waiting anxiously to marry Vivaldi fancies "she distinguishes a human face laid close to the glass; but when she look[s] again, the apparition [is] gone" (The Italian II, Ch. 5, p. 184). When the ceremony is interrupted, it is by a "gigantic figure" (II, Ch. 5, p. 185).

The monster's gigantic figure looms large in the fourth and final wordless encounter which occurs on Frankenstein's wedding night. As Frankenstein hangs over Elizabeth's corpse he again looks up to see the monster at the window. In a dramatic gesture which allows the clarifying half-light characteristic of revelation in the Gothic novel to flood the room, the monster throws open the shutters:

The windows of the room had before been darkened, and I [Frankenstein] felt a kind of panic on seeing the pale yellow light of the moon illuminate the chamber. The shutters had been thrown back; and, with a sensation of horror not to be described, I saw at the open window a figure the most hideous and abhorred. (Ch. 23, p. 196)

The silence of the encounter; it is conducted in a sinister dumbshow with the monster grinning and pointing "his fiendish finger," emphasises that the moment is taking place out of time, a dramatisation of Frankenstein's mind. Significantly it is a sound, the report of Frankenstein's pistol as he fires at the monster, which makes the event public, drawing a crowd into the room.

The ambivalent reality of this moment recalls an incident which occurred on February 16, 1813 and continued to haunt Shelley. While staying with his first wife, Harriet Westbrook, at a house in Tan-yr-allt, Wales, Shelley was disturbed by a noise after he had retired for the night. On investigating, he saw a man disappearing

through an open window and shots were exchanged. Shelley drew a picture of his assailant, the most striking features of which are the open window and the attacker's "ghastly grin" (Frankenstein, Ch. 20, p. 166).⁴¹ The words of the Tan-yr-allt assailant: "By God I will be revenged! I will murder your wife. I will ravish your sister" are possibly commemorated in the monster's promise to be with Frankenstein on his wedding night, particularly in view of Elizabeth's dual role of wife and sister: "No word, no expression could body forth the kind of relation in which she stood to me--my more than sister, since till death she was to be mine only" (Ch. 1, p. 36).⁴²

The point of these recurrent non-verbal encounters is not only to reinforce the spiritual link between Frankenstein and the monster, but to force Frankenstein to acknowledge it. The encounter after Frankenstein's destruction of the female monster and the monster's murder of Clerval almost causes the public acknowledgement that the monster seeks as Frankenstein screams for assistance in destroying "the fiend." That Frankenstein is not yet ready for the public revelation of his relation to the monster which will signify his private reconciliation with his creation, is revealed in his sly comment "Fortunately, as I spoke my native language, Mr. Kirwin alone understood me . . ." (Ch. 21, p. 177). Mr. Kirwin is ready to attribute Frankenstein's utterances to delirium.

Frankenstein's equivocation about his relationship with the monster and the confession of his guilt remain while he has anyone left to turn to. He swears to Elizabeth, the last remaining bastion between Frankenstein and the monster and who assumes Clerval's role in being able to console Frankenstein in his alternating fits of frenzy and tranquility, that he will reveal his dread secret after

their marriage. This must be an idle promise if Frankenstein believes the monster's threat. His behaviour, which includes carrying a dagger and pistols, suggests that he does.

It is the silent encounter with the monster which takes place immediately after Elizabeth's death which prompts Frankenstein to speak, to make public the monster's existence and to tell, like the Mariner to the wedding guest, his "tale so strange" (Ch. 23, p. 199)⁴³ to the magistrate. Frankenstein however is only finally articulating what he can no longer keep secret. The necessity for dénouement has become imperative since Frankenstein is prone to confess his guilt involuntarily: "William, Justine, and Henry--they all died by my hands . . . words like those . . . would burst uncontrollably from me" (Ch. 22, p. 185). Ironically, even when Frankenstein does tell his story, he is not believed. The magistrate's reaction (he continues to interpret Frankenstein's tale "as the effects of delirium" (Ch. 23, p. 201) emphasises that the monster, Frankenstein's "own spirit let loose" is Frankenstein's affair and his alone.

-III-

The landscape in Frankenstein is the backdrop which focuses and delineates the relationship between Frankenstein and his monstrous spiritual self. To this end, the scenery of the novel is the scenery of the Grand Tour which is contrasted with the richly symbolic setting of the arctic wastes where the final confrontation between Frankenstein and the monster takes place. While Frankenstein is identified with warm climes and the civilisation of Europe, the monster's preference is for isolation, "desert mountains

and dreary glaciers" (Ch. 10, p. 100). The monster's brief incursions into the domestic environment, Frankenstein's bedroom and the rustic cottage of the DeLaceys,⁴⁴ underline the inappropriateness of his presence. His proper home is the natural wilderness, outside human habitation. He is destined to always be "the daemon at the casement."

With the exception of the travelogue description of Frankenstein's and Clerval's European jaunt which mirrors Mary Shelley's own experiences with Shelley in 1814 the landscape of the novel only exists in relation to the characters. It has little independent reality. This is evidenced in the way the scenery is manipulated to provide an education for the monster: "Soon a gentle light stole over the heavens, and gave me a sensation of pleasure . . . I felt light, and hunger, and thirst, and darkness . . . and on all sides various scents saluted me . . ." (Ch. 11, p. 103). Landscape is merely a convenient adjunct: "I was still cold when under one of the trees I found a huge cloak." Here the narrative assumes a fairy-tale-like quality and the countryside abandons all claim to reality, existing only in so far as it can confer benefit on the monster. The streams are designed to assuage the monster's thirst, just as the trees are to provide it with shade. Frankenstein, pursuing the monster to the Arctic, enjoys a similar benefit when clouds appear just to give him water: "Often, when all was dry, the heavens cloudless, and I was parched with thirst, a slight cloud would bedim the sky, shed the few drops that revived me, and vanish" (Ch. 24, p. 203).

While the landscape here is a convenience, treated as casually as other peripheral physical details in the novel--how the monster was created or why he is gigantic,⁴⁵ the peculiar effect of a

sentient setting that can provide huge cloaks (a small cloak obviously would not fit the monster) and clouds that act like drinking fountains, mirrors the distortion of the natural law that took place in Frankenstein's act of creation. The symbiosis between landscape and character is extended in the way the landscape reflects and registers the emotions of the protagonists.

The meaning of the landscape in Frankenstein overshadows its tangible existence. Indeed the geographical precision of the novel although it resounds with place names, Geneva, Ingolstadt, London, Oxford, the Orkneys and St. Petersburg to list but a few, is illusory.⁴⁶ Frankenstein's landscape is rarely described except to reflect and register the emotion of the protagonists. A storm in the sublime setting of the Juras is prophetic of the monster's approach, just as the gathering storm clouds at the end of the boat trip after Victor and Elizabeth's wedding foretell the impending disaster of Elizabeth's death. When Frankenstein climbs the Arveiron glacier, his ascent echoes his quest for the meaning of life, another metaphor for his pursuit of "nature to her hiding places" (Ch. 4, p. 54).

The landscape of Frankenstein is often uncharted wilderness, a blur whose indistinctness is made more apparent by the occasional precise description of setting. The landscape as it zooms in and out of focus assumes the illogical proportions of dream, where, as Coleridge says, "We do not judge the objects to be real; we simply do not determine that they are unreal."⁴⁷ The moments of precise description in the novel emphasise important events and signal the process of psychological realisation. The wordless encounters between Frankenstein and the monster are examples of this phenomenon, occasions when reality is intensified and detail

preternaturally clear and vivid. These instances are like flashes of inspiration or the sparks of being with which Frankenstein animates the monster. Whether the instance occurs, however, in Frankenstein's bedroom or his hut in the Orkneys, there is no sense of the outside world. The point of this is not only to dramatise that Frankenstein has cut himself off from everyday existence but to show that Frankenstein's various inner sanctums are, in a way that looks forward to the novels of Charles Brockden Brown, rudimentary representations of Frankenstein's mind.

Frankenstein's workshop of filthy creation is located in an attic: "In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase . . ." (Ch. 4, p. 55). The reader receives no sense of what the workshop or the house from which it is separated, is like. The workshop is an example of the essential isolated and isolating structure which recurs throughout the Gothic novel. The workshop is also, however, in a way corroborates the relationship between author and protagonist and reinforces the novel's mise en abyme structure, a dark version of "the eyry of freedom . . . the pleasant region where unheeded I could commune with the creatures of my fancy" that Mary Shelley referred to in her 1831 Introduction (p. 6).

Due possibly to the fondness of authorial reminiscence, only the beauty of the Rhineland scenery has the power to transport Frankenstein out of his misery. His bliss, "I lay at the bottom of the boat, and, as I gazed on the cloudless blue sky, I seemed to drink in a tranquillity to which I had long been a stranger" (Ch. 18, p. 155) may be due to Mary Shelley's sentimentality,⁴⁸ but the relief Frankenstein experiences is linked to other instances in the novel where water symbolises freedom from care. These other

instances--the disposal of the female monster's remains at sea, the voyage to Ireland, the voyage from Ireland to Geneva and the boat trip after the wedding--culminate in Frankenstein's peaceful death on Walton's vessel.

In his desire to escape the monster, Frankenstein, like the protagonist in Alastor ("A restless impulse urged him to embark / And meet lone Death on the drear ocean's waste," lines 304-05), exchanges the fixity of the island where he has been creating the female monster, and the permanence of his dilemma for the flux of the ocean and the possibility of freedom. This use of the sea as a refuge from painful reality, "refresh[ing him] and fill[ing him] with such agreeable sensations that [he] resolved to prolong [his] stay in the water," reflects what W. H. Auden saw as the "distinctive new notes" in the romantic attitude, namely that:

1. To leave the land and the city is the desire of every man of sensibility and honor.
2. The sea is the real situation and the voyage is the true condition of man.⁴⁹

The sacramental power of water for Frankenstein is repeated in the joy he experiences during his brief voyage with Elizabeth on their wedding day. As soon as he sets foot on the shore he says he "felt those cares and fears revive, which were to clasp [him], and cling to [him] for ever" (Ch. 22, p. 194). As Frankenstein discovers when he lands in Ireland and is immediately accused of Clerval's murder, coming ashore represents a union with unavoidable realities.

The landscape and setting of Frankenstein is inextricably linked with the structure of the novel. As George Levine has noted, "The recurrence of images of ice and cold . . . give to the novel a

circular and self-enclosed structure. . . ."50 It is not just arctic images however that give this effect: the Grand Tour made by Victor and Clerval mirrors the trip made by Mary Shelley in 1814 and looks back to the trip taken by Frankenstein's parents, the trip on which Frankenstein himself was born. On his second Grand Tour, Frankenstein seeks his spiritual rebirth, undertaking his journey for the psychological equivalent of his mother's reason for her tour, a need of "a restorative for her weakened frame" (Ch. 1, p. 33). The spiritual ravages that Frankenstein has suffered are so apparent that Frankenstein's father tells him that he hopes the "change of scene . . . would before [his] return, have restored [him] entirely to [him]self" (Ch. 18, p. 152, emphasis supplied). The tour almost provides Frankenstein with the restorative forgetfulness that he seeks, "For an instant I dared to shake off my chains . . ." (Ch. 19, p. 160) but the monster is inescapable. Frankenstein cannot cast off his chains because, as he says, "the iron ha[s] eaten into [his] flesh" (Ch. 19, p. 160).

The monster's immanence is illustrated in the resemblance Frankenstein perceives between the English village of Matlock and the Alps, that is between the Grand Tour setting, Frankenstein's natural environment and the frigid zones where the monster makes his home: "The country in the neighbourhood of this village [Matlock] resembled the scenery of Switzerland; but everything is on a lower scale, and the green hills want the crown of distant white Alps" (Ch. 19, p. 161). Clerval's comment that the "cabinets of natural history . . . are disposed in the same manner as the collections at . . . Chamounix [sic]" (Ch. 19, p. 16)⁵¹ makes the resemblance explicit since Chamonix, a place that Frankenstein has visited

"frequently during [his] boyhood (Ch. 9, p. 94) is the place where Frankenstein agreed to create the second monster.

Mountains are a natural environment for monstrous creations. Frankenstein, taking a leaf perhaps out of Shelley's book ("One would think that Mont Blanc . . . was a vast animal, and the frozen blood forever circulated through his snowy veins"⁵²) identifies the Alps "as belonging to another earth, the habitations of another race of beings" (Ch. 9, p. 95). The monster himself recognises the appropriateness of an alpine landscape for himself: "the caves of ice . . . are a dwelling to me, and the only one which man does not grudge" (Ch. 10, p. 100).

While the monster's "natural" landscape is one of cold and Frankenstein's, "the native of a genial and sunny climate" (Ch. 24, p. 206), one of warmth, Frankenstein characteristically seeks relief from "intolerable sensations" (Ch. 9, p. 94) just as his creation does, in mountainous scenery away from civilisation. This bifurcation is another link between Frankenstein and the monster. It is another version of the contradictory forces at play in Frankenstein which were exemplified in his love of family but his wilful destruction of the "tranquility of domestic affections" (Ch. 4, p. 56). Frankenstein's ambivalence is expressed in the contradiction over his birthplace. Although Frankenstein states that he "was born at Naples" (Ch. 1, p. 33), he refers to Switzerland and its "piny mountains" as his "native country" (Ch. 19, p. 161). An affinity then for mountainous landscapes, for isolation is common to both man and monster.

The North Pole where Frankenstein is led by the monster, is of course a desolate landscape par excellence, the consummate expression of an arena apart from civilisation where the final drama

can be played out. The scene as Frankenstein pursues his "journey to the northward" (Ch. 24, p. 207) following the monster repeats the scene of their encounter on the glacier, "he [the monster] led the way across the ice: I followed" (Ch. 10, p. 101). This time however the monster's concern for Frankenstein's health ("the temperature of this place is not fitting to your fine sensations" Ch. 10, p. 101) is noticeably absent, replaced instead by a vengeful desire to maximise his creator's sufferings. Frankenstein may be placed in an environment to which he is physically unsuited (the monster tells him as much: "you will feel the misery of cold and frost to which I am impassive," Ch. 24, p. 204) but he is nevertheless in a setting to which he is perfectly acclimated psychologically. Frankenstein is literally in the emotional wasteland, the no-man's-land to which, ever since he began his search for the secret of life, he has laid claim.

The North Pole, the end of the world, is the logical conclusion of Frankenstein's constant journeys, the metaphors for his evasion of the monster and himself. As Frankenstein's father says, "You travelled to seek happiness, but a fatality seems to pursue you" (Ch. 21, p. 181). Even at the Pole however the evasions persist. Frankenstein is still straining literally and metaphorically to perceive the shape of the monster he has created, to see who he is: "suddenly my eye caught a dark speck upon the dusky plain. I strained my sight to discover what it could be . . ." (Ch. 24, p. 207). The monster remains a shape half-hid to Frankenstein because Frankenstein, refusing steadfastly to admit his culpability, remains half-hidden to himself.

Frankenstein's initial moment of recoil from his creation, a moment which is re-enacted when Walton sees the monster face to face

("Never did I behold a vision so horrible . . . I shut my eyes involuntarily . . ." Ch. 24, pp. 218-19) echoes throughout the novel. Frankenstein can, at best, bear to confront only briefly what he has done, the monster he has made. The monster himself recognises this, placing his hands over Frankenstein's eyes during a face to face encounter: "Thus I relieve thee, my creator . . . from . . . a sight which you abhor" (Ch. 10, p. 101). Even at the ends of the earth, at the novel's climax, the monster's form can only be revealed at a distance to Frankenstein and for the briefest moment: "Suddenly the broad disk of the moon arose, and shone full upon his ghastly and distorted shape, as he [the monster] fled with more than mortal speed" (Ch. 24, p. 203).

Instead of confronting present realities, of getting closer to discerning the monster's shape, Frankenstein reverts to the past, to the arms of his dead friends: ". . . I saw the benevolent countenance of my father, heard the silver tones of my Elizabeth's voice, and beheld Clerval enjoying health and youth" (Ch. 24, p. 204). Frankenstein's obstinate return to a phantasmal version of his prelapsarian existence shows him still evading the truth the monster is trying to make him confront. As a consequence of Frankenstein's ghostly dialogues, the crucial moment of anagnorisis is everlastingly postponed. Frankenstein finally distinguishes "the distorted proportions of a well-known form" (Ch. 24, p. 207) but loses all trace of the monster "more utterly than [he] had ever done before" (Ch. 24, p. 208).

Frankenstein, then, literally and figuratively loses sight of who the monster is. The reason implicit in Frankenstein's increasing weakness but the monster's commensurately increasing strength is revealed in Frankenstein's deathbed confession to

Walton. Frankenstein's statement: "I have been . . . examining my past conduct; nor do I find it blameable" (Ch. 24, p. 217), the consummate expression of his unredeemed nature is his epitaph. At this point, Frankenstein cannot continue to live but must concede life to that perverse side of his nature which is expressed in the monster.

The psychological truth about Frankenstein is rendered through his mirroring selves; namely Clerval, Elizabeth Lavenza and the monster. The novel's composite nature, its borrowings and allusions reflects Frankenstein's moral complexity, a complexity which in turn is embodied in the monster's miscellaneous make-up, his gross assembly from bits and pieces. The extent of Mary Shelley's achievement can be measured by contrasting the description of the mind proposed by Euthanasia in Mary Shelley's later novel Valperga (1823) with the depiction of the psyche in Frankenstein. Euthanasia's explication, although it exemplifies what Peter Brooks has called the "epistemology of the depths",⁵³ is an arid theorem. Euthanasia describes the cave's inner sanctum, Valperga's version of the psyche as:

difficult of access, rude, strange, and dangerous. . . . Sometimes it is lighted by an inborn light . . . But if this light do not exist, oh! then let those beware who would explore this cave. It is hence that bad men receive those excuses for their crimes, which take the whip from the hand of Conscience . . . it is hence the daring heretic learns strange secrets. This is the habitation of the madman, when all the powers desert the vestibule, and he, finding no light, makes darkling, fantastic combinations, and lives among them. From thence there is a short path to hell, and the evil spirits pass and repass unreproved, devising their temptations. (III, Ch. 5, p. 101-02)⁵⁴

What has become in Valperga an elaborate and stylised explanation of Diderot's "la caverne" and "le fantôme sublime," is

literally given life in Frankenstein. Frankenstein is the madman, just as the monster is a "darkling, fantastic" combination. Valperga's nightmare vision of evil is balanced and neutralised by the forces of good, by "Content of Mind . . . crowned with roses" (III, Ch. 5, p. 102). The world of Frankenstein, however, is not softened by a desire to create a pleasant mythology. Its sole animating purpose is to render the psychological truth about Frankenstein. It is a novel in which Mary Shelley may be seen to have come successfully to grips with the monster of the human consciousness. Frankenstein, receptive to the imagination unfettered in dream, penetrates and embodies in its own interlocking structures, the "veritable labyrinth of human nature:"⁵⁵

At night the passion came, / Like the fierce fiend of a
distempered dream . . . (Alastor, lines 224-25).

Notes

Epigraph: Mary Shelley's comment on the practice of indicating the monster's name by a blank in playbills, as quoted in Elizabeth Nitchie, Mary Shelley (New Brunswick, N.J.: Rutgers Univ. Press, 1953), p. 219.

¹ The Poetics of Prose, trans. Richard Howard (Ithaca, NY: Cornell University Press, 1977) p. 136.

² "Frankenstein is of course one of the most self-consciously literary 'novels' ever written . . ." Joyce Carol Oates, "Frankenstein's Fallen Angel," Critical Inquiry, 10 (1984), 544. None of Mary Shelley's later novels invoke other works to the same extent although the plague scenes of The Last Man (1826) may owe something to Charles Brockden Brown's Arthur Mervyn (1799) which Mary read in 1817.

³ An explicit connection between knowledge and voyages of discovery is made in Mary Shelley's The Last Man, 3 vols. (London: Henry Colburn, 1826). After reading omnivorously in Adrian's library, Lionel says, "I felt as the sailor who from the top mast first discovered the shore of America; and like him I hastened to tell my companions of my discoveries in unknown regions" (I, Ch. 2, p. 52).

⁴ Denis Diderot, "Éloge de Richardson" in Mélange de Litterature et de Philosophie. Vol. III of Oeuvres Complètes de Denis Diderot (Paris: J.L.J. Brière, 1821), p. 8.

⁵ Mary Shelley's Journal, ed. Frederick L. Jones (Norman, Okla.: Univ. of Oklahoma Press, 1947). Entry for February 25, 1822. The chronological nature of the text makes page references unnecessary.

⁶ George Levine says that Mary Shelley in intruding "secular science into a traditional Gothic framework . . . changes the source of the horror and mystery and increases their credibility." The Realistic Imagination: English Fiction from Frankenstein to Lady Chatterly (Chicago: Univ. of Chicago Press, 1983), p. 26.

⁷ The mildest epithet Frankenstein uses for the monster is "wretch."

⁸ See: Caleb Williams, II, Ch. 4, p. 125: "It was by an obstinate fatality that, whenever I saw Mr. Falkland in these deplorable situations, and particularly when I lighted upon him after having sought him among the rocks and precipices . . . the suggestion would continually recur to me . . . Surely this man is a murderer!" And Frankenstein, Ch. 7, p. 76: "No sooner did that idea cross my imagination, than I became convinced of its truth. . . . He was the murderer! . . . I thought of pursuing the devil; but . . . another flash discovered him to me hanging among the rocks. . . ."

⁹ The appropriateness of the monster's visitation at this juncture is increased by the fact that in his reference to "narrow

beds," a euphemism for coffins, Frankenstein is making a direct appeal to the spirits of the dead. "I can tell you that there is a very narrow bed in preparation for you, / Where you will find it most convenient to lie alone, and where you shall / be tucked up with the sexton's shovel." H. M. Milner, Frankenstein, or the Man and the Monster (London: Lacy's Acting Edition of the Plays, n.d.), II, i.

¹⁰ The 1831 Introduction is reprinted in Frankenstein, ed. M. K. Joseph, pp. 5-11. Dreams played a disturbing part in the lives of both Shelleys. In Mary's Journal, shared by Shelley, between November 1814 and April 1815, seven horrible dreams are recorded. In the entry for November 15, 1814, Shelley writes, "Disgusting dreams have occupied the night." December 1818, troubled by poverty, the threat of bailiffs and Mary's fear that her step sister Jane (later Claire Clairmont) would take Shelley from her, was particularly productive of dreams. The entry for December 8 reads, "Odd dreams"; that for December 17, "Odd dreams about Hogg"; while the concluding entry for December 27 is "Shelley's odd dream."

The death of Mary's first child, a girl, born prematurely on February 22, 1815, caused more unpleasant dreams. On March 19, Mary dreamed "that my little baby came to life again; that it had only been cold, and that we rubbed it before the fire, and it lived."

Mary's restorative tactics are very similar to those employed by Walton on Frankenstein's "nearly frozen" limbs. Frankenstein is rubbed with brandy then: "As soon as she showed signs of life we wrapped him up in blankets, and placed him near the chimney of the kitchen stove" (Letter IV, p. 25). Similarly, when Clerval's body is found "not then cold" (Ch. 21, p. 175), the local women endeavour to restore him to life by putting him to bed and rubbing him.

Mary dreamed about the child again on March 20. The Journal entry for April 15 concludes with "A very grim dream." The following summer in Switzerland, Mary started Frankenstein, and it seems likely that the loss of the baby provided the psychological source for the monster's creation. There is a grim resemblance between the reanimation of the dead child in the March 19, 1815 dream and the "acute, mental vision" of June 1816 which preceded the monster's creation.

¹¹ Alethea Hayter points out, "Nearly all the poets of the Romantic period made a point of recording their dreams." Opium and the Romantic Imagination (Berkeley: Univ. of California Press, 1968), p. 73.

¹² Charles Brockden Brown, Arthur Mervyn, ed. Warner Berthoff (New York: Holt Rinehart, 1962), Ch. 20, p. 183. All subsequent references will be given in the text. This scene looks back to Emily in the Marchioness's chamber at Chateau-le-Blanc.

¹³ Samuel Taylor Coleridge, notebook entry for Jan. 25, 1811, in The Notebooks of Samuel Taylor Coleridge, ed. Kathleen Coburn (Princeton, N.J.: Princeton Univ. Press, 1973), III, 4046.

¹⁴ Even when Clarissa is dying, Lovelace is unable to confront the implications of his actions, trivialising events to the level of a game. Gillian Beer's comment on Lovelace: "the relentless gaiety is a psychopathic symptom," applies equally to Frankenstein. See "Richardson, Milton and the Status of Evil," Review of English Studies, 19 (1968), 269.

¹⁵ Notebooks, III, 4046-47.

¹⁶ Day comments (p. 49) that "[t]he Gothic fantasy becomes a series of allusions to other narrative forms . . ." Mary Shelley's allusiveness is less to forms than to particular works. Some of the allusions in Frankenstein would have been more immediately apparent to the Shelley's literate circle of friends than to the modern reader. Enemonde, for example, in Veit Weber's The Sorcerer (London: 1795), a work read by both Shelleys in 1814, might be describing the monster when she tells Francesco:

A living corps[e] dry as a mummy, and shadowy as an apparition, looking woe, and breathing pestilence, though it should teem with the virtues of saints, and were to plead with the tongues of angels, would never move us to desire. (The Sorcerer, p. 13)

See Frankenstein's comment: "A mummy again endued with animation could not be so hideous as that wretch" (Ch. 5, p. 58). Walton also compares the monster's appearance to a mummy. (Ch. 24, p. 218)

The importance of pulchritude was underlined in another work familiar to Mary Shelley, her friend Hogg's Memoirs of Prince Alexy Haimatoff (1813: rpt. London: The Folio Society, 1952). Both Shelleys read the novel in 1814 and Percy Bysshe reviewed it on November 17, 1814. In the novel, Alexy recoils from the deformed appearance of Bruhle, his second tutor: "He was about five feet in height, crooked and club footed . . . I forgot his generosity. I shuddered when he offered his hand to me" (Haimatoff, p. 54). Alexy's reaction recalls that of the Frankenstein who runs from the room when the monster stretches out his hand. Frankenstein's own tutor, M. Krempe, also has a "repulsive countenance" (Frankenstein, Ch. 3, p. 46). The description of Krempe as "an uncouth man, but deeply embued [sic] in the secrets of his science" (Frankenstein, Ch. 3, p. 45) resembles Hogg's description of Gothon, Alexy's first tutor who although he has a "plainness of manners bordering on coarseness" is nevertheless "passionately fond of the abtruser sciences" (Haimatoff, p. 28).

¹⁷ As quoted by Sigmund Freud in The Interpretation of Dreams, Vol. IV. The Standard Edition of The Complete Psychological Works of Sigmund Freud, ed. James Strachey (London: The Hogarth Press and the Institute of Psychoanalysis, 1975), p. 9.

¹⁸ "Alastor; or The Spirit of Solitude," in The Complete Poetical Works of Percy Bysshe Shelley, ed. Neville Rogers (Oxford: Clarendon Press, 1975), II, 43-64. "Alastor" was written during the autumn of 1815 and published in March 1816. All subsequent references will be given in the text.

¹⁹ See Joel Porte, "Religious Terror in Gothic Fiction" in The Gothic Imagination: Essays in Dark Romanticism, ed. G. R. Thompson (Pullman, Wash.: Washington State Univ. Press, 1974), p. 58. The physical resemblance between Carwin and the monster is only one of many similarities between Wieland and Frankenstein. Frankenstein's existence is wrecked by the monster's creation just as the Wieland family's destruction coincides with Carwin's arrival. The monster's systematic destruction of Frankenstein's family parallels Wieland's murder of his family. The monster kills Justine, who has been adopted into the Frankenstein household, just as Wieland's catalogue of slaughter extends to Louisa Conway. The denouement of both works occurs after the murder of the protagonist's closest companions. Frankenstein's finding of Elizabeth's body mirrors Clara's discovery of Catharine Pleyel. Both Victor and Clara enter the room, in each case the bedroom, immediately after the murder has taken place. Both at first believe that they were the intended victims.

²⁰ Wieland; or the Transformation together with Memoirs of Carwin the Biloquist (1798), ed. Fred Lewis Pattee (New York: Harcourt, Brace and World, Inc., 1926), Ch. 6, pp. 60-61. All subsequent references will be given in the text.

²¹ Frankenstein provides an ostensible reason for the monster's size, explaining that "the minuteness of the parts formed a great hindrance to [his] speed so he resolved" to make the being . . . about eight feet in height . . ." (Ch. 4, p. 54). Just as Falkland had been amplified in Caleb Williams by the "supernatural barbarity" of his behaviour, so the monster is amplified by his stature.

²² Coleridge's account of the writing of the Lyrical Ballads in Biographia Literaria gives no hint of this. However, in the second edition of Lyrical Ballads, The Ancient Mariner was subtitled "A Poet's Reverie", a subtitle which brought a cry of protest from Charles Lamb, who said, "It is as bad as Bottom the Weaver's declaration that he is not a Lion but only a scenical representation of a Lion." Charles Lamb, as quoted in R. C. Bald, "Coleridge and The Ancient Mariner: Addenda to The Road to Xanadu," in Nineteenth Century Studies, ed. Herbert Davis, William C. DeVane and R. C. Bald (Ithaca, N.Y.: Cornell Univ. Press, 1940), p. 37. Lamb seems to have carried his point, as the subtitle was dropped from all further editions. It was not until 1843 that Wordsworth reminisced about his poem's genesis: "We set off and proceeded along the Quantock Hills, towards Watchet, and in the course of this walk was planned the Poem of the Ancient Mariner, founded on a dream, as Mr. Coleridge said, of his friend, Mr. Cruikshank." See Norman Fruman, Coleridge: The Damaged Archangel (New York: George Braziller, 1971), p. 271. This notion was repeated, with slight elaboration, in 1852 when H. N. Coleridge published a note given to him by the Reverend Alexander Dyce. Dyce reported comments Wordsworth had made on the poem after dining with him at Gray's Inn: "The Ancient Mariner was founded on a strange dream, which a friend of Coleridge had, who fancied he saw a skeleton ship with figures in it" (Fruman, p. 274).

²³ Samuel Taylor Coleridge, The Rime of the Ancient Mariner, in The Complete Poetical Works of Samuel Taylor Coleridge, ed. Ernest Hartley Coleridge (Oxford: Clarendon Press, 1966), I, 186-209. All subsequent references will be given in the text.

24 William Walsh, Coleridge, The Work and the Relevance (London: Chatto and Windus, 1967), pp. 117-18.

25 C. M. Bowra, The Romantic Imagination (1949; rpt. London: Oxford Univ. Press, 1969), p. 58.

26 Plato, The Banquet, trans. P. B. Shelley in The Complete Works of Percy Bysshe Shelley, VII, 185. Mary Shelley would have been familiar with Plato's Symposium from July 1818, when she made a fair copy of Shelley's translation, but it is unlikely, considering her interest in and knowledge of the ancient authors (she already knew Latin and was learning Greek), that she would not have been aware of the arguments in Plato's dialogues before this. Shelley had been familiar with the works of Plato (then regarded as a disreputable and subversive author) since Eton, when he was introduced to them by Dr. James Lind.

27 Mary Shelley's later novels, The Last Man, 3 vols. (London: Henry Colburn, 1826), and Lodore, 3 vols. (London: Richard Bentley, 1835), echo this Platonic theme. Lionel in The Last Man (generally identified with Mary Shelley) regrets that Adrian (Shelley), "the matchless brother of my soul, the . . . sensitive and excellent Adrian, loving all, and beloved by all, yet seems destined not to find the half of himself which can complete his happiness" (I, Ch. 6, p. 189). Lucy Saville voices similar sentiments more economically in Lodore, telling Ethel of Horace and Edward, "Divided they are not either of them half what they were joined" (II, Ch. 10, p. 171). See also Helena's speech about herself and Hermia in A Midsummer Night's Dream.

So we grew together
Like to a double cherry, seeming parted,
But yet an union in partition
Two lovely berries moulded on one stem
So, with two seeming bodies, but one heart.
(III, ii, 208-11)

28 See also Clarissa's description of Lovelace, Clarissa, III, Letter 26, pp. 153-54. "He is a perfect Proteus. I can but write according to the shape he assumes at the time."

29 "Without Walton's description of Frankenstein we would no objective idea" of Frankenstein's "probable state of mind; without Walton's reporting of the final appearance of the Monster we would have no real reason to believe in that character's objective existence." Mary K. Patterson Thornburg, The Monster in the Mirror: Gender and the Sentimental Gothic Myth in Frankenstein (Ann Arbor, Michigan: U.M.I. Press, 1984), p. 66.

30 Walton's disregard for human life echoes that of Falkland in Caleb Williams. Falkland, tacitly defending his murder of Tyrrel, argues "The death of a hundred thousand men is at first sight very shocking; but what in reality are a hundred thousand such men more than a hundred thousand sheep?" (Caleb Williams, II, Ch. 1, p. 111).

31 Similarly, just "one glance from Justine," another victim of Frankenstein's friendship is sufficient to dissipate Frankenstein's "ill-humour" (Ch. 6, p. 65).

32 Frankenstein's obliviousness to nature as he creates the second monster repeats his feelings on the creation of the first: "Winter, spring, and summer passed away during my labours; but I did not watch the blossom or the expanding leaves--sights which before always yielded me supreme delight . . ." (Ch. 4, p. 56). He becomes the blasted tree whose destruction he witnessed in his youth." I beheld a stream of fire issue from an old and beautiful oak . . . and so soon as the dazzling light vanished, the oak had disappeared, and nothing remained but a blasted stump. . . . I never beheld any thing so utterly destroyed" (Ch. 2, p. 41).

33 Mary K. Patterson Thornburg points out, p. 111, that "Justine arrested on . . . false evidence . . . is doomed first simply because of her appearance. The Monster, judging her correctly as one of the sentimental females who will always flee from him. . . ."

34 Punter, Romanticism: A Structural Analysis, p. 82, calls Justine's death Frankenstein's "greatest crime: for from the other deaths he can be partially exonerated . . ."

35 As Falkland says, there is "no crime so malignant" in which he would not engage to preserve his name. Caleb Williams, II, Ch. 6, p. 136. Like Frankenstein, Falkland remains silent allowing Hawkins, who like Justine has falsely confessed to a murder he did not commit, to be hanged.

36 George Levine, "Frankenstein and the Tradition of Realism," Novel, 7 (1973), 21. H. M. Milner, in his play Frankenstein; or The Man and the Monster effectively seized on the importance of family in the novel. Emmeline, Frankenstein's wife in the play, tells him, "Returned to virtue and domestic peace, thy Emmeline shall solve thy every woe" (II, ii).

37 Frankenstein is deprived of his father because he denies the monster the benefits of his paternity. Frankenstein's father who dies in his son's arms cannot live "under the horrors that were accumulated around him" (Ch. 23, p. 198). His death in the novel's penultimate chapter underlines Barthe's comment: "If there is no longer a Father, why tell stories? Doesn't every narrative lead back to Oedipus?" The Pleasure of the Text, trans. Richard Miller (New York: Hill and Wang, 1975), p. 47.

38 Frankenstein's confused emotions towards the monster and consequently towards himself are epitomised in, "I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived" (Ch. 5, p. 58, emphasis supplied).

39 Frankenstein's fondness for William recalls Mary Shelley's affection for her young son William or Willmouse as he was called.

40 The monster, too, has a habit of bounding: "He bounded over the crevices in the ice . . ." (Ch. 10, p. 98).

41 Richard Holmes, Shelley: the Pursuit (1974; rpt. London: Quartet Books, 1976), gives an excellent, detailed account of the Tan-yr-allt incident in Chapter 8, "One Dark Night," pp. 178-98. My account summarises his. After the incident Shelley and his servant, Dan Healey, sat up, while the rest of the household returned to bed. Harriet Westbrook continued the story in a letter of 12 March to Hookham. According to Hogg, this was only one in a series of identical "descriptive circulars" (Holmes, p. 190) that Shelley asked her to send to friends.

I had been in bed three hours when I heard a pistol go off. I immediately ran downstairs, when I perceived that Bysshe's flannel gown had been shot through, and the window curtain. Bysshe had sent Daniel to see what hour it was, when he heard a noise at the window. He went there, and a man thrust his arm through the glass and fired at him. (Holmes, pp. 192-93)

The following morning, without waiting for a raging storm to abate or to pack their belongings, Shelley and Harriet left Tan-yr-allt to stay with the Solicitor General and his wife. It was during this visit (27 February to 6 March, 1813) that Shelley supposedly drew the picture of his assailant. He tried to burn the sketch, but it survived, and a copy was eventually printed in 1905 in Century Magazine and reproduced by Holmes, fig. 4a.

42 Shelley's intruder, as Holmes notes below, p. 191, muddled Eliza Westbrook's relation to Shelley. She was Harriet's sister and his sister-in-law.

43 See too the monster's exhortation to Frankenstein: "Hear my tale; it is long and strange . . ." (Ch. 10, p. 101).

44 The sylvan idyll of the DeLacey's home and their small, well regulated family is reminiscent of Bernardin de Saint Pierre's Paul et Virginie (1788). The simplicity of the DeLaceys' existence recalls the world of Paul and Virginia's island. Paul et Virginie is attached to the third and final volume of Étude de la Nature rather as the DeLacey episode is appended, with similarly didactic intent, to Frankenstein.

45 The monster, in his hugeness, resembles Milton's Satan who is as large "As whom the Fables name of monstrous size, / Titanian or Earth-born . . ." Paradise Lost, in The Complete English Poetry of John Milton, ed. J. T. Shawcross (n.p.: New York Univ. Press, 1963), p. 227, lines 197-98.

46 Ingolstadt, the birthplace of the Illuminist movement, is the only place name with significance. For the most part, the place names might as well be "the town of ***," the unknown town near where Frankenstein deposits the female monster's corpse. See Ch. 21, p. 176. For a discussion of Percy Bysshe Shelley's interest in the Illuminati and the Ingolstadt, see Ronald Paulson, "Gothic Fiction and the French Revolution," ELH, 48 (1981), 546-47. See also Walter Edwin Peck, "Shelley and the Abbé Barruel," PMLA, 36 (1921), 347-53. He points out (p. 350) that Shelley quoted "Ecrasez l'infâme!" the watchword of Illuminism, on the title page of Queen Mab. Mary Shelley's Journal for August 23, 1814, records, "We read

part of L'Abbé Barruel's 'Histoire de Jacobinism.'" It is also mentioned the following day and again on October 11. Barruel's Memoires Pour Servir à L'Histoire du Jacobinisme (London, 1797) was one of the most influential works on Illuminism.

47 S. T. Coleridge, "Lecture on Dreams," in Miscellanies, Aesthetic and Literary, ed. T. Ashe (London: George Bell, 1892), p. 164.

48 In 1814, Mary Shelley journeyed with Jane Godwin and Shelley down the Rhine, "on down through Basle, Strasbourg, Mannheim, and Mayence as far as Bonn . . ." Holmes (p. 247). The experience of this European sojourn in general and what Holmes calls "the vision of the river" (p. 249) in particular was portrayed in Mary's A History of A Six Weeks Tour (1817).

49 W. H. Auden, The Enchafèd Flood (New York: Random House, 1950), pp. 13-14.

50 The Realistic Imagination, p. 28. Day, p. 47, similarly points out that "the overall form of Frankenstein is a circle: we return to where we began. . . ."

51 Shelley wrote to Peacock "There is a Cabinet d'Histoire Naturelle at Chamouni, just as at Matlock & Keswick & Clifton . . ." (Holmes, p. 342).

52 Letter from Shelley to Peacock quoted by Holmes (p. 341). Holmes aptly points out the importance of "this feeling of the monstrous" for Frankenstein.

53 The Melodramatic Imagination, p. 19.

54 Mary Shelley, Valperga, 3 vols. (London: G. and W. B. Whittaker, 1823). All subsequent references will be given in the text.

55 ". . . l'étude profonde, du cœur de l'homme, veritable, dédale de la nature," Idée Sur les Romans, p. 25. My translation in the text.

Chapter 5

Relocating the Gothic: Wieland and Edgar Huntly

. . . and you, you tell me, are one of those who would rather travel into the mind of a ploughman, than into the interior of Africa. I confess myself of your way of thinking.

--Charles Brockden Brown

. . . what I had supposed substances were thinned away into shadows, while every where shadows were deepened into substances. . . .

--Samuel Taylor Coleridge

As the moon passed behind a cloud and emerged . . . shadows seemed to be endowed with life, and to move.

--Wieland

Charles Brockden Brown introduced the phenomenon of the American Gothic novel. Even those who disallow the value of the Gothic element in his work acknowledge its presence.¹ The publication of Wieland, Brown's first novel, in Philadelphia in 1798, while the English Gothic novel was still at the height of its popularity, raises the question of whether Brown was merely translating the instruments of the English Gothic novel into an indigenous American equivalent, solving, as Fiedler has said "the key problems of adaptation,"² or whether he was employing the transition to accomplish something more profound. It will be the argument of this chapter that the significance of Brown's work for the Gothic novel was not so much a geographical relocation but a psychological exploration.

Brown believed that any American novel by its very nature should differ from the English model: "That new springs of action and new motives to curiosity should operate, that the field of investigation, opened to us by our own country, should differ

essentially from those which exist in Europe."³ These differences are more apparent in Brown's preoccupation with the "moral constitution" of his characters than in his use of native resources. With the exception of the yellow fever, which strikes Philadelphia in Arthur Mervyn, and the panther and Red Indians in Edgar Huntly, there is little that is uniquely American; few of the "numerous and inexhaustible" native sources of amusement claimed by Brown. Moreover, elements of English Gothicism are apparent: there is an emphasis on terror, a juxtaposition of the rational with the irrational, persecuted protagonists, villains of strange, hypnotic power, scenes of darkness and isolation, and prophetic dreams. These similarities, however, help to clarify the distinctions between the English and American Gothic novel.

Wieland remains fundamentally unlike its English Gothic counterparts primarily because of Brown's method of using his settings in simultaneously real and symbolic ways. This technique is shown in Brown's depiction of the complex relationship of Clara and Carwin. Brown uses Clara's closet, chamber and recess, all which are inhabited by Carwin, to express Clara's mind in the same way that Godwin had used the trunk in Caleb Williams. While Falkland's trunk is a symbol of his secret guilt, Clara's closet-like structures function explicitly as the mind itself.

Just as the settings of the novel may function as Clara's mind so the pseudo-scientific events of Wieland, Brown's equivalent of Mrs. Radcliffe's "supernatural explained"--are physical correlatives for psychological states. I see this duality as symptomatic of Brown's method of psychological realisation. This is illustrated when Brown translates the elder Wieland's feeling that his mind is being "scorched to cinders" (Ch. 2, p. 15) into the reality of his

body being consumed by fire. Just as the elder Wieland's spontaneous combustion is a fitting expression of his febrile temperament, so Carwin's biloquial faculty is a metaphor for his duplicity and consequently for Clara's own delusions. Carwin is Clara's inner voice. Similarly in Edgar Huntly, Huntly's somnambulism, and that of his shadowy self Clithero Edny, suggests Huntly's haunted state of mind, his need for spiritual re-awakening.

While Brown's mysterious events have internal causes, stressing Mrs. Radcliffe's ideas on the subjective nature of terror, they may not, if the reader accepts the veracity of Brown's detailed footnotes, be distanced as figments of the imagination. Through his reference to historical sources or pseudo-science, Brown seeks to authenticate his characters' experience. By citing a historical precedent for the elder Wieland's spontaneous combustion in the first chapter Brown provides a framework for the rest of the novel,⁴ validating the analogy he has made between body and mind.

While Mrs. Radcliffe's natural explanations of seemingly ghostly events had sought to undermine the rational by stressing the power of the mind to create convincing terrors, Brown goes one step further: his mysterious happenings are ultimately explicable based on pseudo-scientific fact.⁵ Although Brown acknowledges that the spontaneous combustion and ventriloquism of Wieland as well as the somnambulism in Edgar Huntly are "extremely rare" (Advertisement, p. 3) their simultaneous strangeness, and authenticity were crucial to his purpose.

Mrs. Radcliffe's explanations, emphasising the subjective aspect of terror and reality, were constantly misunderstood as illustrating the triumph of rationalism. Brown endeavored to allow no such mistaken interpretation. In Wieland and Edgar Huntly he

furnishes a new version of what is rational: through the fact that his explanations are externally verifiable yet have their source literally in the individual, he reinforces Mrs. Radcliffe's suggestion that true terror comes from within. Although Brown thought he had set himself safely apart from the Radcliffean school, he was still criticized on similar grounds, that is, for creating effects more tremendous than he could account for:

We go on the ground of preternatural agency; to this we ascribe all the marvellous consequences which have happened, and when they are explained by the laws of nature, we close with sensible mortification and disappointment.⁶

He was accused of replacing one set of improbabilities with another:

Notwithstanding they may be found in nature, they are far more unnatural than ghosts and departed spirits. Instances of this character so seldom occur, that a work framed of such materials possesses more revolting incredulity than the employment of imaginary beings.⁷

In shifting the scene of the Gothic novel to contemporary America, Brown infuses the form with a sense of exploratory freedom. His pioneering energies turn inward on themselves, making the real action of his novels internal. Events in English Gothic novels--like Otranto, The Old English Baron, Udolpho, The Italian--with the exception of Caleb Williams which, significantly, Brown admired--had been distanced either by being set in the past or in a foreign land, or both. In Wieland it is the protagonist not the country that is "foreign" and any exploration of the essentially domestic environment is really an investigation of the strangeness of Clara Wieland's mind.

The most important English influences on Brown, therefore, were works that concentrated on analysis of the mind of the character.

For Brown, unlike his contemporaries, the attraction of Clarissa was not Richardson's admonitions about the dangers of seduction but his minute examination of Clarissa's feelings.⁸ Indeed, Brown largely ignored the moral element of Richardson's work, although there are traces of it in Wieland in Clara's concern with her honour,⁹ and, of course, in her name (as in Clarice's name in Edgar Huntly). Brown concentrated instead on presenting in Clara, his own version of Richardson's elaborate investigation of a mind under extreme and extended duress.

Caleb Williams, that rare phenomenon of an English Gothic novel with a native and contemporary setting was another important influence on Brown.¹⁰ Brown shares Godwin's preoccupation with mind and motive. Any concern Brown had with expounding social theory was both secondary and superficial compared to his concern with character.¹¹ As Kenneth Bernard puts it, "Brown was far more influenced by Godwin's Caleb Williams than by Political Justice and he liked Caleb Williams not for the lesson Godwin thought it was, but for its psychological probing into the non rational in human behaviour."¹² Even though we know from Dunlap that Brown had read political novelists like Holcroft, it was Caleb Williams with its blend of philosophical treatise and psychological dissection, that Brown particularly admired. Caleb Williams was his yardstick:

When a mental comparison is made between this [Wieland] and the mass of novels, I am inclined to be pleased with my own production. But when the objects of comparison are changed, and I revolve the transcendent merits of Caleb Williams, my pleasure is diminished. . . .¹³

Like Godwin in Caleb, Brown in Wieland uses the strategy of the retrospective first-person narrative to depict Clara's mind. He presents the narrative twice filtered, as it were, through the

medium of Clara's consciousness. This method of structuring narrative is doubly revealing. The text is not only formed by Clara's conscious decision about what she chooses to tell (Brown's Advertisement explains that Wieland is a letter to satisfy the curiosity of a small number of Clara's friends) but by what she can actually remember. The reader filters, in turn, the narrative a third time by noting the discrepancies between what Clara records and what appears to have taken place. The narrative then, specifically shaped by Clara directly reflects Clara's psyche. It is the very fabric of her thoughts. Wieland is the story of Clara's mind.

The subliminal existence of a tale within a tale--Clara's father's memoirs, the volume which Clara calls: "the most useful book in my collection" (Ch. 9, p. 95), provides a microcosm of the way Wieland itself should be interpreted. As Clara reads her father's work: "A sort of relief dart[s] into [her] mind that some being" (Ch. 9, p. 96) is concealed within her closet. The "being" of course, is Carwin who is the embodiment of the Wieland family's madness. Carwin, one of the novel's "shapes half-hid" is as much a phantasm of Clara's imagination as the ghosts that haunt Emily St. Aubert in Udolpho.

While all Gothic novels blur the boundaries between reality and unreality, this blurring is peculiarly present in Wieland. As Clara tells the reader, "If my testimony were without corroborations, you would reject it as incredible" (Ch. 1, p. 6). For the reader, however, there is no outside corroboration, no Walton to assure us, as in Frankenstein, that the tale is true. In fact the status of Clara's tale--its authenticity, its accuracy--is permanently uncertain. The narrative itself, the portrait of Clara's mind is

the "depict[ion] in words" of "the ingredients and hues of that phantom which haunt[s] [her]" (Ch. 9, p. 96).

Brown, like all Gothic novelists bases his exploration of Clara's mind on the terror inspired by extraordinary events. Brown's formula restates, as do all Gothic novels, Burke's theory of the sublime and expresses the idea that adversity is more illuminating than happiness; that minds in torment are more likely to reveal their interior thoughts than minds in repose. The Gothic protagonist--the witness or victim of a terrifying occurrence is provided with the opportunity to examine his or her feelings. Experiencing the situation vicariously, the reader is invited to do the same.

Ideally, the reaction to this moment of terror should resemble Burke's response to the sublime phenomenon of a flood: "fill[ing] the mind with grand ideas, and turn[ing] the soul in upon itself."¹⁴ While in the English Gothic, character and personality forged at such moments they are not necessarily revealed as they are in Brown and Hawthorne. In the English Gothic novel, the protagonists are brought to emotional crisis, but although the reader is made aware of their response, it is implied rather than analysed, stated rather than elaborated. The area of extreme response which Walpole and Mrs. Radcliffe frequently deem too intense for expression--"Words cannot paint the astonishment of Isabella" (Otranto, Ch. 1, p. 22), "Ellena could find no words to express her joy or surprise" (The Italian, III, Ch. 9, p. 370)--is Brown's point of departure. Everything in Wieland, from Clara's first-person narration to its subplot (often dismissed as irrelevant but included to mirror the actions and attitudes of the protagonists),¹⁵ from the settings to the pseudo-scientific phenomena, from the phantasmal relationship

between Clara, Pleyel and Carwin to the relationship between Clara and the reader is part of Brown's study of the human mind.

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The landscape of Wieland, Brown's backdrop for depicting Clara's mind, resembles any idealised eighteenth-century setting. Wieland's scenery, however, contains highly symbolic settings--namely the temple and Clara's closet--which develop the English Gothic novel's method of using scenes as theatrical backdrops to heighten and convey the emotion of the characters. Echoing Mrs. Radcliffe's use of the vaults under Altieri in The Italian to reflect Vivaldi's confused consciousness, Brown uses the temple and closet in Wieland as he will use the mazy wilderness of Edgar Huntly to function consistently as the mind itself. The temple and closet are particular environments which enact the way in which Clara's mind is haunted--haunted by Carwin, by Pleyel, and by her brother.

The Wielands inhabit a paradisaical spot away from the swamps where "Spring and Autumn are sure to be accompanied with agues and bilious remittents" (Ch. 5, p. 53). Their pastoral idyll "enhanced by the horticultural skill (Ch. 5, p. 54) of the younger Wieland, is presented to intensify the shock of the Wieland's fall from grace after Carwin's arrival. The "blooming scene" of their existence is "changed into dreariness and desert" (Ch. 1, p. 6). The contrast recalls the transition from the bucolic beauty of Emily St. Aubert's home, La Vallée, to the dark terrors of her next abode, Udolpho. While Mrs. Radcliffe's La Vallée possess an objective and constant beauty, Brown's Mettingen has a subjective identity, remaining

topographically the same halycon spot, but becoming, after the murders, an image for Clara's despair and insanity.

Within the Wieland family estate, Brown organizes the action of the novel, as Carl Nelson has suggested, in two recurring environments:¹⁶ the temple, site of the elder Wieland's combustion, which is converted into a summer-house and Clara's own house, particularly her closet. The function of the picturesque temple is more symbolic than romantic. Superficially, the isolated edifice, built atop a rock an resembling a hellenistic temple, is the epitome of symmetry, order, and classicism.¹⁷ In reality, this edifice which (as Clara says, "to a common eye . . . would have seemed a summer-house," Ch. 1, p. 13) is a shrine to bizarre beliefs and the setting for peculiar events.

The difference between what the temple looks like and the strange events it provides the setting for, is an appropriate image of the mind of the elder Wieland and his son who bears "an obvious resemblance" (Ch. 3, p. 26) to his father.¹⁸ While, like the temple, the elder Wieland is outwardly normal ("The tones of his voice, his gestures, his steps, were all in tranquil unison," Ch. 1, p. 14) he is inwardly fanatical. The details of how the temple was built: "My father furnished the dimensions and outlines, but allowed the artist whom he employed to complete the structure on his own plan" (Ch. 1, p. 13), offer a parable of the elder Wieland's life. Having chosen his particular religion and way of conducting his life, he was content to entrust his end to the omniscient artist--his God.

The temple, the site of the spontaneous combustion, which has had a "gloomy and permanent effect" (Ch. 4, p. 40) on the younger Wieland's temperament is haunted by Carwin. In his confession to

Clara, Carwin relates how he has haunted, undetected, the Mettingen landscape in general and the temple in particular: "I was never weary of admiring the position and ornament of the temple. Many a night have I passed under its roof . . .'" (Ch. 22, p. 225).

The temple's complex role as a symbolic structure representing the mind of the younger Wieland and the Wieland destiny is expressed when Wieland tries to visit it:

. . . I glanced at the temple, and thought I saw a glimmering between the columns. It was so faint that it would not perhaps have been visible if the man had not been shrouded. I looked again, but saw nothing. I never visit this building alone or at night, without being reminded of the fate of my father. There was nothing wonderful in this appearance; yet it suggested something more than mere solitude and darkness in the same place would have done. (Ch. 4, p. 36)

Wieland simultaneously glimpses Carwin and recalls the elder Wieland's death. What he is really seeing is a fleeting image of his own mind where his reason, already unbalanced by his father's spontaneous combustion, will be completely overthrown by the machinations of Carwin. The significance of the incident is correctly perceived by Clara who notes its resemblance "with his father's shadowy death."¹⁹

The temple, then, is central to Brown's representation of the Wieland family destiny, which is inextricably linked with insanity and with Carwin. A temporary return to rationality and equilibrium after the elder Wieland's death is marked by the temple's brief transformation into a shrine of civilization and learning, complete with a harpsichord and a bust of Cicero. For Clara, "Every joyous and tender scene most dear to [her] memory, is connected with this edifice" (Ch. 3, p. 26). After Carwin's arrival, the temple becomes emblematic of the unease which affects

all the Wielands. Its disquieting nature is increased by the fact that it may not be investigated: Wieland is stopped from visiting it by Carwin's ventriloquial warnings but is constantly led back to it "by a kind of fatality" (Ch. 5, p. 48).²⁰ When the Wielands do return to the temple it is permanently altered: "The temple was the principal scene of our social enjoyments; yet the felicity that we tasted when assembled in this asylum was but the gleam of a former sunshine" (Ch. 8, p. 87).

Carwin, the temple's new deity, regulates the lives of his victims within the sacrificial arena. His relatively innocuous control over the physical actions of the protagonists--he orders Wieland to return from the summer-house to his wife; a mysterious voice peremptorily tells Pleyel, who plans to leave Mettingen to visit his fiancée, "'You shall not go'" (Ch. 5, p. 50)--prefigures what Clara sees as his insidious manipulation of their minds. The temple, made significant by the elder Wieland's death, becomes the novel's crucial location. The protagonists are drawn, to the temple like moths to a flame, just as the eponymous Edgar Huntly is compelled to revisit the scene of Waldegrave's murder. Hawthorne articulates the necessity of return of to the scene of crisis in The Scarlet Letter:

But there is a fatality, a feeling so irresistible and inevitable that it has the force of doom, which almost invariably compels human beings to linger around and haunt, ghost-like, the spot where some great and marked event has given the color to their lifetime . . . (Ch. 5, p. 61)

The "fatality" in Wieland reflects Clara's disturbed state of mind; the "feeling so irresistible and inevitable" is a version of the insanity that encompasses the whole Wieland family, an insanity that is embodied in Carwin.

All the structures in Wieland are overrun by Carwin. He selfishly lays claim to Clara's "favorite retreat" (Ch. 7, p. 70), "a slight building, with seats and lattices." Although this alternate summer-house resembles Emily St. Aubert's fishing house in Udolpho, the destination of Emily's "favourite walk" (Udolpho, I, Ch. 1, p. 6), its significance lies in the fact that it is a metaphor for Clara's mind, a dry run for the more extended metaphor of her closet. The retreat, like the closet, is occupied by Carwin, who commands Clara to abandon it to him. Using language which looks forward to Edgar Huntly in its symbolically charged meaning, Brown identifies the desperate uncertainty of Clara's state of mind with her physical situation:

I could not take a step without hazard of falling to the bottom of the precipice. The path, leading to the summit, was short, but rugged and intricate. Even starlight was excluded by the umbrage, and not the faintest gleam was afforded to guide my steps. (Ch. 7, p. 72)

The correlation between Clara's retreat and her mind is accentuated by the dream that she has while sleeping there. Clara sees her brother beckoning to her across a pit and is only prevented from plunging into the depths by a voice calling, "'Hold!'" (Ch. 7, p. 71).²¹ Wieland is the image of Clara's potential fate and Clara's reverie shows Brown translating her unconscious emotions into tangible terms.

The most extended and detailed metaphors Brown employs for Clara's mind are her chamber and closet, using them to enact the disintegration of her sanity. Carwin enters Clara's closet at will and takes her metaphysical pulse: "'I entered the recess with the utmost caution and discovered by your breathings in what condition you were'" (Ch. 22, p. 229). Carwin inside Clara's closet looks

forward to the more self-conscious Gothic of The Scarlet Letter where Chillingworth is shown inside Dimmesdale's soul. In Wieland, however, although Brown's symbolic intention is evident, Clara's chamber has a separate physical reality. This duality distinguishes Brown's method of psychological realisation from Hawthorne's. In Wieland, Carwin's visits to Clara's inner sanctum systematically reveal the way in which every aspect of her existence is undermined. Her life is threatened during Carwin's first visit by shooting or suffocation; her honour is jeopardised by rape; and her increasingly fragile sanity is compromised on Carwin's third visit by his supernatural appearance. After the third visit Clara's declaration, "Be the face human or not, the intimation was imparted from above" (Ch. 16, p. 167) which foreshadows her brother's claim that his "deed was enjoined by heaven" (Ch. 20, p. 198) confirms her madness.

After Wieland commits the murders, Brown uses Clara's chamber to express Clara's state of mind. The room enacts the terrors and distortions that have beset her: "Slight movements and casual sounds [are] transformed into beckoning shadows and calling shapes" (Ch. 22, p. 217). Inside the house is in turmoil, outside it is dark and shuttered, reflecting Clara's stunned reaction to the murders. The parallel between house and mind is made plain by Carwin who tells Clara:

I find your brother's house desolate: the furniture removed, and the walls stained with damp. Your own is in the same situation. Your chamber is dismantled and dark, and you exhibit an image of incurable grief, and of rapid decay. (Ch. 24, p. 242)

Home and heroine are in a state of dissolution.

In her house, Clara can literally confront the demon who lurks in her soul and embody "the chimeras of [her] brain" (Ch. 7, p. 74),

the Wieland family insanity. She finally dislodges Carwin, Diderot's "le more hideux." As Clara contemplates suicide, Carwin lurches from his hiding place, a prototype of Frankenstein's monster and the embodiment of Clara's distorted mind: "a foot, unshapely and huge, was thrust forward; a form advanced from its concealment, and stalked into the room" (Ch. 22, p. 219).²²

An essential corollary to Brown's symbolic use of his settings is the light in which they are revealed to protagonist and reader alike. The events in Clara's house take place "in a kind of twilight," the lighting characteristic of the process of revealing the soul in the Gothic novel. Half-light is the predominant method of illumination in Udolpho and The Italian. We see it repeatedly in Wieland in descriptions of the temple and Clara's summer-house, and in Edgar Huntly in the dusky light by which Huntly first perceives Clithero Edny. This murky light is apparent again in Clara's room:

I have said that the window-shutters were closed. A feeble light, however, found entrance through the crevices. A small window illuminated the closet, and the door being closed, a dim ray streamed through the keyhole. A kind of twilight was thus created, sufficient for the purpose of vision, but, at the same time, involving all minuter objects in obscurity. (Ch. 22, pp. 217-18)

It is in this paradoxically clarifying gloom that the identification of Clara's mind with Carwin and her environment is made.²³

Clara's mind has been available to Carwin's depredations from the moment she hears his voice. Brown translates Clara's obsession with Carwin into a metaphor of haunted environment. Carwin tells Clara: "'Your house was rendered by your frequent and long absences, easily accessible to my curiosity'" (Ch. 23, p. 230). As Carwin reveals the extent of his invasion of Clara's privacy, that is the extent to which Clara has imagined their intimacy and yielded her

mind to madness and delusion, the unit size of Brown's metaphor gradually diminishes. No part of Clara's inner self has remained secret. She has allowed Carwin access to her house, her chamber, her closet and her diary. Carwin has "scrutinized every thing and pried everywhere" (Ch. 23, p. 231). He has found the key to Clara's locked closet and can decipher the code of her manuscripts:

I opened and found new scope for my curiosity in your books. One of these was manuscript . . . written in characters which essentially agreed with a short-hand system which I had learned from a Jesuit missionary. (Ch. 23, p. 231)

Explicit though this symbolism is, Carwin himself makes the connection that what he really has access to, what he is really deciphering is Clara's mind: "You [Clara] know that in this volume the key to your most innermost soul was contained" (Ch. 23, p. 230). Literally and metaphorically, Clara's thoughts are an open book.

Carwin rummaging in Clara's closet, scrutinizing Clara's innermost sanctums, contains sexual resonances--resonances that are amplified by Carwin's extraordinary, explicit statement: "I was of a different sex; I was not your husband; I was not even your friend; yet my knowledge of you was of that kind which conjugal intimacy can give" (Ch. 23, p. 230).²⁴ Carwin, it seems, is not only the embodiment of Clara's insanity but the personification of her unacceptable sexual desire. In using Clara's closet as an image for Clara's sexuality, Brown echoes Richardson's *Clarissa*. In the scene at Mrs. Moore's lodging house where the fugitive Clarissa is staying, Lovelace insists on investigating the closet: "Madam, if I could but just look into the closet . . ." (*Clarissa*, V, Letter 8, p. 87). Just as Richardson equates the closet with Clarissa's virginity, so Brown uses Clara's closet to represent her body, as an

image for her libido. Sexual desire is only one of the motives Carwin offers for his concealment, but Brown suggests that Carwin's penetration of the closet is an act of metaphysical rape, an act which both expresses and releases Clara's repressed sexual urge.

Until Clara herself understands the connection between her mind and her environment, until she, like the reader, understands that her environment haunted by Carwin is a rendition of her psyche obsessed with her father's death and with sexuality--her own version of the Wieland family madness, her doom is fixed. Carwin, however, is the catalyst. After he has opened Clara's closet in a form of spiritual spring cleaning, "an accident" renders Clara's "continuance in [her] own house impossible" (Ch. 27, p. 262). As soon as Clara's home and all connection with her family is destroyed, as soon as she is "a thousand leagues from [her] native soil" (Ch. 27, p. 262), her recovery from the madness and delusions expressed by Carwin's ventriloquism can begin. The "accident" is a fire in which Clara nearly perishes. That Clara's house is destroyed by fire is no accident. This blaze is set by the author to purge Clara's madness. Brown uses the blaze to destroy the unhealthy structure of Clara's mind, just as Bertha Rochester will use it to destroy Thornfield Hall.

The fire exemplifies the way in which Brown's settings function in a real and metaphorical way. The blaze is a version of the spontaneous combustion that killed Clara's father. The smoke from Clara's chambers is the literal expression of the "illusive mists" (Ch. 16, p. 170) that have clouded her vision. The progress of the flames enacts the progress of Clara's madness which has continued undetected: "The flames had already made considerable progress, and my condition was overlooked till my escape was rendered nearly

impossible." Nevertheless, Clara is rescued in the nick of time by "a pair of sinewy arms." Just as Brown himself set the blaze, so he, the deus ex machina reaches down and extricates Clara from her temporary insanity.

-II-

Brown reveals Clara's madness, her disturbed state of mind through her relationship with Henry Pleyel, her brother Wieland and Carwin. Each is an embodiment of the "wild and fantastical incongruities" (Ch. 27, p. 264) that pester her. The fantasy Clara creates around each of the male protagonists is a depiction of her own troubled psyche. As Clara says "It was not always thus" (Ch. 9, p. 94). Indeed Clara "can ascertain the date when [her] mind became the victim of this imbecility . . ." (Ch. 9, p. 94). In short, she has not always been crazy but her father's bizarre death has made her so.

Illusion and shifting perspectives colour all of Clara's relationships. Clara's relationship with her brother, Wieland, reveals the extent of her illusions, and suggests the inadequacies of her narrative. Unaware of the irony, Clara comments that their father's death "visited [Wieland's] meditations oftener than it did mine" (Ch. 4, p. 40). Later, however, about to read her father's memoirs, she states: "I cherished with the utmost veneration the memory of this man, and every relic connected with his fate was preserved with the most scrupulous care" (Ch. 9, p. 94). Wieland acts as a control, as a cautionary example of the person Clara will become if she continues to succumb to illusion. The phantasmal Wieland of Clara's dream beckons to her. To join Wieland, however,

would mean falling into the pit of permanent insanity. The dangers implicit in the dream are reiterated in Clara's conviction that Carwin's interdiction to "Hold! hold" (Ch. 16, p. 167) is "imparted from above." Likewise, Wieland believes that the voice which orders him to kill Catherine and the children is a "divine command" (Ch. 19, p. 193).²⁵

Clara herself admits that fantasy informs her relationship with Pleyel: "How fondly did I dream that Pleyel was a lover!" (Ch. 9, p. 92). When Clara waits for Pleyel to come to rehearse his part in a German tragedy, consisting of "audacious acts and unheard-of disasters" and showing "the conflict of headlong passions" (Ch. 9, p. 88)--a drama, of course, in which all the protagonists are already unwittingly taking part--he does not come. Clara is crushed. The "fabric" of her dreams is destroyed, the "golden vision melt[s] into air!" (Ch. 9, p. 92).

Just as Clara's relationship with Pleyel is founded on illusion, so Pleyel's relationship with Clara is, as he tells her, essentially unreal: "The image that I once adored existed only in my fancy!" (Ch. 12, p. 132). Pleyel's admiration has obscured his vision, preventing him from seeing Clara as she really is. According to Pleyel, Clara is: "a being after whom sages may model their transcendent intelligence, and painters their ideal beauty." She exemplifies, "that union between intellect and form, which has hitherto existed only in the conceptions of the poet" (Ch. 13, p. 138). An idealised assembly of abstracted virtues rather than a recognisable individual, Clara has no physical identity. She appears instead to consist overwhelmingly of her impressions, of her consciousness. Like Pleyel, Wieland and Catherine, her sister-in-law, Clara is a disembodied voice.

The one exception, paradoxically, to this is Carwin, who, with his ventriloquism, is the novel's real disembodied voice. The detailed description Clara provides of his "careless and lingering gait" (Ch. 6, p. 57), "his drooping head, lank legs and forehead overshadowed by coarse straggling hairs" (Ch. 6, p. 60) contrasts with the impersonal description Pleyel provides of Clara.²⁶ Carwin's detailed physical appearance sets him apart from the other characters' physical anonymity and testifies to the fact that he is the most unreal of all Clara's creations.²⁷

Characterised by illusion, Clara's relationship with Carwin is unstable from the start. Clara falls in love with Carwin's least reliable, most phantasmal attribute--his voice. Carwin's voice with its ventriloquial ability is particularly insubstantial. Clara creates a person to go with the voice but the image is at odds with the reality: "A form and attitude and garb were instantly created worthy to accompany such execution; but this person was in all visible respects, the reverse of this phantom" (Ch. 6, p. 60).²⁸ Even the reality, however, is "phantom". This is Wieland's determining truth as it portrays and embodies, "the chimeras of [Clara's] brain" (Ch. 7, p. 74).

Clara correctly views Carwin as the personification of the metamorphosis that overtakes her and her family. Carwin is, in the way that he represents all the changes that have been wrought in Clara's mind by her father's death, The Transformation of the novel's subtitle.²⁹ Clara's insanity, the time from which she has been "tormented by phantoms of [her] own creation" is "coeval with the inroad of [her] fatal passion" (Ch. 9, p. 94) for Carwin. Carwin is the catalyst for the multiple transformations that occur in the novel from Pleyel's transformation from a carefree lover to a

mournful misogynist to Clara's own: "Was I not likewise transformed from rational and human into a creature of nameless and fearful attributes" (Ch. 20, p. 203).

Carwin penetrates every aspect of Clara's mental life. As soon as Clara sees him his face continues, "for an hour to occupy [her] fancy to the exclusion of almost every other image" (Ch. 6, p. 61). He haunts her imagination: ". . . the image of Carwin was blended in a thousand ways with the stream of my thoughts" (Ch. 16, p. 167). Carwin is as much a creature of Clara's imagination as Falkland is of Caleb's or as the ghosts glimpsed in Udolpho are part of Emily St. Aubert's. He is one of the "shadowy forms" (Ch. 9, p. 98) that checker Clara's walls or, as she puts it, "the phantom that pursue[s] [her] dreams" (Ch. 17, p. 179). Although Carwin tells Clara, "the space that severs us is small" (Ch. 9, p. 104), Clara herself persistently denies the relationship. She fails to recognise her own madness: ". . . that he preoccupied my chamber . . . was not to be believed" (Ch. 16, p. 164). "How," Clara asks, "could he [Carwin] stand near me and yet be invisible?" (Ch. 22, pp. 221-22). It is a question that she is unable to answer directly; merely stating: "Better thoughts grew up in my mind imperceptibly" (Ch. 27, p. 264).

In the complexities of the phantasmal relationships between Clara, Pleyel, Wieland and Carwin, Clara's "palpable illusions" (Ch. 9, p. 92), Brown expands on the essentially double relationships of the English Gothic novel--the relationships based on Lovelace and Clarissa, of Emily and Montoni, Ellena and Schedoni, Caleb and Falkland--to investigate the mind of his narrator from every angle. Clara's fragmented identity (as she herself says, her "soul was divided" Ch. 11, p. 120) is realised not only through the

interaction of the protagonists but through the inadequacies of Clara's narrative. Overlaying the whole, reminding the reader of Brown's stated aim of illustrating "some important branches of the moral constitution of man is the image of Carwin, the authorial alter ego who, in the definitive expression of Brown's mode of metaphoric narration, pokes and pries into every nook and cranny of Clara's existence, delving into her mind itself.

-III-

In Edgar Huntly, the fundamentally domestic environment of Wieland with Carwin rifling Clara's closets, is translated into the extended metaphor of venturing into the American wilderness: the wilderness of Edgar Huntly's mind. Just as Clara's mind had been portrayed through the "chimeras" of her consciousness so Huntly's mind is expressed through the half-hidden shape of Clithero Edny. As I shall show, the profundity of Brown's rendition of the psychology of his eponymous hero is expressed not only through landscape but through symbolism, the use of an emotional double and the pseudo-scientific phenomenon of somnambulism. Sleepwalking is an effective metaphor for Brown's purpose of portraying the mind of his protagonist since in sleepwalking, by definition, the unconscious mind takes over. Indeed, for most of the narrative, the reader is unaware that Huntly is a sleepwalker, unaware of the extent to which events and people are phantasmal, unaware that the novel is being conducted in a psychic territory.

In Edgar Huntly, the use of landscape and setting reinforces Wieland's point that Brown's interest lies in charting the spiritual geography of the individual rather than in describing the physical

characteristics of the American scene.³⁰ With few exceptions Brown's natural scenery is surprisingly similar to that of Mrs. Radcliffe's European novels. When then do critics like Richard Chase, singling out Edgar Huntly in particular, "with its setting of remote farms, of rugged hills, forested valleys . . . sudden storms and night winds," argue that Brown "successfully claims the American wilderness for fiction?"³¹ Brown himself is partly to blame. He had stated that he would depict the American scene in "vivid and faithful colours" (Preface to Edgar Huntly) but the condition of the countryside was only important in so far as it could nurture Brown's primary concern; the "most wonderful diseases or affections of the human frame" (Preface to Edgar Huntly). Edgar Huntly, Brown's "American" novel, clearly shows Brown as a moral painter rather than a naturalist.

The strange Norwalk wilderness is the only setting in the novel that could be arguably called "uniquely American." Apart from the lunar-like Norwalk landscape, whose cavities are metaphors for the intricacies of Huntly's psyche,³² Brown's depiction of scenery stems from the same tradition which inspired Mrs. Radcliffe; an idealised Claudian landscape embodying Burke's principles of the sublime in nature. Indeed, it is noticeable that nearly all the elements listed above by Chase as testimonies of Edgar Huntly's native American setting would also describe the imaginary French and Italian backdrops of Mrs. Radcliffe's works.

Scenes from Edgar Huntly closely resemble those of The Italian, even sharing suspiciously similar shrubbery. In The Italian, Ellena has "no object that could direct her conjecture concerning where she was:"

She saw only pinnacles and vast precipices of various-tinted marbles, intermingled with scanty vegetation, such as stunted pinasters, dwarf oak and holly, which gave dark touches to the many-coloured cliffs . . . (The Italian, I, Ch. 6, p. 62)

Edgar Huntly, likewise, is "wholly unacquainted with the scene before [him]:

No fancy can conceive a scene more wild and desolate than that which presented itself. The soil was nearly covered with sharp fragments of stone. Between these, sprung brambles and creeping vines, whose twigs, crossing and intertwining with each other, added to the roughness below, made the passage infinitely toilsome. Scattered over this space were single cedars with their ragged spines and wreathes of moss, and copses of dwarf oaks, which were only new emblems of sterility. (Edgar Huntly, Ch. 18, pp. 190-91)

At times, Ellena and Edgar might be taking the same journey:

Having reached the opposite side of the glen, the road gradually descended the precipices for about half a mile, when it opened to extensive prospects over plains and towards distant mountains--the sunshine landscape, which had long appeared to bound this shadowy pass. The transition was as the passage through the vale of death to the bliss of eternity . . . (The Italian, I, Ch. 6, pp. 63-64)

And,

The summit was higher than any of those which were interposed between itself and the river. A large part of this chaos of rocks and precipices was subjected, at one view, to the eye. The fertile lawns and vales which lay beyond this, the winding course of the river, and the slopes which rose on its farther side, were parts of this extensive scene. These objects were at any time fitted to inspire rapture. Now my delight was enhanced by the contrast which this lightsome and serene element bore to the glooms from which I had lately emerged. (Edgar Huntly, Ch. 10, p. 105)

Similarity of circumstance may occasionally spring from similarities of setting. Just as Vivaldi and Paulo in The Italian are caught in a subterranean chamber as they pursue the monk of

Paluzzi, so Edgar following Clithero in Edgar Huntly is trapped in a cave.

. . . he discovered that the light issued through the door of the vault He threw it widely open, but recollecting himself, stopped to look into the adjoining vault before he ventured forth; when Vivaldi darted past him, and bidding him follow instantly, ascended to the day . . . scarcely daring to believe that he had regained his liberty. (The Italian, I, Ch. 9, pp. 98-99)

and,

I looked anxiously forward, in the hope of being comforted by some dim ray At last this propitious token appeared, and I issued forth into a kind of chamber, one side of which was open to the air and allowed me to catch a portion of the checkered sky. This spectacle never before excited such exquisite sensations in my bosom. (Edgar Huntly, Ch. 10, pp. 104-05)

The novel then on which Brown's reputation as a painter of the American scene is founded turns out to exhibit closer affinities with the European aesthetic of the picturesque than it does with indigenous realism. The differences however are clearly apparent in the ways in which the landscape is used to realise the mind.

-IV-

The occasional vocabulary of Wieland, of recesses and the interiors of chambers is expanded in Edgar Huntly into a whole language of landscape. There is a shift from the essentially domestic environment of Wieland with its summerhouse, chamber and closets to a more untamed region. The landscape of Edgar Huntly undercut by caverns, and overshadowed by precipices becomes a symbolic forum where the protagonist can discover himself. As

Huntly himself comments "Every new excursion . . . added somewhat to my knowledge" (Ch. 9, p. 100).

The crucial importance of place in the novel is asserted by Huntly himself: "To leave this spot . . . is beyond my power" (Ch. 1, p. 2). Huntly is as transfixed in his geographic location as the Wielands are in theirs. A correlation is established between the setting and Huntly's state of mind when Edny leads the pursuing Huntly through the distinctive Norwalk countryside:

It was a maze, oblique, circuitous, upward and downward, in a degree which only could take place in a region so remarkably irregular in surface, so abounding with hillocks and steeps and pits and brooks, as Solesbury. (Ch. 3, p. 20)

Brown stresses the importance of place by naming Solesbury as Huntly's "natal township" (Ch. 20, p. 222), suggesting that Huntly's buried soul will be metaphorically excavated through the agency of Clithero Edny. Huntly himself is an accomplice in the identification between setting and soul. He uses similar language both to describe his path through the wilderness and to describe Edny: "I was familiar with the way, though trackless and intricate . . ." (Ch. 1, p. 6). And, "Henceforth, this man was to become the subject of my scrutiny . . . it seemed as if the maze was no longer inscrutable" (Ch. 2, p. 12).

The novel's language of labyrinth and recess is used interchangeably of character and of scenery. As Grabo (p. 56) comments, "there is an obvious reciprocity between . . . mental states and external conditions." Huntly comments that to understand the reasons for Edny's sleepwalking will demand "penetration into the recesses of his soul" (Ch. 2, p. 10). He explains that,

The basis of all this region is limestone; a substance that eminently abounds in rifts and cavities. These, by the gradual decay of their cementing parts, frequently make their appearance in spots where they might have been least expected. (Ch. 3, p. 19)

Huntly fails to translate the truth of his geographical observations sufficiently to his understanding of Clithero Edny or, consequently, to his understanding of himself. He believes that he knows Edny, that Edny is Waldegrave's murderer. This assumption is incorrect. The extent of Huntly's error is underlined by his fall into the pit. He does not know the territory he is in.

The Norwalk landscape is used to dramatise Huntly's essential ignorance of himself. While pursuing Edny, Huntly voices a growing and uncharacteristic concern about his ability to find his way. He fears that he will become "involved in a maze" and that he will "be disabled from returning" (Ch. 10, p. 102). The parallel between mental confusion and labyrinthine setting is repeated: "I was not insensible that my path became more intricate and more difficult to retread in proportion as I advanced" (Ch. 10, p. 104).

Brown charts Huntly's physical location with the precision he characteristically reserves for scenes that are charged with psychological significance:

I traversed the edge of the hill, but on every side it was equally steep and always too lofty to permit me to leap from it. As I kept along the verge, I perceived that it tended in a circular direction, and brought me back, at last, to the spot from which I had set out. (Ch. 10, pp. 105-106)

Huntly is back where he started from. He has not advanced and cannot until he crosses into what is significantly termed the "interior space", that is Clithero Edny, the embodiment of his mind:

I now turned my attention to the interior space. If you imagine a cylindrical mass, with a cavity dug in the centre, whose edge conforms to the exterior edge; and if you place in this cavity another cylinder, higher than that which surrounds it, but so small as to leave between its sides and those of the cavity a hollow space, you will gain as distinct an image of this hill as words can convey." (Ch. 10, p. 106)

The extraordinarily specificity of this passage which details with almost geometric precision a remarkable topographical configuration is the culmination of Brown's technique for delineating the relationship between Huntly and Edny. Ostensibly separate, (Edny representing what goes on inside Huntly) they have a common central point. Indeed, if the two cylinders positioned as Brown describes, were to be compressed or telescoped together, they would form a single mass. Huntly's commentary on the benefit of reaching the internal, higher cylinder (which he ultimately accomplishes by felling a tree) expresses the psychological benefit that Huntly will receive from knowing Edny and himself better: his knowledge will be broadened; his view extended:

To reach this summit would not render my return easier; but its greater elevation would extend my view, and perhaps furnish a spot from which the whole horizon was conspicuous. (Ch. 10, p. 106)

-V-

Landscape is only one of the mediums Brown uses to convey the relationship between Huntly and Edny, to suggest that Edny represents Huntly's convoluted mind, temporarily overthrown by Waldegrave's death. Edny, dimly perceived by Huntly at the very start of the novel, is the "apparition" through which Huntly's mind will be rendered. Edny is literally a "shape half-hid." When

Huntly first sees Edny only Edny's torso is visible: "Something like flannel was wrapped around his waist and covered his lower limbs" (Ch. 1, p. 7). Part clad, part naked, part human, part ghost, part real, part representative, Edny's role is consistently dual. Edny may have his own authentic voice (however petulant and despairing) but he also functions as Huntly's mind, as a way of realising Huntly's consciousness.

The nature of the relationship between Huntly and Edny is initially suggested by Brown's choice of subtitle: Memoirs of a Sleepwalker.³³ Since Edny is the first sleepwalker in the novel clearly identified as such, indeed the reader is not even aware that Huntly has somnambulist tendencies until the novel's final chapter, their psychological consanguinity is implied. The novel's structure, the way in which Huntly's letter to Mary Waldegrave contains Edny's life story also suggests the inextricable link between the two. They stand in the same relation as Clara and Carwin or Caleb and Falkland. Just as Caleb is the only person who sees the frenzy that Falkland's guilt induces: ". . . it must not be supposed that the whole of what I am describing was visible to the persons about him" (Caleb Williams I, Ch. I, p. 7), so Huntly is the only person who witnesses Edny's sleepwalking. When Huntly comments that the spectacle of the sleepwalking Edny "was calculated to rouse up [his] whole soul" a strange bond reminiscent of the "magnetical sympathy" of Caleb and Falkland is formed.³⁴

The links between Edgar and his alter ego, Edny, become more substantial as the novel progresses. Both are driven into "madness" by death: Clithero Edny by his killing of Wiatte, his benefactress's twin and his fiancé's father; Edgar Huntly by the murder of his friend Waldegrave, his sweetheart's brother. Both are driven to dig

under the elm tree, the scene of Waldegrave's murder. Edny is discovered digging under the tree after Huntly finds himself forced to revisit the scene where he has already "pried into the pits and hollows" (Ch. I, p. 5).

The impulse was gradually awakened that bade me once more to seek the elm; once more to explore the ground; to scrutinize its trunk. What could I expect to find? Had it not been a hundred times examined? (Ch. I, p. 4)

Both share a love of the landscape recalling the virtuous protagonists of Mrs. Radcliffe's novels. Edny's statement:

This scene is adapted to my temper. Its mountainous asperities supply me with images of desolation and seclusion, and its headlong streams lull me into temporary forgetfulness of mankind. (Ch. 9, p. 92)

is echoed by Edgar Huntly:

Thou knowest my devotion to the spirit that breathes its inspiration in the gloom of forests and on the verge of streams. I love to immerse myself in shadows and dells, and hold converse with the solemnities and secrecies of nature in the rude retreats of Norwalk. (Ch. 10, pp. 97-98)

They even, unsurprisingly, look alike. Huntly's description of himself:

My legs, neck, and bosom were bare, and their native hue was exchanged for the livid marks of bruises and scarifications. A horrid scar upon my cheek, and my uncombed locks; hollow eyes, made ghastly by abstinence and cold and the ruthless passions of which my mind had been the theatre . . . (Ch. 23, p. 248)

recalls Edny's appearance in the wild:

His scanty and coarse garb had been nearly rent away by brambles and thorns; his arms, bosom, and cheeks were overgrown and half concealed by hair . . . His rueful, ghastly, and immovable eyes testified not only that his mind was ravaged by despair, but that he was pinched with famine. (Ch. 10, p. 108)

Once again Clithero Edny's metaphorical function, his half-hidden nature, is literally expressed in the fact that he is "half concealed", this time by his hair.

Both Edgar Huntly and Clithero Edny own secret chests--microcosmic representations of their single psyche--and both hide their contents while they are sleepwalking (Ch. 28, p. 293). Huntly is tellingly described as being able to open Edny's box although "a hundred hands have sought in vain" (Ch. 12, p. 121).³⁵ Edny removes Mrs. Lorimer's manuscript from his box and buries it under the elm tree, while Huntly removes Waldegrave's letters from his and hides them between the rafters of his uncle's house.

While these circumstantial similarities reinforce and verify the nature of the relationship between Edny and Huntly, of more significance are their parallel deaths. Their symbolically mirrored demises, culminating in Edny's real death, suggest the way in which the action of the novel is removed from the real world. The fact that the settings of the American wilderness are really images for the uncharted reaches of the mind is underlined. Edgar Huntly's three symbolic deaths have become a critical commonplace.³⁶ The deaths occur when Huntly sleepwalks and falls into the pit, when surrounded by Indian corpses, he swoons at the moment of rescue in the "field of blood" (Ch. 19, p. 204) and when he plunges beneath the water to elude the bullets of Sarsefield and his party. That Edny also undergoes three "deaths," however, has been largely ignored.

For Edny's first death one must look to his first encounter with Huntly. "He [Edny] cast aside his spade and sat down in the pit that he had dug" (Ch. 1, p. 7). Edny is in a grave of his own

making, a fact that Brown underlines by the shroud-like cloth in which Edny is wrapped. The second death occurs when Edny, like Huntly, is almost killed by the Indians. He is seen by Huntly in the attitude of death, "polluted with blood, his eyes closed, and apparently insensible" (Ch. 26, p. 283). The third and final death occurs when Edny kills himself by drowning: "he forced himself beneath the surface, and was seen no more" (Ch. 28, Letter III, p. 308). Edny whose end foreshadows the monster's disappearance at the end of Frankenstein,³⁷ not only commits suicide but deliberately eradicates all trace of himself. Once the matter that troubled Huntly has been resolved, namely Waldegrave's unsolved murder, then Edny, the apparitional personification of Huntly's troubled mind can disappear. Indeed, this is what Huntly himself states at the close of his letter to Mary Waldegrave, when he tells her: "Suspicious and doubts by which my soul was harassed, and which were injurious to the innocent are now at an end" (Ch. 27, p. 297).

While the links illustrating the connection between Huntly and Edny become more apparent, more substantial through the novel, the external reality of Huntly himself becomes vaguer. The repeated references to Huntly as a spectre extend Clara Wieland's lack of a physical identity suggesting that when a character's mind is portrayed his external reality becomes not just insignificant but altogether doubtful. The mind, Brown says, is what is real. He emphasises this in the fact that although Edny functions as a ghost, the metaphorical embodiment of Huntly's mind, he also has a distinct physical reality. As Huntly says "This apparition [is] human" (Ch. 1, p. 6).

Edny is substantial while Huntly is not: when Huntly invites Edny to confess to the crime of murdering Waldegrave, "He [Edny]

shuddered and recoiled as from a spectre" (Ch. 3, p. 30). After his slaughter of the Indians, Huntly approaches a scene of domesticity, the antithesis of the wild environment he has been inhabiting and a woman stops spinning: "gaz[ing] as if a spectre had started into view" (Ch. 20, p. 215). The woman's reaction suggests that the wilderness is really a psychic no man's land peopled with persons of phantasmal reality. Even when Huntly leaves the wilderness he temporarily retains his otherworldly aura. When Edgar is reunited with Sarsefield his "person [is] not instantly recognized." He notes: "Sarsefield shrunk from my embrace as if I were an apparition . . ." (Ch. 24, p. 253).³⁸ Edgar even describes himself as an apparition:

The sleek locks, neat apparel, pacific guise, sobriety and gentleness of aspect by which I was customarily distinguished, would now in vain be sought in the apparition which would now present itself . . . (Ch. 23, p. 248)

Significantly, Huntly experiences none of the problems in recognising Edny that Sarsefield experiences in recognising him (Huntly): "in spite of shaggy and tangled locks, and an air of melancholy wildness, I speedily recognised the features of the fugitive Clithero" (Ch. 10, p. 108). The reason for this is clear. Huntly is merely acknowledging himself.

Edgar Huntly, Brown's "American" novel takes place in a wilderness which is characterised less by its indigenous realism than by its metaphoric power; its function as an image for the mind of the protagonist. At the outset of his narrative, Huntly makes a detour from his customary route: "The road in which I was travelling led a different way. It was requisite to leave it, therefore, and make a circuit through meadows and over steeps" (Ch. 1, p. 5).

Huntly takes "the craggy and obscure path" (Ch. 1, p. 6) which leads to the "remarkable spot" (Ch. 3, p. 28) where Waldegrave was killed. Huntly, in fact, arrives at what Hawthorne was to term the "neutral territory"; that place where the process of psychological realisation can be initiated. The dim light of this psychic wilderness, the "glimmering of the stars, the obscurity in which external objects were wrapped" (Ch. 1, p. 5), paradoxically, allows Edgar Huntly to discern his own spiritual shape.

In Wieland and Edgar Huntly, Brown relocates the Gothic by invoking devices familiar from the English Gothic tradition but deploying them differently. Adopting and developing Mrs. Radcliffe's method of using settings to represent states of mind, Brown employs landscape to function as the mind itself. He adapts Mrs. Radcliffe's technique of the supernatural explained to establish an external existence for mental processes. He makes the Gothic novel move inwards, transforming its tendency to put its protagonists in distressing situations and register their visible emotions into an investigation of their hitherto invisible, interior thoughts. Through his use of landscape, symbolic incident, the pseudo-scientific and, most importantly, shadowy alter-egos--phantasmal representations of his protagonists' psyches--Brown provides his characters with moral identities of an intricacy unknown in the English Gothic novel.

Notes

Epigraphs: From Brown's account of an excursion to Rockaway, N.Y. in "Letter to Dear R" quoted by William Dunlap, Memoirs of Charles Brockden Brown (London: Henry Colburn and Co., 1822), p. 49.

"On the Imagination" in Biographia Literaria, I, Ch. 13, p. 301.

Charles Brockden Brown, Wieland, Ch. 9, p. 98.

¹ Robert D. Hume states, "I take it as beyond question that Brown does extensively employ the trappings of Gothicism." "Charles Brockden Brown and the uses of Gothicism: A Reassessment," ESQ, A Journal of the American Renaissance, 18 (1972), 10. Warner Berthoff sees Brown's novels as essentially a fiction of ideas but recognises the presence of "Gothic sensation." "A Lesson on Concealment': Brockden Brown's Method in Fiction," Philological Quarterly, 37 (1958), 46. Edwin Sill Fussell dissents from the general view, saying it is "the rankest folly to read it [Wieland] as a Gothic novel" "Wieland: A Literary and Historical Reading," Early American Literature, 18 (1983), 185. His argument that Wieland is Brown's dramatisation of the position of the revolutionary American writer is unpersuasive.

² Leslie A. Fiedler, Love and Death in the American Novel (1960; rev. ed. New York: Delta-Dell, 1966), p. 145. All subsequent references will be given in the text.

³ Charles Brockden Brown, "To the Public," Edgar Huntly (1799), ed. David Lee Clark (New York: Macmillan, 1928), p. xxiii. All subsequent references will be given in the text.

⁴ Brown cites (Ch. 2, p. 21) the Journals of Florence for a parallel case. The elder Wieland's death closely resembles that of Don G. Maria Bertholi recorded in "Letter respecting an Italian Priest killed by an Electric Commotion, the cause of which resided in his own body," Literary Magazine, May 1790, pp. 336-39. Brown explains that Wieland after embracing Camisard doctrines is seized with a sense of doom which culminates in his combustion. "Camisard" was the name given to the French Protestant peasants who resisted the Revocation of the Edict of Nantes. They were apocalypticalists who accepted the supernatural as part of their everyday life. Most importantly for Wieland, they believed they were guided by lights in the sky and heavenly voices. See E. Bruce Kirkham, "A Note on Wieland," American Notes and Queries, 5 (February 1967), 86-87.

⁵ Brown offers proof of Carwin's ventriloquism in Abbé de la Chapelle, Le Ventriloque; ou L'Engastrimythe (Paris: 1772). The London imprint of the first edition was fictitious. Brown also cites a Dr. Burney's Musical Travels. He was probably referring to Dr. Charles Burney (1726-1814), author of Continental Travels (1770-1772). See also "An Instance of Ventriloquism," The Weekly Magazine of Original Essays, Fugitive Pieces and Interesting Intelligences [Philadelphia], June 30, 1798, p. 277.

Robert E. Hemenway, "Brockden Brown's Twice Told Insanity Tale," American Literature, 40 (1968), 213, has pointed out that twenty-two previously unattributed "Queries" like "Has an instance of ventriloquism fallen within the knowledge of readers?" in The Weekly Magazine, June 23, 1798, p. 233, may reveal the youthful author gathering material for novels about ventriloquism (Wieland), somnambulism (Edgar Huntly), and identical twins (Stephen Calvert). Certainly it seems that not all Brown's magazine writing has yet been traced and attributed. Three short articles in The Weekly Magazine not included in Warfel's edition of Brown's The Rhapsodist; and Other Uncollected Writings (New York: Scholars Facsimilies and Reprints, 1943), written within a month and with relevance to Brown's novels, may also show him trying out material. In addition to the "An Instance of Ventriloquism," June 30, 1798, pp. 277-78, there is "A Particular Account of a Singular Sleep-Walker," June 23, 1798, pp. 250-53, and the "Account of Margaret Finch, Queen of the Gipsies," July 21, 1798, pp. 377-79. The latter, one hundred and nine years old and in a perpetually crouched position, resembles Old Deb in Edgar Huntly, whom Brown describes as having a "shrivelled and diminutive form" and an "age, (which some did not scruple to affirm exceeded a hundred years)" (Edgar Huntly, Ch. 20, p. 219).

⁶ Paul Allen, The Life of Charles Brockden Brown (Delmar, N.Y.: Scholars Facsimilies and Reprints, 1975), p. 391. The book is a facsimile reproduction of a volume owned by the Historical Society of Pennsylvania. When Brown died in 1810, Allen was commissioned to write the official biography. Although the work was announced for publication in two volumes, it never appeared, and only one proof copy was pulled. When Dunlap's The Life of Charles Brockden Brown came out in 1815, it made use of much of Allen's original writing.

⁷ Allen, p. 391. See also the British Critic, January 1811, p. 70, where Wieland is reviewed. "Many of the deceptions represented as practised successfully on various unsuspecting objects of both sexes, are effected by ventrilocution. We doubt, however, whether it could ever be carried to the extent which is here depicted." Dunlap was also disappointed by Brown's explanations: ". . . the natural causes of which we are speaking, are so indefinite and so little understood, that disappointment is experienced when they are brought forward to account for appearances which the reader had previously supposed to be supernatural." Memoirs, p. 95.

⁸ Two of the most popular contemporary novels, William Hill Brown's The Power of Sympathy (1789), ed. William S. Kable (Columbus: Ohio State Univ. Press, 1969) and Mrs. Rowson's Charlotte Temple: A Tale of Truth (1790) had been inspired by Clarissa's moralistic and religious aspect, seeing it as a cautionary tale about the dangers of seduction. The Power of Sympathy, was "intended to represent the specious causes, and to expose the fatal consequences of seduction" (Dedication, p. 4). Seducers are vividly depicted as social outcasts even in hell, where "the damned look on them with horreur [sic], and thank fate their crimes are not of so deep a die [sic]" (p. 149).

Charlotte Temple is sometimes wrongly attributed to Sarah (Apthorp) Morton. See Milton Ellis, "The Author of the First American Novel," American Literature, 4 (1933), 359-68. Although 1790 is the date usually given for the first London edition,

entitled simply Charlotte, the first existing copy was printed in London in 1791. The first American edition was printed in Philadelphia in 1794. The work was so well received that a sympathetic public erected a memorial to Charlotte Temple, the eponymous heroine, rather than the real victim, Lucy Temple, on whom the story was based.

⁹ See particularly Ch. 10, p. 110, where Clara clutches a penknife to kill herself rather than be raped by Carwin. This scene recalls Clarissa, where Clarissa threatens to stab herself with scissors rather than submit to Lovelace's advances.

¹⁰ For an extended study of Godwin's influence on Brown, see Jane Townsend Flanders, "Charles Brockden Brown and William Godwin: Parallels and Divergences" (Diss. Univ of Wisconsin, 1965).

¹¹ George Keshian, "The Political Character of the Novels of Charles Brockden Brown" (Diss. Berkeley, 1973), p. 124, argues that Theodore Wieland's delusions are "destructive forces working against the security of a rationalistic society."

¹² Kenneth Bernard, "Charles Brockden Brown" in Minor American Novelists, ed. Charles A. Hoyt (Carbondale, Ill.: Southern Illinois Univ. Press, 1970), p. 3.

¹³ Dunlap, p. 74. Keats also noted the resemblance between Wieland and Caleb but was more enthusiastic: "Ask him [J. H. Reynolds] if he has read any of the American Brown's novels that Hazlitt speaks so much of. I have read one call'd Wieland--very powerful--something like Godwin. Between Schiller and Godwin. A Domestic prototype of S[c]hiller's Armenian. More clever in plot and incident than Godwin." Letter to Richard Woodhouse, 21 September, 1819 in The Letters of John Keats, ed. Maurice Buxton Forman (London: Oxford Univ. Press, 1931), II, 424.

¹⁴ Letter to R. Shackleton, January 25, 1745-46 in The Early Life and Writings of Edmund Burke, ed. A. P. I. Samuels (Cambridge: The Univ. Press, 1923), p. 84.

¹⁵ Mrs. Stuart (Clara) becomes miserable, because she admits an illicit passion for Maxwell (Carwin). Major Stuart (Pleyel) unnecessarily destroys his own happiness, because his pride is hurt.

¹⁶ Carl Nelson, "The Novels of Charles Brockden Brown: Irony and Illusion" (Diss. State Univ. of New York, Binghamton, 1970), p. 206.

¹⁷ The structure Brown describes resembles the temple of Athena Pronea, which still stands at Delphi. It was a popular spot with late eighteenth and early nineteenth-century tourists, as Byron's graffiti attests.

¹⁸ David Lee Clark, Charles Brockden Brown: Pioneer Voice of America (Durham, N.C.: Duke Univ. Press, 1952), p. 157, notes that "The story of the elder Wieland . . . is valuable in explaining the mind of the younger Wieland."

19 Clara's odd use of the pronoun "his" instead of "our"--she is talking, of course, about someone who is equally her father--suggests the distortion in her narrative. She is denying the impact that the elder Wieland's death has had on her life.

20 This is a darker version of Vivaldi's comment in The Italian, "I was led on, as by an invisible hand" (I, Ch. 1, p. 22).

21 Clara's dream recalls Clarissa's where Lovelace stabs her through the heart and tumbles her into "a deep grave ready dug" (Clarissa, II, Letter 39, p. 283).

22 The relationship between Wieland and Frankenstein was first suggested by F. C. Prescott in "Wieland and Frankenstein," American Literature, 2 (1930), 172-73. Prescott suggests that the lines, ". . . had I not rashly set in motion a machine over whose progress I had no control, and which experience has shown me was infinite in power?" (Wieland, Ch. 24, p. 242) was the germ for Frankenstein. While it seems unlikely that any one sentence inspired Mary Shelley's novel, Carwin's comment, "I am become a fiend, the sight of whom destroys" (Ch. 22, p. 220), is an equally likely candidate.

23 The same light: ". . . the dim and yellow light of the moon, as it forced its way through the window shutters" (Frankenstein, Ch. 5, p. 58) illuminates the scene where the monster comes to Frankenstein's bedside.

24 The sexual resonances of Wieland are, of course carried far beyond those in Mrs. Radcliffe's novels; far beyond Count Morano's indignant but inspired accusation of Emily: "It is preposterous--it cannot be . . . you--love Montoni!" (Udolpho, II, Ch. 6, p. 265).

25 Brown authenticates Wieland's ghastly actions by referring to a case "remarkably similar to that of Wieland" (Advertisement, p. 4). Brown had in mind a bizarre murder which had occurred seventeen years earlier. The way in which Brown returns to the tale of an old murder is reminiscent of Caleb Williams where Godwin had revisited the story of Eugene Aram. Brown's case was of contemporary interest because it had been recently reprinted. See "An Account of a Murder Committed by Mr. J. _____ Y. _____, Upon his family in December, A.D. 1781," The New-York Magazine, July 20, 1796, p. 20 and p. 28. A Tomhannock farmer, James Yates, had killed his family in obedience to a spirit's command that he destroy all his "idols." Brown was interested in the Yates story to substantiate Wieland's action and given his interest in aberrational states of mind, as James Mulqueen has suggested, for the medical evidence it offered on madness. "The Plea for a Deistic Education in Charles Brockden Brown's Wieland," Ball State Univ. Forum [Indiana], 10 (1969), 70-77. Mulqueen usefully points out (p. 70) that in turning the mysterious spirit of the Yates story into Carwin, Brown was giving literal expression to Jonathan Edward's Treatise Concerning Religious Affections (1746).

26 Kenneth Bernard, "Charles Brockden Brown and the Sublime," The Personalist, 45 (1964), 244-45, ingeniously argues that Carwin's physical appearance is sublime, because it exhibits dramatic contrasts which make it analogous to sublime scenery. Dunlap (p. 95) also sees Carwin as sublime. He attributes Carwin's sublimity to "the mystery thrown around him."

27 Carwin's essentially mysterious nature is conveyed in the differing critical opinions about him. David Lyttle, "The Case Against Carwin," Nineteenth Century Fiction, 26 (1971), 262, calls him "Brown's most sinister and spectacularly rebellious son." Hume, "Charles Brockden Brown and the Uses of Gothicism," p. 14, complaining about the lack of a "true villain hero" and "fearsomely attractive villain" in Wieland, calls Carwin "a snivelling apologist." Larzer Ziff, "A Reading of Wieland," PMLA, 77 (1962), 51, sees Carwin as a "conventional seducer," while Paul Witherington, "Image and Idea in Wieland and Edgar Huntly," The Serif, 3 (1966), 24, says "Carwin is a catalyst only, not a major character."

Brown compounded the mystery retrospectively with his Memoirs of Carwin the Biloquist (1803-05) where Carwin is an Illuminist. Brown was affected by New England hysteria about the Illuminati, a secret coalition who aimed to save the world. They were held responsible for the French Revolution and were widely believed to have shifted their anarchical attentions to America. The best modern study is still Vernon Stauffer, New England and the Bavarian Illuminati (New York: The Columbia Univ. Press, 1918). Contemporary works that were responsible for inciting alarm were John Robison, Proofs of a Conspiracy Against all the Religions and Governments of Europe Carried on in the Secret Meetings of the Free Masons, Illuminati, and Reading Societies and Abbé Barruel's Memoires Pour Servir a L'Histoire du Jacobinisme, both published in 1797.

28 See also Clara's reaction when Carwin rather than her brother emerges from her closet. "I had prefigured to myself a very different personage" (Ch. 9, p. 101).

29 Michael T. Gilmore, "Calvinism and Gothicism: The Example of Brown's Wieland," Studies in the Novel, 9 (Summer 1977), 109, sees Carwin's transformation from an Englishman into a Spaniard as the novel's crucial metamorphosis. His arguments, however, stem almost wholly from information supplied in Brown's Memoirs of Carwin the Biloquist. An excellent general study of transformation in Wieland is Scott Garrow's "Character Transformation in Wieland," Southern Quarterly, 4 (1966), 308-17. Michael Kreyling, "Construing Brown's Wieland: Ambiguity and Derridean Freeplay," Studies in the Novel, 14 (Spring 1982), 44, suggests that the significance of Wieland's subtitle lies in "the transformation (decreation) of a centered universe to a decentered one."

30 Kenneth Bernard, "Charles Brockden Brown and the Sublime," p. 235, states that earlier critics found Brown's scenic descriptions "artificial." He cites Richard Henry Dana, who wrote, "Brown seldom attempts a description of real scenery or, where he does, and labors it most, it is confused and indistinct, as, for instance in Edgar Huntly."

31 Richard Chase, The American Novel and its Tradition (Garden City, N.Y.: Doubleday and Co., 1957), p. 36. Lulu Rumsey Wiley expresses a similar view in The Sources and Influences of the Novels of Charles Brockden Brown (New York: Vantage Press, 1950), p. 74.

³² Norman S. Grabo, The Coincidental Art of Charles Brockden Brown (Chapel Hill, N.C., Univ. of North Carolina Press, 1981), p. 56, notes the correlation between landscape and mind: ". . . as Edgar follows his mazy and circuitous paths through the rugged forests, his physical confusions equate with his mental perplexities . . ." All subsequent references will be given in the text.

³³ Brown's subtitles are characteristically ambiguous. Just as Wieland has multiple transformations so Edgar Huntly has more than one sleepwalker.

³⁴ This is only one of the many similarities between Edgar Huntly and Caleb Williams. See for example the way in which Edgar and Caleb are convinced of Edny and Falkland's guilt in the respective murders of Waldegrave and Tyrrel. The importance of the chest in Edgar Huntly seems to have been borrowed from Caleb Williams where it is more significant as a metaphor than as part of the plot. With the chest in Caleb Williams, as with the chests in Edgar Huntly, what they contain is of infinitely less consequence than the act of trying to open them. See also the similar reading histories of Caleb and Edgar. Caleb has "an invincible attachment to books of narrative and romance" (Caleb Williams, I, Ch. 1, p. 4) but "no practical acquaintance with men." Edgar has "communed with romancers and historians," but finds "that to be a distant and second-hand spectator of events was widely different from witnessing them [himself]" (Edgar Huntly, Ch. 9, p. 93).

³⁵ Like Caleb, Huntly is principally stimulated by curiosity. Brown emphasises Huntly's extraordinary preoccupation with Edny by contrasting it with the moderate inquisitiveness of Mrs. Inglefield, Edny's housekeeper and the utter lack of interest of Ambrose, Edny's roommate, who prefers to sleep rather than monitor his friend's nocturnal activities.

³⁶ See, for example, Fiedler, p. 13 and Donald A. Ringe, Charles Brockden Brown (New York: Twayne, Inc., 1966), p. 97. Grabo (pp. 66-67) stresses Huntly's rebirth.

³⁷ "He was soon borne away by the waves, and lost in darkness and distance" (Frankenstein, Ch. 24, p. 223).

³⁸ Sarsefield is an improbable link between Edny and Huntly having been the lover of Edny's patroness in Europe and Huntly's mentor in America.

Chapter 6

Stumbling in the Dark:

Julia and the Illuminated Baron and

Alonzo and Melissa

The terror, the grief of the Countess, is only to be conceived by the feeling mind, and not to be described.
--Julia and the Illuminated Baron

. . . we skulked from the light, but feared she had a glimpse of us.

--Alonzo and Melissa

Brown's use of the Gothic to illustrate man's "moral constitution" is recognised in relation to later major novelists like Hawthorne and James, his influence on his less well-known contemporaries is almost completely uncharted. This not only gives a false impression of the impact and genealogy of the Gothic novel in America, but--more crucially--fails to show the Gothic mode being deployed with varying degrees of sophistication to realise the minds of characters. Both Mrs. Wood in Julia and the Illuminated Baron (1800) and Daniel Jackson in A Short Account of the Courtship of Alonzo and Melissa (1811) seized on Brown's important relocation of the Gothic and carried it to its logical, sometimes absurd, extreme. Mrs. Wood's concern with expressing the identity of her characters is illustrated primarily through setting and the mechanics of plot. It is also evinced in her attempt to find a metaphor for the mind in apparitions. The protatonists in Julia constantly compared to, resembling and being mistaken for people who are dead are reduced, on occasion literally, to ghosts of themselves.

The interest of Alonzo and Melissa lies in the way Jackson contrasts his presentation of Alonzo's psyche with Melissa's lack of one. He tacitly compares the effect of the explicit horror embraced by Monk Lewis with the more cerebral terrors of Mrs. Radcliffe and Charles Brockden Brown. Both Mrs. Wood and Jackson aspire to psychological penetration through the creation of a non-realistic landscape haunted by minds unhampered by physical reality. Julia and Alonzo and Melissa have been largely neglected; they deserve, however, to be separated from the mediocrity of many contemporary works,¹ not on the grounds of their past popularity, which was extraordinary, but because of their aim of revealing and rendering the psyche. Both novels provide an important link between psychological realisation in the English and American Gothic novel, offering occasional brilliant glimpses of the individual consciousness.

Mrs. Wood's Julia and the Illuminated Baron is both representative and revealing. It occupies a midway point between English and American Gothic, embodying characteristics of both. This duality is reflected in the setting, which is partly European and partly American. The work exhibits similarities to Udolpho and The Italian but is distinguished from them by its dreamlike structure and its pervasive atmosphere of unreality. Mrs. Radcliffe's tension between actuality and "the illusions of a distempered imagination" have disappeared. There is no external point of reference, no way of determining what is real and unreal, no way for reader or character to check his bearings.

Surface resemblances to Mrs. Radcliffe and Charles Brockden Brown are plain. Brown's legacy is apparent in the novel's preoccupation with illuminism. The influence of Mrs. Radcliffe may

be discerned in Julia's "elegant and interesting face," in her imprisonment by the Baron de Launa, who exhibits Montoni's evil arrogance, and in the muddled relationship of Julia and Camilla. Camilla, who recalls the sensitive Olivia (Ellena's mother) in The Italian, asks Julia to regard her as her mother, when she is in fact her aunt. In The Italian, Schedoni believes that Ellena is his daughter, when she is really his niece.

Julia's contemporary historical setting is symptomatic of Mrs. Wood's direct method of presentation. She eschews any device that may distance the reader from her representation of her protagonists. The backdrop of sixteenth-century Europe had served Mrs. Radcliffe in Udolpho, as Angria would serve Charlotte Brontë, as an intense, alternate world of the imagination.² Mrs. Wood instead follows Brown in establishing a relationship between real events and the minds of her characters. As she says, the novel is not "intirely [sic] unacquainted with politics" (Preface, p. viii). The French Revolution is used to provide an apt if generalised analogy for Julia's chaotic situation. The link is reinforced by the Baron de Launa. His Illuminist principles, "I am to my-self a God, and to myself accountable" (Ch. 19, p. 203), are the consummate expression of his Jacobinism and his "right" to seduce Julia.

Julia is explicitly concerned with the need for revelation and self-discovery. Julia lacks any knowledge about who she is. Her past and her future are equally veiled in mystery. This in itself is not unusual in the Gothic novel: Theodore in Otranto, Ellena in The Italian, Adeline in The Romance of the Forest, and Edmund in The Old English Baron are all similarly situated. The difference lies in Julia's complete awareness of the situation. She does not believe herself to be someone else (as Ellena Rosalba does, for

example, thinking she is Schedoni's daughter) but uniquely has no identity at all. Julia's position is emphasised by her "mother," who tells her that she will "rejoice to unfold every Enigma!" then inconsiderately disappears.³ Julia's reaction sets the tone for the novel's unsettled world:

But alas! where are her pleasing prognostics, fled forever from my view! passed like the clouds of the night or the vapor of the morning, and not one ray of the sun appears to illumine my dark and desolate path! (Ch. 1, p. 16)

The metaphorical description indicates that the landscape of the novel is essentially a moral one. The reader is reminded of the symbolism of The Scarlet Letter, where Hester will wander "without a clew in the dark labyrinth of mind" (Ch. 13, p. 120). The significance of Julia's comment is clear. She is doomed to roam blindly until she procures both factual and spiritual knowledge.

Julia's search for enlightenment is placed in deliberate contrast (as the world "illumine" in the quotation above suggests) to that of the Illuminated Baron. It is implicit but imperfectly worked out that Julia's modest pilgrimage is meant to expose and counterpoint the Illuminist aim. This was commonly believed to be, as the Abbé Baruel states in Memoirs of Jacobinism (1797), the overthrow of the world through "not merely swearing hatred to the Altar of Christ and the Throne of Kings, but swearing at once hatred to every God, to every Law, to every Government. . . ."4

The impression that Julia's quest is set against the Illuminist ideal is emphasised by the anonymous message about her mother's disappearance. The reference to "a female . . . by the machinations of an artful enemy deluded" (Ch. 1, p. 18) looks back to the actions of that shadowy Illuminist Carwin's deception of Clara in Wieland or the eponymous Ormond.⁵ Julia's curiously unperturbed response to

this bulletin reminds the reader that he is not, despite the novel's avowal of a factual basis, in a naturalistic world. The novel only recognises those verities that may help in the revelation of self. This self-knowledge may be accomplished through confrontations with the villain-hero--or through the agency of non-realistic settings that focus and isolate the character, the modus operandi already familiar from the English Gothic novel.

The circumstances of the novel are pointedly and exaggeratedly organised to reveal Julia's mind, her only resource. This is accomplished through Julia's relationship with Camilla, the Countess de Launa and with the Baron. Julia's fate is inextricably (and appropriately, since she will be revealed as Julia's aunt) connected with that of the Countess de Launa who assumes the role of Julia's alter ego. In a beneficent version of the intimacy between Caleb and Falkland in Caleb Williams or Vivaldi and Schedoni in The Italian, Camilla tells Colwort, "Julia knows my heart" (Ch. 4, p. 49). She tells Julia herself: "I am drawn towards you . . . by cords that I do not perfectly understand . . ." (Ch. 5, p. 53). The spiritual affinity between aunt and niece is confirmed by the fact that when Julia's emotions are in turmoil after Colwort's departure, it is Camilla who falls ill--so ill that Julia believes she will die. As Camilla recovers she refuses to speak, significantly indicating that Julia will speak for her. Julia becomes Camilla's mouthpiece. The reader is told that Camilla lives "only for others" (Ch. 2, p. 28). She is literally and metaphorically selfless. There are no boundaries to where her self ends and Julia's begins.

The world of Julia is topsy-turvy. It has a deliberately inverted logic which permits dead men to walk and encourages characters to put their trust in what is false and delude themselves

with what is true. The Countess suggests that Julia call her by the "endearing appellation of mother" asking her to imagine what is true: that they are closely related. Every relationship is questionable. Julia and the Countess lose and gain relatives with reckless abandon. Julia does not know who she is or who she is related to (at times it seems that she is prepared to adopt anyone as her parent) while the Countess, her other self, does not know who is alive and who is dead.

The boundaries between reality and delusion in Julia are constantly blurred. Colwort, glimpsed in the de Launa tomb, is thought by Philada to be the ghost of Ormond, and by Julia to be his own spectre. Julia herself has a dubious reality. In a scene which manages to combine both a mistaken relationship and confusion about life and death, Julia is hailed by Leonora as her dead sister. The mad Leonora's joyful delusion: "it is my sister; my blessed, beautiful sister; come from the company of angels; from the society of saints, from worlds of purity and joy" (Julia, Ch. 16, p. 167) echoes the horrified but erroneous recognition of Sister Agnes: "Ah that vision comes upon me in my dying hours! . . . 'tis she herself!" (Udolpho, IV, Ch. 15, pp. 643-44). The recurrence of this phenomenon throughout the novel reveals it as a conscious authorial device which looks back to the uncertainty of Otranto, where Theodore mistakes Isabella for a ghost, and Manfred sees Theodore as a spectre. Its purpose is not just to convey a world whose illogicality assumes nightmare proportions but to represent the haunted mind of the protagonist.

Camilla, in particular, inhabits a world where people she knows to have died exhibit an alarming propensity to return to life. When she goes to court with her second husband she is stricken to see the

apparent reincarnation of her first. Ormond, ordered to England after his secret marriage, had supposedly died there. Camilla's response:

At first she thought it a delusion, a vision of fancy, she gazed with astonishment; she doubted the evidence of her senses; she had believed him dead from the authority of his own brother. (Ch. 2, p. 27)⁶

conveys the suggestive power of the visitation as a mental image. It is an effective dramatisation of the tenuous boundary between reality and the imagination which exists in the novel. The dead or the apparently dead become the subversive inhabitants of the real world. Camilla's moment of nightmare vision when she believes she is looking at a ghost becomes eternally suspended as the ghost assumes an actual existence. The more Camilla persuades herself that Ormond must indeed be a ghost, the more inexorably he advances upon her. Ormond assumes all the dramatic power of a "real" ghost while remaining a vicious earthly presence.

Julia is the second "ghost" to haunt the Countess. Camilla tells Julia not merely that she resembles a dead friend, but they are so much alike, "that I almost fancied that I saw her again; beheld once more her fair frame, reanimated by life and restored in all her former loveliness" (Ch. 3, pp. 31-32). The symbolic intentionality of this confusion of the boundaries between life and death is reinforced by the conventual milieu. An association between the eerie spirituality of the nunnery and the ghostly shadows in the Countess's own life is made when the Countess reveals her own search for identity, awkwardly telling Julia:

When you remarked the resignation of the pensive Abbess, the paleness of the Nuns, the sighs of the Novice, and the gloom of the Cloister, I heard her voice in your's and found your sentiments exactly what her's was, that I went

back near twenty years and looked around for my husband and brother . . . (Ch. 3, p. 32)

While Emily in Udolpho, following Isabella's example in Otranto, had mistaken real people for apparitions on several occasions--the ghosts in each instance being a projection of the viewer's imagination--the metamorphosis in Julia is more unsettling. The "ghosts" here are consistently incarnations of known persons believed to be dead, suggesting that the nightmare experience of the Gothic protagonist has a veracity which extends beyond the perception of the individual and implicates and distorts the outside world.

-I-

Just as Clara Wieland's character is explored through her encounters with Carwin, so Julia's is most explicitly revealed through her conflict with the Baron de Launa. The interest and intensity of this antagonism, however, derives not so much from any poignant reverse of fortune--Julia lacks the preliminary bliss-filled existence common to Gothic heroines--but from the fact that it is the climactic expression of Julia's isolation. The reader is made to feel that, as in Clarissa, everything is at stake in Julia's confrontations with the Baron. Since Julia, like Jane Eyre, possesses nothing in familial or material terms, her sense of personal identity is all-important. Her virtue, the superficial and apparent object of the Baron's attentions, becomes a synonym for this identity.

The events which precede the encounters with the Baron are all calculated to illustrate their crucial nature by emphasising that

Julia has no-one to depend on but herself. Any progress she makes is immediately frustrated. As soon as she is adopted into the Countess's household, her only remaining relative, Uncle Pierre, arrives to announce that he is not her uncle. He also states that his father, the man Julia had fondly believed to be her grandfather, was no relation, but a servant to Baron de Launa who changed his name to look after Julia and her mother. Mrs. Wood again emphasises Julia's unique separateness from the world. Julia's feelings foreshadow those of Jane Eyre, although she exhibits a willingness to mingle with common folk that Jane does not share:

I own my dear Madam that there is a forlornness in the idea of not being the acknowledged relation of one person in the world; of not knowing one person in whose veins one drop of my blood flows; that is so painful that I would gladly barter it, for what I should feel to know myself nearly related to one of your [the Countess's] honest tenants. (Julia, Ch. 4, p. 41)

Jane Eyre is asked:

"Have you any relations besides Mrs. Reed?"

"I think not, sir."

"None belonging to your father?"

"I don't know: I asked Aunt Reed once, and she said possibly I might have some poor, low relations called Eyre, but she knew nothing about them."

"If you had such would would you like to go to them?" . . .

"No; I should not like to belong to poor people," was my reply.⁷

Jane's peevish rejection of her impoverished relatives makes her human and contrasts with Julia's stilted circumlocution. Jane Eyre is "not heroic enough to purchase liberty at the price of caste," but she already has a strong sense of herself, her personal

identity, whereas Julia has none. While there is a purpose to the stages of Jane's life--Gateshead allows her to build up her physical strength (John Reed specifically comments on the fact that Jane eats the same meals as the Reed family), Lowood gives her education allowing her to develop her mind, and Thornfield Hall allows her to unite these hitherto disparate elements of her being, the only unifying purpose of Julia's experiences is to complete her isolation.

The constant and deliberate undermining of Julia's situation continues when the carriage in which Julia and the Countess are riding overturns in a river. Julia is rescued only to discover that her newly acquired relative has drowned. The Countess, however, is not dead, but it is "more than half an hour" before she gives "the least symptom of returning life" (Ch. 4, p. 43). Similarly, no sooner does Julia fall in love with Colwort, the Countess's rescuer, than it is revealed he must immediately sail for America.

These mechanical reverses of Julia's already impoverished good fortune set the scene for her encounter with the Baron. Their first meeting occurs as a direct result of another setback: Camilla falls ill. Camilla's illness allows the Baron to be introduced into the plot, but more importantly, it dramatises the danger of choosing reason over instinct. This represents yet another extraordinary dislocation. Appearances may, Mrs. Wood argues, be true. Although Camilla is disturbed by the resemblance between Colwort and her first husband, she rejects the possibility of any connection and becomes delirious. She recovers to find that her irrational intuition was correct and that Colwort is really her son Ormond. Camilla's experience is presumably intended to prepare Julia for her

confrontation with the Baron by illustrating the need to reject reason, the byword of Illuminism and the Enlightenment.

The conflict between Julia and the Illuminated Baron recalls in its ambivalence the conflicts between Lovelace and Clarissa, Emily and Montoni, Ellena and Schedoni, Clara and Carwin, but here the resemblance ends. It lacks on the one hand the resonant naïveté of Emily and Montoni's relationship and on the other the self-consciousness of that between Clara and Carwin. It implicitly invokes them, however, as a starting point from which the attraction or "fascinosum," to use a term from Otto's analysis of the numinous experience, may develop.⁸ The Baron and Julia, as if schooled in the traits of Gothic protagonists, instinctively recognise one another. Julia immediately perceives the cloven hooves it takes Clarissa many volumes to glimpse. She sees that "'For tho' his tongue dropped manna, and could make the worse appear the better reason' . . . all was false and hollow." The Baron, in his turn, is not deceived by Julia's politeness and understands that she "despise[s] him" (Ch. 7, p. 67).

Julia's struggle with the Baron which takes place on a stage stripped to its bare essentials epitomises the problems and strengths of the novel. The reader has no sense of Julia and the Baron as characters; instead, they are powerful archetypes. They approach, to borrow Charles Brockden Brown's phraseology, as nearly to the nature of the mythical as can be done by that which is not truly mythical.⁹ Julia, "habited in a white Robe de Chambre, her beautiful hair straying over her fine forehead" appears as a sacrificial victim in the mould of the deshabillée Clarissa of the fire scene. The Baron is a parodic embodiment of evil and amorality

modelled on Lovelace, Montoni, or Schedoni but possessing none of their ambivalence.

The rigid delineation of the protagonists carries over into their situation. Julia and the Baron are embedded in a stasis from which Mrs. Wood is unable to remove them, as is clearly shown in a scene which derives from an episode in Clarissa. This is the pivotal episode in the Gothic novel in which the antagonist reveals his true intent. The villain tries to overcome and invalidate by force the logic of verbal communication. In Clarissa, the conflict between Lovelace and Clarissa is crystallised in graphic terms.

it was with the utmost difficulty that I was able to holde her: Nor could I prevent her sliding through my arms, to fall upon her knees. Which she did at my feet . . . (IV, Letter 59, p. 392)

A similar scene is enacted in Julia after the Baron's ultimatum that Julia must marry him or submit on less honourable terms:

She was upon her knees before him, and he endeavoured in vain to raise her. No never will I rise, said she, until you have assured me of my safety! In my arms (he cried) you will be safe: they shall be your prison, and I will be your guard . . . He threw his arms around her and attempted to embrace her, but she shrunk, as from the touch of a torpedo. (Ch. 20, p. 210)

There is a similar scene in The Romance of the Forest (1791) where the irreconcilable nature of Adeline and de Montalt's wishes becomes apparent.

Julia's second meeting with the Baron draws on an encounter from The Romance of the Forest:

Adeline continued to move towards the door, when the Marquis threw himself at her feet, and seizing her hand, impressed it with kisses. She struggled to disengage herself . . . "My lord," interrupted Adeline, with an air of ineffable dignity . . . I can not bestow my heart . . .

She again attempted to go, but the Marquis prevented her.
(I, Ch. 8, p. 36)¹⁰

In Julia, although the threats are less veiled, the effect constrained by the circumlocutory rhetoric is more muted.

but he [the Baron] threw himself between her and the door, with a countenance inflamed by anger, and a frame agitated by conflicting passion, he swore she should not leave him: think for a moment, (said he,) before you seal your ruin, this is the last time I will ever put it in your power to reject or receive; I have already thrown away too much time upon you, but you shall be mine, by heaven, you shall. (Ch. 9, p. 90)

All the above scenes however focus the power of the heroine's will. The would-be seducer from Lovelace to the Baron de Launa is repelled by the aura of virtue which surrounds his intended victim and renders her literally untouchable. None of the antagonists resorts to physical force. Even though Lovelace rapes Clarissa, he can only do so by drugging her and thereby suspending her will.

While the scenes from both The Romance of the Forest and Julia suffer by comparison with the impressionistic energy of the struggle delineated by Richardson, it is apparent that Mrs. Wood's representation is the more wooden of the two. The same problem recurs when the Baron de Launa feebly echoes Montoni's definitive statement of the Gothic villain's role of spiritual examiner. Montoni's scornful: "You speak like a heroine, we shall see whether you can suffer like one . . ." (Udolpho, III, Ch. 5, p. 381) becomes the weak: "you are holding up a mere chimera . . . it is high time these bugbears, the mere tricks of cunning, and artful priestcraft, were erased from your understanding" (Julia, Ch. 19, p. 203). The Baron has no voice of his own. His persona is merely an accretion of the characteristics of his predecessors. He is solely an instrument through which Julia's inner self may be uncovered.

The methodical way in which Mrs. Wood seeks to reveal Julia's psyche is shown in Julia's two imprisonments.¹¹ While the incarcerations reflect the English Gothic theme that isolation may intensify the presentation of character by stripping away all the usual means of support from the individual, leaving self as the only resource, their meaning in Julia lies in their symbolism. When Julia demands, during her first captivity, to know why she is being held, the answer that the "Lord High Advocate, with the other judges will return to this city and a final decree will be given (Ch. 11, p. 107) bears no relation to the question. Mrs. Wood signals through this illogicality that Julia is only being imprisoned to enable her to confront herself and discover her own identity.

The nature of the charge, when it is announced, suggests the difficulty of discovering who Julia really is. Charged with impersonating the daughter of Don Pedro, a complete stranger, Julia is released on the ironic and untrue grounds that she is the genuine article. Mrs. Wood illustrates that no amount of objective research (Julia is proclaimed to look like the daughter and have the requisite birthmark) can uncover Julia's identity.

During her second captivity Julia's beliefs, which are all she has to sustain her, gradually become the insubstantial and unrealistic supports that the Baron has proclaimed them to be. In this psychologically attenuated form, Julia enters the de Launa mausoleum which, peopled by shadowy figures and disintegrating corpses, is a dramatisation of Julia's own haunted state of mind.

The novel's most powerful scene, Julia wandering in the de Launa family crypt, looks in its symbolism both to Charles Brockden Brown and to Mrs. Radcliffe. The crypt clearly represents, since it contains Julia's missing mother, part of her identity. Julia's

perverse desire to visit the mausoleum in spite of the "chilling horror" which "seemed to pervade her whole frame and congeal her blood" (Ch. 18, p. 188) manifests the paradox of desire and revulsion characteristic of the Gothic heroine. When Adeline explores the ruined monastery in The Romance of the Forest "A kind of pleasing dread thrilled her bosom . . . she wished, yet feared to go on" (I, Ch. 2, p. 23). A similar conflict assails Emily St. Aubert when she is about to lift the veil covering the mysterious recess in Udolpho: "She wished, yet dreaded to lift it"¹² (III, Ch. 1, p. 348).

The purpose of Julia's ghoulish visit is to reunite her with her mother. This is emphasised when Julia implausibly discovers that "ever[y] feature [of the Marchioness] remains, only the tincture of the complexion is changed" (Ch. 18, p. 191). The Marchioness's face has been miraculously preserved so that Julia can begin to re-establish her own identity.

Julia's identity, however, cannot be totally founded in the past, as she, unconsciously, intends. As she tries to cut a lock of her mother's hair to preserve the past she is interrupted by a sigh. Startled by the sound, she brushes against the face of the corpse and, "to her horror it sunk into ashes, and mouldered into dust; not a feature remained; it was all a horrid chasm" (Ch. 18, p. 192). The sense that the sigh is an intentional sign of disapproval is confirmed when it is found to emanate from Colwort, a representative of Julia's future. The complete disintegration of the face is a deliberately horrifying touch which looks back to Louisa's face in Wieland,¹³ but it also asserts its temporary and symbolic function. As soon as Julia has seen her mother's face, it may vanish.

-II-

The infrequent description of settings in Julia makes its function for the presentation of the minds of the characters less obvious than it is in Mrs. Radcliffe. Environment in the novel--it seems--cannot exist independently of the protagonists, as is shown by Camilla's representation to Julia about the rooms in her house. As she offers them to Julia she tells her, "they have been fitted up for some time, and I have been in pursuit of an inhabitant for them" (Ch. 3, p. 34). Tangible settings are replaced by an illusive mental landscape which suggests the power of the mind to create its own subjective environment. In such a cerebral environment the dead may come to life as easily as the living may visit them.

During Julia's first captivity she is held in the American equivalent of the "gloomy and sublime" Udolpho, "a large high house, dark looking and ill contrived" (Julia, Ch. 10, p. 100). Julia's prison also recalls the oppressive edifice where Ellena is held in The Italian, with its high walls, "dark windows and soundless avenues" (The Italian, Ch. 7, p. 210). Each of these buildings embodies moral disorder and the irrationality of evil. By exerting the power of the past and the will of their owners they force the heroine to assert and discover herself. Julia, like Emily and Ellena, discovers that her strength is unexpectedly equal to the trials she undergoes. Like Clarissa, who is told by Anna Howe that "the time of ADVERSITY" is her "shining time" (Clarissa, IV, Letter 11, p. 67), Julia finds that "a kind of desperation kept her up, and her fortitude seemed to increase . . . she found the resources she had within herself, more numerous than she had supposed them" (Ch. 10, p. 100).

Entry into the "castles" is synonymous with both ingress to a world of illogicality and uncertainty and access to one's own identity. Julia, like other Gothic protagonists, feels that ignorance of her fate intensifies her suffering. Caleb Williams envies,

the victim of the inquisition in the midst of his torture. They know what they have to suffer. I had only to imagine every thing terrible, and then say, The fate reserved for me is worse than this! (Caleb Williams, II, Ch. 7, p. 145)

Julia's uncertainty aggravates "the anguish of her heart":

she wished this state of suspense over, let the end be ever so dreadful; for she thought a certainty of the worst, could not exceed her present affliction." (Julia, Ch. 10, p. 99)

The second place where Julia is confined is a chateau which approximates to Udolpho's "gothic greatness": "It was large, spacious and magnificent . . . its brown walls and lofty turrets informed the traveller, that it had been built in times of old" (Ch. 14, p. 153). It is an extension of the Baron's power, and the degree of his control is suggested in an episode derived from Mrs. Radcliffe. Julia is led from the room where she is imprisoned, "up two narrow staircase [sic]" to a high terrace which looks out over the surrounding landscape. In The Italian where Ellena, confined at the convent of San Stefano, is allowed to ascend "a narrow stair-case" which leads to a view of "a landscape spread below." The reactions of the heroines are similar. Ellena discovers that, "The consciousness of her prison was lost, while her eyes ranged over the wide and freely-sublime scene without" (I, Ch. 8, p. 90). Julia finds that gazing "on the beauties of the extensive view . . .

[she] lost her present woes and anticipated evils, in delight and astonishment" (Ch. 16, p. 165).¹⁴

In spite of their superficial resemblances the landscapes in the two scenes are employed differently. The passage from The Italian is quietly optimistic, as Ellena, sustained by the inspirational setting, draws strength from the "stupendous imagery" around her and sees that man is impotent against nature's power. The scene is translated to a lofty, universal level where Ellena can understand that:

the giant who now held her in captivity, would shrink to the diminutiveness of a fairy; and she would experience, that his utmost force was unable to enchain her soul, or compel her to fear him, while he was destitute of virtue. (The Italian, I, Ch. 8, p. 91)¹⁵

In Julia the impact of the landscape is pessimistic: the immanent reality of the Baron's threat underlines that while Julia may briefly escape from her situation through revery, this may only occur when she is removed from the malignant atmosphere of the chateau. There is no permanent comfort for Julia. As soon as she re-enters the chateau, the illusion that she is free vanishes. While the description of the outside world in The Italian had pointed to Ellena's nearness to God in Julia, it emphasises Julia's isolation. The anguish of Julia's position is compounded while Ellena's is alleviated.

The settings in Julia are circumstantially similar to those in Mrs. Radcliffe's novels. Indeed the constant, allusive references to Mrs. Radcliffe's works suggest that Udolpho is just around the corner. While the settings do resemble one another, they differ not only in their paucity of their description but in their purpose. While Mrs. Radcliffe's backdrops intensify and communicate the

feelings of her protagonists they primarily express the mind rather than functioning as the mind. Julia, however, from the moment of Julia's supposed mother's disappearance, is as much conducted in the "neutral territory" of the Custom House as The Scarlet Letter merely lacking the symbolic signposts Hawthorne thoughtfully supplies. The description of Julia wandering, unbeknownst to her in her family crypt is the climactic expression of this psychological arena. The scene, which crudely but effectively dramatises Julia's interior search for identity, combines elements of both Mrs. Radcliffe--Vivaldi in the ruins of Paluzzi in The Italian and Charles Brockden Brown--Carwin in Clara's closet or Edgar Huntly in the cave.

There is a danger when emphasising a major aspect of a work, particularly one that has been stigmatised as "a gothic-sentimental farrago" (Fiedler, p. 92), that the value of the whole may seem to be unjustifiably accentuated. The characters in Julia are stereotypes of virtue and villainy transfixed in an implausible plot, and yet the reader compelled by the relationships between Julia and Camilla and Julia and the Baron and intrigued by the novel's recurrent questioning of reality and delusion must look beneath the surface of the novel (see "through the veil; penetrate through the cloud [the baron] had wrapped himself in . . ." Ch. 7, p. 67).

Julia and the Illuminated Baron owes specific scenes and details to the work of Mrs. Radcliffe, but the attempt to present the interior mental processes of the characters, particularly those of the eponymous heroine, is influenced by Charles Brockden Brown. The stereotypical, unexceptional exteriors of the protagonists serve to provide a convenient framework for the mind within. The action of the novel is so pointedly symbolic, almost ritualistic, that Mrs.

Wood seems to extend Brown's use of setting as a physical correlative for psychological states from the specific example of the de Launa tomb to the whole novel. Julia's barren setting approximates to the isolation of its characters. The uncertainty of the fictional world, which constantly undermines the emotions of the protagonists, is also extended into the "real" world, as Julia and Colwort's marriage is set against the supposed triumph of the Illuminist conspiracy in the French Revolution: "The principles of the Illuminata triumphed; anarchy, confusion, cruelty and bloodshed succeeded" (Ch. 24, p. 184). It is a fittingly ambiguous ending which precipitates the reader into the world of uncertainty so recently vacated by the characters.

-III-

When Isaac Mitchell's The Asylum; or Alonzo and Melissa was published in 1811, it was unsuccessful. This was partly because it is rambling and diffuse, but mainly because it was almost immediately reissued in the same year in a shortened form by an enterprising plagiarist named Daniel Jackson as A Short Account of the Courtship of Alonzo and Melissa.¹⁶ The success of Jackson's abbreviated version was phenomenal: "From . . . the year of its first appearance, it was printed and reprinted, issued and reissued, pirated by this publisher and that. . . ." ¹⁷

Like Mrs. Wood, Jackson employed resources familiar from the English Gothic school but sought to adapt them to a more distinctively American preoccupation with his protagonist's psychological state. By setting Alonzo and Melissa against the background of the American War of Independence, Jackson reflected

the contemporary concerns of Mrs. Wood in Julia and the Illuminated Baron; he also showed his interest in the native and specific detail ("The sources of amusement to the fancy and instruction to the heart, that are peculiar to ourselves . . .") preached if not altogether practised by Brown in his Preface to Edgar Huntly. In setting his novel in Connecticut and Long Island, Jackson was one of the first American novelists to agree with Brown's suggestion that: "the field of investigation, opened to us by our own country, should differ essentially from those which exist in Europe . . ." The uniquely American experience of the characters in Alonzo and Melissa is emphasised, in theory at least, by the War of Independence. No other arena could so effectively illustrate the differences, if not between America and Europe, at least between America and England. The larger conflict is tacitly invoked throughout the novel, but is particularly expressed in the antagonism between Melissa and her parent. Editions of the novel after 1811 were subtitled The Unfeeling Father: An American Tale to underline the point.

The plot of Alonzo and Melissa is more systematic than that of Julia and the Illuminated Baron. Events isolate the protagonists and expose them as soon as possible to revelatory sufferings. When Alonzo and Melissa fall in love Alonzo's father darkly warns his son to expedite his marriage and then promptly fails in business. His abrupt fall from prosperity, "Hurlled in a moment from the lofty summit of affluence, to the low and barren vale of poverty" (p. 42), is the characteristic reversal of fortune in the Gothic novel. Clara Wieland, for example, talks of "The storm that tore up our happiness, and changed into dreariness and desert the blooming scene of our existence" (Wieland, Ch. 1, p. 6).

The parental disaster,¹⁸ which makes Alonzo ineligible as Melissa's husband, precipitates a series of shocks. Melissa is ordered to marry Beaman and is imprisoned until this can be effected. Here she is exposed to the most graphically Gothic terrors and discovered by Alonzo, only to disappear again before he can engineer her rescue. A desolate Alonzo begins his picaresque search, falling ill and being tormented by nightmares and girls at windows who resemble Melissa. When Alonzo reads an announcement of Melissa's death, he leaves America, finally returning to visit her grave. In a scene reminiscent of The Winter's Tale, Alonzo is introduced to a veiled lady who turns out to be Melissa.

With the exception of Melissa's unveiling, Alonzo and Melissa lacks the symbolic preoccupation with identity of Julia and the Illuminated Baron. Jackson's interest in his characters' inner life is, however, illustrated in two contrasted modes of presenting their psyches: Melissa is exposed to horrors; Alonzo to terrors. Although the title of Alonzo and Melissa suggests an equal division of importance between the two characters, unusually for a Gothic novel, it is the hero Alonzo, rather than the villainous Beaman or the virtuous Melissa, who assumes the main focus of psychological attention. Alonzo does, in his appreciation of landscape, exhibit affinities with Radcliffean heroes like Valancourt and Vivaldi, but he exceeds their secondary role. He is instead, with his dreamlike, symbolically charged experiences, a character in the mould of Brockden Brown's Edgar Huntly or even Hawthorne's Dimmesdale. Alonzo shares their curious lack of substance, appearing as a disembodied, highly sensitive consciousness.

Minor characters are similarly insubstantial. Beaman, like the Baron de Launa, is a shadowy figure whose only purpose is to

obstruct Alonzo and Melissa's happiness. In his role as suitor and persecutor he is a pale imitation of Lovelace. Like Frankenstein's monster, Beaman is a composite creature. He is assembled haphazardly, however, without Frankenstein's painstaking labour. Beaman's deathbed appearance, witnessed by Alonzo: "His visage was pale and emaciated his countenance haggard and ghastly, his eyes inexpressive and glazy" (p. 145) recalls the dying Falkland seen by Caleb Williams:

His appearance . . . had been haggard . . . It was now the appearance of a corpse . . . His visage was colourless . . . now and then he . . . opened his eyes with a languid glance. (Caleb Williams, Postscript, p. 319)

Beaman may lack Schedoni's spiritual presence but he does have his "emaciated form and ghastly visage" (The Italian, III, Ch. 11, p. 394). Like Montoni and Schedoni, Beaman derives no pleasure from landscape.¹⁹ Manners that are "rather voluptuous than refined" (p. 17) set the seal on Beaman's villany.²⁰

Beaman, then, is merely an instrument of the plot. His conceptual rather than real existence is emphasised by his death from a gangrenous leg. The attribution of limbs to someone who has enjoyed incorporeal status throughout the novel is particularly incongruous. Although it is not surprising that minor figures should seem disembodied and insubstantial, when this same tendency is extended, in a different way, to the protagonists as well, deliberate authorial intention may be discerned. Both Melissa and Alonzo remain shadowy figures throughout the novel. When the reader is admitted to Melissa's mind, which occurs metaphorically when she enters her ancestral mansion, it is only to discover that it is as empty as the echoing chambers of the mansion where she is

imprisoned. Alonzo's mind, however, is portrayed through a succession of effective, fleeting images that are ambivalently supernatural.

In his dual presentation of his protagonists, Jackson elaborates on Mrs. Radcliffe's definition of the difference between terror and horror: "the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them." While Alonzo's soul is stimulated by exposure to suggestive, terrifying experiences like the thought of Melissa's death, Melissa's own responses are frozen by explicitly horrifying events like the touch of an ice-cold hand, or the appearance of a blood-smearred ghost. While Melissa's horrors are seen to be tangible and physical--every theatrical, apparently supernatural event is laboriously explained as human imposture--Alonzo's ghostly experiences which remain unexplained, are phantasmal representations of his mental state.

Melissa's role is to exist as a foil for Alonzo. She lacks what Ian Watt has called a "personal identity subsisting through duration and yet being changed by the flow of experience."²¹ The only indication of Melissa's virtue and the appropriateness of her union with Alonzo is given in her admiration for the sublime beauty of natural scenery. This is, of course, a heroic trait inherited from Mrs. Radcliffe's protagonists. Before this evidence of her suitability Melissa exhibits the ambivalence characteristic of Gothic heroines, encouraging both Alonzo and Beauman. As Melissa contemplates the ocean, however, her assertion, "on such an evening as this, and seated on this rock, have I experienced more pleasing sensations than I ever received in the most splendid ballroom" (p. 8), reassures the reader and finds an immediate response in Alonzo,

who considers the experience "congenial with the feelings of his soul."

The importance of this detail can be seen in Udolpho, where it is Valancourt's "keen susceptibility to the grandeur of nature" that endears him to M. St. Aubert and makes him a congenial companion for Emily, whose earliest pleasure was "to ramble among the scenes of nature" (I, Ch. 1, p. 6). Emily's father remarks that a lack of worldliness is essential to the true appreciation of nature ("without a certain simplicity of heart, this taste could not exist in any strong degree," I, Ch. 3, p. 34). Emily herself reiterates Valancourt's conviction that the ability to derive consolation from sublime scenery is "the peculiar blessing of the innocent" (III, Ch. 8, p. 503). Obedient to the dicta of the St. Auberts, Alonzo when melancholy, seeks comfort by wandering "through lonely fields, or along the verge of some lingering stream . . ." (p. 18). As Malcolm Ware has commented, "an ability to appreciate the grouping of elements in natural scenery" is "an important part of the makeup of a sensitive character in a Gothic novel" ("Ann Radcliffe and Natural Scenery," p. 170).

Melissa's sensitivity is a device to assure the reader that she is a worthy candidate for Alonzo's affections. Her adventures never provoke the anguish and self-examination of Alonzo's experiences. Indeed her mind is never sufficiently realised for Melissa to manifest anything but the most stereotypical of emotions. Alonzo on the other hand exhibits a spontaneity unusual in a Gothic hero. For example, after he and Melissa part he cannot "forbear climbing up into a tree to catch another glimpse of [Melissa] as she passed up the avenue" (p. 106). As Coleridge says in his review of the The Monk,

. . . we feel no difficulty in yielding a temporary belief to any, the strangest, situation of things. But that situation once conceived, how beings like ourselves would feel and act in it, our own feelings sufficiently instruct us; and we instantly reject the clumsy fiction that does not harmonise with them.²²

There is a danger of precisely this rejection occurring in the case of Melissa, even within the intentionally limited realm of her response. When she is first assailed by horrific images in the castle, she manifests an unlikely composure. This continues undisturbed until the approach of a demonic black object in the hall causes her to faint. While initial serenity is not unusual for the American Gothic heroine who endeavours to comply with Brown's desire to exorcise "Puerile superstition," Melissa's behavior seems merely capricious. Clara Wieland may proclaim herself "habitually indifferent to all the causes of fear by which the majority are afflicted" (Wieland, Ch. 6, p. 68), but a few pages later the belief that murderers are lurking in her closet causes her to flee and collapse in a fit. Clara's profession of superior courage alerts the reader to the irony of her flight. Jackson may intend a similar interpretation, but he fails to ensure that it will occur.

Melissa's stilted responses to the mansion's banal horrors do furnish, however, a foil for Alonzo's more searching perceptions. When Melissa hears mysterious noises, "as of several people trampling in the yard below" (p. 79), the description hints at the intentional absurdity of her experiences. The noise sounds like several people trampling in the yard, because that is precisely what it is. Melissa hears the smugglers and counterfeiters who have taken over the deserted mansion but is unable to see them in the darkness. When these noises reach a crescendo, Melissa's response, the standard reaction to the presence of the supernatural, "She

trembled; a cold chilly sweat run [sic] down her face," is completely physical.²³ Her experience parallels Raymond's in The Monk when he encounters the Bleeding Nun. He records that he "shuddered without knowing wherefore and Cold dews poured down [his] . . . forehead (The Monk, II, Ch. 4, p. 170).

The spectre which Melissa sees is also standard issue, resembling the one seen by Raymond. Melissa's apparition is "a tall white form," which reveals itself more specifically as,

. . . wrapped in a tattered white robe, spotted with blood. The hair of its head was matted with clotted gore. A deep wound appeared to have pierced its breast, from which fresh blood flowed down its garment. Its pale face was gashed and gory; its eyes fixed, glazed and glaring; its lips open, its teeth set, and in its hand was a bloody dagger. (Alonzo and Melissa, p. 90)²⁴

In The Monk, Agnes, disguised as the Bleeding Nun of Lindenberg, is "enveloped in a long white veil; her nun's dress was stained with blood, and she had taken care to provide herself with a . . . dagger" (II, Ch. 4, p. 166). The "real" Bleeding Nun who subsequently appears to Raymond is an "animated Corse":

Her countenance was long and haggard; her cheeks and lips were bloodless; the paleness of death was spread over features; and her eye-balls fixed stedfastly [sic] . . . were lustreless and hollow. (II, Ch. 4, p. 170)

In both cases the spectre thoughtfully announces its arrival with a touch of an icy hand: "She grasped with her icy fingers my hand, which hung lifeless upon the coverture . . ." (The Monk, II, Ch. 4, p. 171). And: "a hand; cold as the icy fingers of death, grasped her arm, which lay on the outside of the bed clothes" (Alonzo and Melissa, p. 81).

The only distinguishing feature of the horrors which assail Melissa is their vigour. Jackson could not make his ghosts any more

physical. Their vociferousness; the whisperings of "away! away," cries of murder, groans, gasps, pistol shots, and laughter encourages the reader's disbelief.²⁵ When an apparition begins to clamber onto Melissa's bed, the scene degenerates into the farce which Jackson has already conveyed in Melissa's self-conscious reaction, "Gracious Heaven, defend me! (she exclaimed) what am I coming to!" When Melissa escapes into the hall it is only to encounter a bizarre black object with fiery eyes. The nature of these horrors and their trite explanation--the ghost is a disguised smuggler; the cold hand, a gauntlet of sheet lead and the black shape, a compilation of pasteboard and foxfire--is in direct contrast to the essentially inexplicable occurrences which befall Alonzo.

-IV-

The presentation of Melissa's mind is conducted through tangible horrors which have the effect of paralysing her consciousness with fear. After the visitation of the pasteboard apparitions she is "in a state of mind which almost deprived her of reason" (p. 92). Alonzo's mind, by contrast, is portrayed through a succession of cerebral images of Melissa fading into the dusk. These images, drawing on the connection Mrs. Radcliffe had established between the imagination and phantasmal shapes, both dramatise Alonzo's fears and express the power of the imagination.

The first of these images takes place after Melissa has delivered the news that she must marry Beauman or be ostracized by her family:

Alonzo stood at the gate, gazing anxiously after Melissa as she walked up the long winding avenue, bordered with the odor-flowing lilac, and the lofty elm, her white robes now invisible, now dimly seen, as she turned the angles of the walk, until they were totally obscured, mingling with the gloom and darkness of the night. (p. 59)

The atmosphere is already sufficiently charged with apprehension for the reader to understand that the passage is communicating more than straightforward description. Although the feeling of foreboding as Melissa vanishes into the darkness is prophetic of her disappearance engineered by her aunt and Beauman the recurrence of the image suggests its deeper significance.

Jackson argues that events in the novel may possess a subjective existence which is every bit as real as an objective one. As Alonzo waits in vain for Melissa, he strains to perceive her approaching through the gloom:

Shapeless objects, either real or imaginary, frequently crossed his sight, but, like the unreal phantoms of night, they suddenly passed away and were seen no more. (p. 63)

These mysterious apparitions become more substantial when Alonzo sees "a dusky white form, advancing in the distant obscurity" (p. 63). It is as if in his anxiety, Alonzo has caused the figure to appear, recalling it from the long winding avenue where he last saw Melissa. The figure, however, is not Melissa but "a stranger in a white surtout" who is later and inadequately explained as Beauman. Factually the figure may be Beauman, since he is guarding Melissa, but, as in *Udolpho*, it is the imaginative truth which persists, and in this respect the figure remains the expression of Alonzo's longings.

When the image of Melissa dissolving into the dusk next appears, "With lingering step he saw her move along, soon receding

from his view in the grey twilight of misty morning" (p. 92), the reader is prepared for its significance. The ease with which Melissa is assimilated into the brumous half-light symbolises a transition between external and internal reality. It is charged with the implication that Melissa assumes a ghostly quality and becomes "unreal" and unknowable for Alonzo as soon as she returns to the castle or to her father's house. Both represent the existence of an ancestral life which excludes Alonzo as insufficiently wealthy or aristocratic. The image also suggests that Melissa is abandoning the real world altogether. This seems to be verified when Alonzo goes to the castle and finds that Melissa has mysteriously vanished, in spite of the fact that a lit candle, the prearranged signal of her presence, still burns.

The likelihood of Melissa's death is confirmed by a nightmare. In the tradition started by Walpole with Otranto, echoed in the English Gothic novel by Clara Reeve (The Old English Baron), Mrs. Radcliffe (The Romance of the Forest and The Italian) and in the American Gothic by William Hill Brown (The Power of Sympathy) and Charles Brockden Brown, dreams in Alonzo and Melissa occupy a role between the known and unknown and are exempt from explanation. They possess a revelatory status founded simultaneously in imagination and reality.

Alonzo dreams that he is in an unfamiliar house contemplating Melissa's disappearance, when she suddenly enters the room. She is holding a candle, a link with Alonzo's last evidence of her existence, but is a ghostly version of herself, with "her elegant form . . . wasted away, her eyes . . . sunk, her cheeks fallen, her lips livid" (p. 120). As Melissa beckons to Alonzo to follow her,

the familiar image of her vanishing is repeated: "She glided through several winding rooms and at length he lost sight of her" (p. 120).

Alonzo's experiences: ". . . the light [was] gradually fading away, he was involved in a deep darkness. He groped along, and at length saw a faint distant glimmer . . ." (Alonzo and Melissa, p. 120) resemble those of Adeline in The Romance of the Forest. Adeline dreaming that she is lost in the dark "in some winding passages," wanders about "a considerable time without being able to find a door" but, finally, sees "a light glimmer at a distance . . ." (I, Ch. 7, p. 136). Alonzo emerges into "a large room hung with black tapestry, and illuminated by a large number of bright tapers." On one side of the chamber is a hearse on which Melissa lies in her shroud. Similarly, Adeline comes out into "a suite of very ancient apartments, hung with black, and lighted up as if for a funeral" (p. 136). She sees a coffin and, lifting the pall, discovers that it contains her father. Both Adeline and Alonzo are so shocked that they immediately awaken.

Alonzo's nightmare is more than an example of Jackson borrowing a powerful scene from Mrs. Radcliffe. While Adeline's dream mystically discloses the circumstances surrounding her father's death, Alonzo's manifests his deepest fear. While Adeline's reverie creates an unexplained mystery, Alonzo's nightmare, however, embodies his state of mind. Alonzo, groping in the darkness is in a moral landscape that looks forward to The Scarlet Letter. Alonzo is "engaged in a game of hide-and-seek among the shadows and substructions, the dark-based pillars and supports, of [his] moral nature."²⁶

The terror of Alonzo's dream is replaced by a vision which portrays the culmination of all his hopes. He sees himself married

to Melissa, with her tyrannical father smiling benevolently. This happy revery, which dissipates the effect of the previous nightmare, is in its turn destroyed by a newspaper announcement which reports "the death by consumption of Miss Melissa D--" (p. 122). Jackson precipitates Alonzo into a world of complete uncertainty where every appearance must be questioned. The newspaper report, for example, is accurate in that a Miss Melissa D-- has died, but not the Miss Melissa D--. The unfortunate victim of consumption is only the real Melissa's distant relative.

Jackson poses the same kind of psychologically-focused, fundamental questions that Charles Brockden Brown in realising Clara's mind had asked in Wieland: how can one perceive when delusive influences distort one's impressions and what constitutes reality. Unlike Brown, Jackson does not consistently depict and embody the thoughts of his protagonists, but uses dream as a shortcut. Dream embodies, as Alonzo's opposing visions state, all possibilities. It occupies a special hieratic or deceptive status in being able to move freely in the realms of the present, the past and the imagination. It is not limited by any finite truth. As Fiedler says, it is the one place where ghosts do "gibber and shriek" (Love and Death, p. 140).

Although Jackson does not answer the questions he poses in the text, he shows a critical awareness of the difficulties of presentation. When he enquires,

Reader of sensibility stop. -- Are we not detailing facts? Shall we gloss them over with false colouring? Shall we describe things as they are, or as they are not? Shall we draw with the pencil of nature, or of art? Do we indeed paint life as it is, or as it is not? (p. 123)

he underlines (with quick reference to the subtitle of Caleb Williams) the difficulty of doing either because of the problem of distinguishing one from the other.

In order to convey the power of the mind to create its own reality, Jackson allows Alonzo to torture himself by elaborating on the theme of Melissa's death:

Must that heavenly frame putrify, moulder, and crumble into dust? Must the loathsome spider nestle on her lily bosom? the odious reptile riot on her delicate limbs? the worm revel amid the roses of her cheek, fatten on her temples, and bask in the lustre of her eyes? (Alonzo and Melissa, p. 125)

The blatant horrors of The Monk are evoked:

My slumbers were constantly interrupted by some obnoxious insect crawling over me. Sometimes I felt the bloated toad . . . dragging his loathsome length along my bosom. Sometimes the quick cold lizard roused me, leaving his slimy track upon my face . . . Often have I at waking found my fingers ringed with the long worms which bred in the corrupted flesh of my infant. (The Monk, III, Ch. 11, p. 395)²⁷

Jackson deploys Lewis' explicitness to convey Alonzo's state of mind. While Agnes' description in The Monk is real, Alonzo's, however, is morbid fantasy.

Alonzo is so convinced by the version of reality that he has created that he leaves America just as previously he had woken up when he could no longer tolerate the "reality" of his dream of Melissa in her shroud. His departure is dramatised by a description of the setting sun, which recalls Udolpho. The suddenness with which the sun ominously sinks beneath the waves hints at the finality of Alonzo's leavetaking and the submerging of all his hopes.

The land still appeared like a semicircular border of dark green velvet on the edge of a convex mirror. The sun sunk in fleecy golden vapours behind it. It now dwindled to

discoloured and irregular spots which appeared like objects floating, amidst the blue mists of distance, on the verge of the main, and immediately all was lost beneath the spherical watery surface. (Alonzo and Melissa, p. 131)

The feeling is comparable with that experienced by Emily St. Aubert when she sees Udolpho for the first time.

When Alonzo returns to America to visit Melissa's grave the novel's real and imaginary worlds collide. The overt symbolism is reminiscent of Julia. Alonzo is told that an officer's sister has fallen in love with a young man she saw in a dream. She has identified Alonzo as the young man. When Alonzo meets the sister and she removes her veil, he discovers that she is Melissa. Just as Alonzo's dream of Melissa's death had decreed their separation, so Alonzo's reincarnation in Melissa's dream effects their reunion.

-V-

Before assessing Jackson's method of rendering his protagonists' psyches, it is necessary to take a closer look at his primary mode of realisation that is, through landscape and that quintessentially Gothic landmark, the castle. While Alonzo's contextual scenery is, like the imagery associated with him, indistinct and hazy, Melissa is presented against the specific backdrop of her family mansion. Jackson's emphatic description of the "castle-like building" with "real Gothic architecture, built of rude stone with battlements," shielded from sight by high walls and protected by a gate of "strong hard wood, thickly crossed on the outside with iron bars, and filled with spikes!" (p. 73), indicates that it is intended to be the counterpart of Otranto and Udolpho. The building, however, does not function in the same way. The reason is not because, as Fiedler has

argued,²⁸ erecting a castle on Long Island was a slavish attempt to translate the apparatus of the English Gothic novel into a native American equivalent, but because Jackson does not use his castle to reveal Melissa's consciousness, or rather deploys it to show that Melissa's mind is as empty as her mansion.

To enter her castle, like Emily St. Aubert entering Udolpho or the Marchioness' chamber at Chateau-le-Blanc, Melissa must pass through a series of portals, each successively signifying her withdrawal from the outside world. As her aunt, whose satisfaction in imprisoning Melissa in what she calls "the mansion of our ancestors" marks her as a prototype of Mrs. Reed, Jane Eyre's aunt, says, "Here we are safe . . . as I have took care to lock all the doors and gates after me . . ." (p. 73). The reader, however, since Melissa is immediately subject to horrors which "freeze" her faculties, learns no more about Melissa inside the castle than he or she did when she was outside. Melissa has no mind to realise.

Although the castle in Alonzo and Melissa is certainly borrowed from English Gothic models, that this therefore invalidates it for the American Gothic novel is contradicted by the fact that at least two "Gothic" castles did exist on the East coast at the time Jackson was writing. Nemaocolin Castle was built in Brownsville, Pennsylvania in 1789. Sedgeley in Philadelphia was completed in 1799.²⁹ Indeed, American Gothic castles are every bit as "real" as their European counterparts. Otranto and Udolpho are only nominally located in Europe. Their real situation is the authorial imagination. Mrs. Radcliffe did not visit Europe until after Udolpho was published and never went to Italy, relying on Gibbon and Guicciardini for her information. Horace Walpole could argue all he liked of Otranto that "The scene is undoubtedly laid in some real castle. The author seems

frequently, without design, to describe particular parts" (Preface to First Edition, pp. 5-6); the fact remained that there was no thirteenth-century Castle of Otranto. What the disingenuous author was describing was his own home, Strawberry Hill.³⁰

Both Alonzo and Melissa remain shadowy figures, but, while Melissa seems so because of the intentional shallowness with which she is portrayed, Alonzo's insubstantiality is a result of Jackson's preoccupation with his emotional state. This is expressed in the recurrent, dream-like images of Melissa gradually fading into the dusk. In these scenes where Melissa's white form merges with the gloom, Jackson finds a successful metaphor for the human mind and the way in which hopes and fears are absorbed into the unconscious.

Jackson's depiction of Melissa as a two-dimensional figure created of the same pasteboard as the apparitions that assault her, highlights Alonzo's more cerebral nature. The explicitness of the gory spectres to which Melissa is exposed are contrasted with the phantasmal shapes which haunt Alonzo. The reader is aware of the crudeness of the conjunction, seeing the two strands, as it were, of the English Gothic novel, those exemplified by "Monk" Lewis and Mrs. Radcliffe compared. Jackson's exercise, however, necessarily renders half of his novel an emotional wasteland. Alonzo's psychological identity is dependent on Melissa's lack of one. They embody two vital aspects of personality, the one intellectual and the other corporeal (those that Robert Louis Stevenson would characterise as Jekyll and Hyde), and it is not until the works of Hawthorne or Charlotte Brontë that we see them effectively reconciled.

Notes

Epigraphs: Mrs. Sarah Sayward Barrell Keating Wood, Julia and the Illuminated Baron (Portsmouth, N.H.: Oracle Press, 1800), Ch. 2, p. 28. All subsequent references will be given in the text.

Daniel Jackson, A Short Account of the Courtship of Alonzo and Melissa (Plattsburgh, N.Y.: Privately Printed, 1811). All subsequent references will be given in the text.

¹ See, for example, George Watterston's Glencarn; or The Disappointments of Youth (Alexandria, Va.: Cottom and Stewart, 1810), which has little to recommend it. Watterston's novel is a total composite of elements from the works of Charles Brockden Brown and Mrs. Radcliffe. Glencarn lives nominally on the banks of the Susquehanna, but its "wild and picturesque scenery . . . which exceeds description whose grandeur and sublimity have never been equalled" (Ch. 1, p. 9), is the Italy of Mrs. Radcliffe. The "small bower" in which Glencarn delights is the summer-house beloved by Clara Wieland. The mysterious stranger who disturbs Glencarn, clad in a large, blue coat which completely covers his body, "His body and his face are thin, and emaciated. His eyes dark, penetrating and expressive . . . lowered like the approaching gloom of a storm: and seemed to portend destruction" (Ch. 2, p. 24), is inspired by Carwin. The scene on the banks of the Ohio where Glencarn is led through a dark passage into a narrow and filthy apartment which seemed to be in the extremity of the rock, the floorway covered with human skeletons, and the walls completely besmeared with human blood" (Ch. 18, p. 116), is an amalgamation of the cave scene in Edgar Huntly and the scene in The Italian where Vivaldi is trapped in a subterranean dungeon by the monk of Paluzzi.

² Udolpho is set in France and Italy in 1584; The Italian in Italy in 1764. A Sicilian Romance is set in Sicily at the close of the sixteenth century. The Romance of the Forest is set in France at an unspecified time. Clara Reeve's The Old English Baron is unusual in that it is set in England, but this is offset by its historical time frame of the early fifteenth century.

³ This person, although the reader must wait until Ch. 25 to discover it, is not Julia's mother, but the person to whom she was entrusted just before her mother's death. This explains the otherwise confusing scene in the de Launa crypt where Julia fails to recognise her mother's face.

⁴ As quoted by Stauffer, New England and the Bavarian Illuminati, p. 478.

⁵ Mrs. Wood's use of the name Ormond for Camilla's husband suggests she knew Brown's novel.

⁶ The false fraternal report of Ormond's death is explained by his family's intolerance of an alliance with a Catholic.

⁷ Charlotte Brontë, Jane Eyre (1847), ed. Jane Jack and Margaret Smith (Oxford: Clarendon Press, 1973), I, Ch. 3, p. 24. All subsequent references will be given in the text.

⁸ For an illuminating discussion of Otto's ideas in The Idea of the Holy (1917), see S. L. Varnado, "The Numinous in Gothic Literature" in Essays in Dark Romanticism, ed. Thompson, pp. 11-21.

⁹ "The incidents related are extraordinary and rare. Some of them, perhaps, approach as nearly to the nature of miracles as can be done by that which is not truly miraculous" (Advertisement to Wieland).

¹⁰ Mrs. Radcliffe, The Romance of the Forest, Interspersed with some Pieces of Poetry (1791), 2 vols. (London: F. C. and J. Rivington, 1820). I, Ch. 8, p. 36. All subsequent references will be given in the text.

¹¹ Although the Baron is only responsible for Julia's second imprisonment, Julia believes he is implicated in both.

¹² Mrs. Radcliffe seeks to explain and justify the significance of this feeling in, "a terror of this nature, as it occupies and expands the mind, and elevates it to a high expectation, is purely sublime, and leads us, by a kind of fascination, to seek even the object, from which we appear to shrink" (Udolpho, II, Ch. 6, p. 248).

¹³ When Wieland murders his family, Brown supplies the grisly detail that Clara is unable to give Louisa a parting kiss, because "not a lineament remained!" (Ch. 17, p. 181). Brown may have supplied this touch because it was in his source. "An Account of A Murder Committed by Mr. J_____ Y_____ Upon his Family, in December, A.D. 1781," The New-York Weekly Magazine, July 20, 1796. "I repeated my blows, till I could not distinguish one feature of her face!!!" p. 20. See Pattee's Introduction to Wieland, pp. xxiv-xxv.

¹⁴ When Philada shows Julia the view, she unconsciously adopts the role of Satan tempting Christ in the wilderness. This idea is also implicit in the Baron's promise to Julia when he says, "give me your hand and you are from this moment free, the mistress of my house, my heart, my fortune, the sharer of my titles, my honour" Julia, Ch. 19, p. 202.

¹⁵ The use of the pronoun "he" confuses Mrs. Radcliffe's intentions in this image. It contradicts the notion that mankind in general is being referred to and seems to imply that a specific man, presumably Schedoni, is meant. At this point in The Italian, however, Ellena has no idea of Schedoni's animosity and holds the Marchesa solely responsible for her imprisonment.

¹⁶ Edward B. Reed, "A Neglected American Author," The Nation, 25 February 1909, p. 191. Reed conclusively illustrates that Jackson was the plagiarist and not Mitchell, as had previously been thought. Making use of research done by Edmund Platt, Reed relates that not only had Mitchell copyrighted his book in 1810, but that the Poughkeepsie Political Barometer printed Alonzo and Melissa, a Tale by Mitchell in serial form between June 5 and October 30, 1804, when Jackson was only fourteen. It was this shorter version that Jackson discovered and copied almost word for word. Reed explains that Mitchell's death in 1812 stopped him from prosecuting Jackson.

In light of this evidence and the opinions of Lilian D. Loshe, The Early American Novel (New York: The Columbia Univ. Press, 1907), p. 53, and Carl Van Doren, ed., The Cambridge History of American Literature (New York: Macmillan, 1917), I, 292, A Short Account of the Courtship of Alonzo and Melissa was Jackson's work in name only. It will, however, be attributed to him throughout to avoid confusion with The Asylum; or Alonzo and Melissa.

17 Edmund Pearson, Queer Books (Garden City, N.Y.: Doubleday, Doran and Co., 1928), p. 44. In addition to several undated imprints, the work went through twenty-one editions in the twenty-five years 1824-1859. Further editions followed in 1851, 1853, 1864, 1870 (3 editions), 1876 and 1879. They were variously printed in Boston, Cincinnati, New York, Philadelphia, Portland, Sandbornton (or Sanbornton), N.H. and Castleton, Vt.

18 Parents in the Gothic novel are nearly always doomed. Adeline's father has already met a grisly death when The Romance of the Forest starts. Emily St. Aubert's mother dies shortly after the opening of Udolpho and is followed by M. St. Aubert. Caleb announces the death of both his parents in the opening pages of Caleb Williams although his mother has died some years earlier. Victor Frankenstein loses his mother in the third chapter of Frankenstein although his father obstinately survives the monster's various depredations until Chapter 23. The consummate misfortune to befall a parent must be the elder Wieland's spontaneous combustion, but it is rivalled by Elvira's suffocation by her own son in The Monk. The point of all this "parricide" is, of course, to enhance the isolation of the protagonist.

19 "Over the gloom of Schedoni, no scenery had, at any moment, power; the shape and paint of external imagery gave neither impression or colour to his fancy" (The Italian, II, Ch. 10, p. 255).

20 Beauman's "voluptuous" manners, although reminiscent of the Baron de Launa, are usually a feminine characteristic in the Gothic novel. Mme Cheron in Udolpho and Mme Gyron in Julia and the Illuminated Baron are both vulgar, petty women who delight in dissipation.

21 The Rise of the Novel (1957; rpt. Harmondsworth: Peregrine-Penguin, 1963), p. 25.

22 The Critical Review, February 1797, p. 196.

23 The appearance of the phantom hermit in Otranto causes Frederic's blood to freeze in his veins (Ch. 5, p. 103). Clara, describing her reaction to the cry of "Hold" which issues from her closet, says, "My frame shook, and the vital current was congealed" (Wieland, Ch. 9, p. 99).

24 A still bleeding wound is, as her name suggests, an important part of the Bleeding Nun's appearance ". . . her dress was in several places stained with the blood which trickled from a wound upon her bosom" The Monk, II, Ch. 4, p. 151.

interrupts Montoni in Udolpho (see III, Ch. 6, pp. 394-95) does little more than echo his words and groan. Even Carwin only exhorts Clara to "Hold!"

26 Henry James, Hawthorne (1879 rpt. Ithaca, N.Y.: Cornell Univ. Press, 1967), p. 22.

27 The original source for The Monk passage was probably Grosley's New Observations on Italy and its Inhabitants, where Grosley mentions the combination of a lizard, worm and "a huge swollen toad" in his description of a waxen image of a decaying corpse. See Chapter 2, note 28.

28 Fiedler (discussing The Asylum) says, "I. Mitchell . . . was able to imagine a gothic country house on Long Island; but such a structure in such a place remains not only merely unconvincing but meaningless." Love and Death, p. 144.

29 Wayne Andrews, American Gothic: Its Origins, its Trials, its Triumphs (New York: Random House, 1975), p. 25, claims that Sedgely was the first Gothic house built in the United States. He makes no distinction between "house" and "castle" and omits mention of Nemacolin. Nemacolin was also known as Bowman Castle. The fact that Jackson gave the name Beauman to the villain in Alonzo and Melissa may suggest that he had Nemacolin in mind when "constructing" Melissa's mansion. Gothic edifices were popular in the United States as early as 1771. Thomas Jefferson planned to erect a crenellated tower on a mountain top near his home, Monticello. At least six more castles or castellated mansions were built on the East Coast by 1850. These were Gelston (1832) in Mohawk, N.Y.; Oaklands (1835-36) in Maine; Bodine (1840) on Long Island; Lyndhurst (1842) and Fonthill (1848), both in New York. For a comprehensive list of early Gothic buildings in America, see also Julian Cavalier, American Castles: A Guide to the Architecture and Furnishings (South Brunswick: A. S. Barnes and Co., 1973).

30 Wayne Andrews, American Gothic, p. 9, reiterating K. K. Mehrotra's point about the identical natures of Otranto and Strawberry Hill (see Horace Walpole and the English Novel, p. 7) states: ". . . in the second edition he [Walpole] revealed that he was the author. This could have been guessed by anyone who compared the floor plan of Strawberry with that of the Italian castle."

Chapter 7

The Transfiguration of the Gothic:

Jane Eyre and The Scarlet Letter

And all their minds transfigur'd so together. . . .
 --A Midsummer Night's Dream

. . . is not the real experience of each individual very limited? And, if a writer dwells upon that solely or principally, is he not in danger of repeating himself. . . .

--Charlotte Brontë

Human nature will not flourish, any more than a potato, if it be planted and replanted . . . in the same worn-out soil.

--Nathaniel Hawthorne

Jane Eyre (1847) and The Scarlet Letter (1850) are, to adapt a phrase from Coral Ann Howells, both developments of the Gothic novel and codas to it. They are novels with explicitly Gothic characteristics, and yet the very self-consciousness with which these Gothic elements are deployed sets them apart from the novels already discussed. At the centre of Jane Eyre and The Scarlet Letter is a half-hidden shape whose meaning needs to be uncovered. In The Scarlet Letter the reader is directed to the "A". In Jane Eyre the "mystic symbol" is what Gilbert and Gubar have dubbed "the madwoman in the attic."¹ Jane Eyre and The Scarlet Letter are linked with the mystery at the heart of Caleb Williams or the question in Udolpho of what lies behind the veil. The, however, question of interpretation is paramount. Both Charlotte Brontë and Hawthorne demand an interpretative response which is quite new.

-I-

The Gothic characteristics of *Jane Eyre* have seldom gone unremarked,² but the work itself is not considered Gothic. The reasons for this distinction, particularly in view of critical proposals which seek to define Gothic novels by their use of certain paraphernalia, will focus the essential qualities of "Gothicness" more clearly.³ Charlotte Brontë's emphasis on the usually stressful emotions of her heroine exhibits similarities with the works of Mrs. Radcliffe, but it is the disparities which are crucial. It is here we perceive that *Jane Eyre* delimits the boundaries of the English Gothic novel.

The intuitive feeling that *Jane Eyre* is not a Gothic novel is reinforced by its date. Although there is a divergence of opinion on how long Gothic literature was in vogue in England, the most liberal view does not see it extending beyond the second decade of the nineteenth century.⁴ The publication of *Northanger Abbey* with its parodic commentary on the Gothic novel in 1818 is an indication of its waning popularity. Charlotte Brontë, then, was reviving an outmoded genre and employing it for her own ends. The fact that she does so, given her own preoccupation with minutely examined character, speaks eloquently for her perception of the Gothic's potential for psychological investigation.

The Gothic legacy manifests itself most noticeably in the settings of *Jane Eyre*; in the constant invocation of the supernatural. The claustrophobic environment of Gateshead, with its terrifying red-room and the "very chill and vault-like" (I, Ch. 11, p. 117) atmosphere of Thornfield Hall, is familiar from *Udolpho* and *Otranto*. The typhus-infected air of Lowood recalls the plague-ridden settings of Brown's *Arthur Mervyn* or Mary Shelley's *The Last*

Man. The red-room at Gateshead, with its massive, curtained, four poster bed, looks back to the Marchioness's chamber in Udolpho.⁵ Both apartments have been dubiously hallowed by the death of their occupants. While the terror of the room at Chateau-le-Blanc partly depends on general, gloomy evidence of dust and decay, its Victorian equivalent is freshly polished. A snowy Marseilles counterpane replaces a funereal black pall. The chamber in Udolpho crumblingly preserves the past in a vacuum, while the red-room in Jane Eyre, dusted every Saturday and visited like a shrine, constantly and sinisterly brings the moment of death into the present. The red-room may still be set apart from everyday life, but its ominous quality depends on the fact that it is readily accessible. Death itself, it seems, is stored in the spare room.

The accessibility of the two chambers marks the differing approaches of Mrs. Radcliffe and Charlotte Brontë. Jane Eyre embodies the realisation that terror may be as effectively present in contemporary daylight as ancient darkness. There is a move to internalise rather than, as in Udolpho, to project the process of fear. Emily St. Aubert's apprehension that she will see the Marchioness's face causes its tangible manifestation, even though the reader is later informed that bandits are responsible for the apparition. Jane's experience at Gateshead is more cerebral, and the lack of any "real" ghost facilitates an examination of her emotions. There is almost no distinction between her frenzied state of mind and the spiritual presence that she fears. The two become interchangeable. Even the mysterious beam of light, which may come from a far-off lantern and which Jane sees as presaging a ghostly visitation, is insubstantial and is analogous to inspiration or a sudden flash of fear. The light destroys Jane's self-control by threatening to complete the identification between her subjective

and objective terror. Her violent response, so distasteful to Aunt Reed, and her desperate need to get out of the red-room reflects the dread inspired by formless, intangible horror; Jane's flight is quite different from Emily's terrified but deliberate escape from an actual presence. Charlotte Brontë almost immediately makes the point that had taken Mrs. Radcliffe four volumes and all the intricacies of the supernatural explained, that the deepest terrors, the darkest ghosts are subjective.

The terrors of the red-room are extended and deepened at Thornfield Hall, where the whole of the third floor seems to be "a home of the past--a shrine of memory" (I, Ch. 11, p. 128). Thornfield, with its mouldering tapestries, may seem the very model of Udolpho or the deserted wings of Chateau-le-Blanc but ordinary life, a concept alien to the Gothic except as conveyed in occasional glimpses at the lives of peasants, continues. In a true Gothic novel everyday existence is suspended.⁶ In Jane Eyre, life is conducted with a sense of something secret and foreboding concealed in its midst. Jane gives expression to this feeling when she exclaims, "What crime was this, that lived incarnate in this sequestered mansion, and could neither be expelled or subdued by the owner?--What mystery, that broke out, now in fire and now in blood, at the dearest hours of night?" (II, Ch. 20, p. 264).

The relationship between the consciousness of the protagonists and their environment, seen in every Gothic novel, is intensified in Jane Eyre. Thornfield looks like a castle (it is described as "that house with the battlements," I, Ch. 12, p. 138). However, as Gilbert and Gubar state (p. 247), "It is more metaphorically radiant than most gothic mansions." Its Gothic aspect signifies the existence of hidden passion and impulses in its denizens. Charlotte Brontë makes a more explicit connection between setting and mind

than Mrs. Radcliffe. This is not because Thornfield is more uniformly realistic (descriptions are very similar, in kind if not in effect, to those in Udolpho and The Italian) but because the rare, extremely detailed passage signals its metaphorical intention. A clear example of this is the description of the garret. If we compare it with the rendition of Clara's room and closet in Wieland, it becomes an almost standard method of indirectly presenting the human mind.

I have said that the window-shutters were closed. A feeble light, however, found entrance through the crevices. A small window illuminated the closet, and, the door being closed, a dim ray streamed through the key hole. (Wieland, Ch. 22, p. 217)

Similarly, the third floor, where Bertha is confined, is described as "narrow, low, and dim, with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle" (Jane Eyre, I, Ch. 11, p. 129).⁷ An allusion to Bertha's dark mind, lit only by the memory that she is Rochester's wife, is implicit.⁸

The sinister side of Thornfield is punctuated by returns to normality or releases of tension. "I was glad when finally ushered into my chamber, to find it of small dimensions and furnished in ordinary modern style" (I, Ch. 11, p. 117). These respites are only temporary. After Jane has heard what she thinks is Grace Poole's laughter, her attitude changes.

I did not like re-entering Thornfield. To pass its threshold was to return to stagnation: to cross the silent hall, to ascend the darksome staircase, to seek my own lonely little room . . . (I, Ch. 12, p. 141)

It assumes the characteristics of the turret room in The Italian or the attic in Caleb Williams. Jane is reluctant to investigate

either its secrets or those of the third storey. This is made clear in a scene reminiscent of The Italian where the beauty of nature outside is compared with the more sinister interior environment.

Ellena,

. . . ascended the winding steps . . . and beheld thence . . . a landscape spread below . . . She perceived that this chamber was suspended . . . as in air . . . her eye rested on the thick chesnut woods that extended over their winding base . . . (The Italian, I, Ch. 8, p. 90)

Jane Eyre journeys to a similar vantage point:

I followed still, up a very narrow staircase . . . I was now on a level with the crow-colony . . . Leaning over the battlements and looking far down, I surveyed the grounds laid out like a map: the bright and velvet lawn closely girdling the gray base of the mansion . . . (Jane Eyre, I, Ch. 11, p. 128)

Jane Eyre could be Ellena Rosalba until the significant explicitness of her comment, "When I turned from it [the view] and repassed the trap-door, I could scarcely see my way down the ladder: the attic seemed black as a vault compared with that arch of blue air . . ." (I, Ch. 11, p. 129).

The importance of place as a symbol for the mind in Jane Eyre is underlined when, after Bertha's nocturnal entry into her room, Jane willingly accedes to Rochester's request that she sleep in the nursery. Jane's relocation provides a telling commentary on her supposed belief that Bertha was only Grace Poole amplified by nightmare.⁹ She consents, in effect, not to look into her own mind, taking the delusive view of truth initiated by Rochester to its logical conclusion. Rochester says that since he cannot explain Jane's awful visitor, "it must have been unreal" (II, Ch. 10, p. 359). When Jane explains that the visitor left proof of her presence in the torn veil, Rochester amends his interpretation of

the incident to "half-dream, half reality" (II, Ch. 10, p. 360). Thornfield houses the opposing forces of dream and reality and dramatises their conflict.

Before discussing in detail what is perhaps the most obvious example of the novel's transfiguration of the Gothic--the way in which Jane is portrayed through reference to Bertha--I want briefly to rehearse other important differences and similarities in Charlotte Brontë's deployment of the Gothic.

Jane Eyre does not consistently stay within its Gothic parameters like Udolpho or Frankenstein. Since the Gothic aspects of the novel, the red-room, Thornfield's appearance as "a home of the past" and Bertha's as a "foul German spectre," are subjective, owing their existence solely to Jane's imaginative interpretation, they may invade the "ordinary" reality epitomised by her chamber at any time. The novel's Gothic element is, as Jane says, the "tale my imagination created" for "my inward ear" (I, Ch. 12, p. 132). In Jane Eyre, Gothic scenarios may be interrupted not by a fainting fit, but by the most prosaic occurrences. This sudden shift in tone is antithetical to the Gothic, and yet would be impossible without it. When Helen Burns is dying, Jane says,

my mind made its first earnest effort to comprehend what had been infused into it concerning heaven and hell: and for the first time it recoiled, baffled; and for the first time, glancing behind, on each side, and before it, it saw all round an unfathomed gulf: it felt the one point where it stood--the present; all the rest was formless cloud and vacant depth; and it shuddered at the thought of tottering, and plunging amid that chaos. While pondering this new idea, I heard the front door open. . . (I, Ch. 9, p. 93)

Jane's imagined position as she weighs up the possibilities of damnation resembles Ambrosio poised "upon a precipice's brink" before he is caught up by the devil to fall "headlong through the

airy waste" (The Monk, III, Ch. 12, p. 419-20). As Jane mentally enacts scenes that Gothic novelists had explored physically, Charlotte Brontë rehabilitates areas of experience characterised as "Gothic" into everyday, domestic life.

The scenario as Jane ponders heaven and hell focuses the way in which the Gothic in Jane Eyre is focused through an evangelical Christian perspective. Jane's imagination is baptised through her experiences at Gateshead Hall and Lowood into a fire and brimstone awareness of God. The God of Jane Eyre is very different from the sublime Deity who presides over Mrs. Radcliffe's novels. He is more akin to the omniscient being of Caleb Williams, and this, in part, intensifies Jane's agony over Rochester. Even Bertha is given a religious significance which is suggested in the panels of the twelve apostles and Christ crucified, whose "grim design" dominates the room where Jane nurses Mason.

-II-

Jane's relationship with Bertha is, as I have suggested, crucial to understanding Jane's state of mind. As Peter Grudin has said, "the ways in which the novel treats the madwoman suggest that she is something more complex and significant than a narrative convenience."¹⁰ It has become a critical commonplace to see Bertha as Jane's "dark double," "alter ego" or "opposite."¹¹ This seems to me to distort the relationship, to see Bertha and Jane as poised in the same relationship as Frankenstein and the monster. Although there are obvious similarities (for example, Bertha's horrible appearance may refer back to the monster),¹² the differences are more significant. The monster has been created by Frankenstein and represents the amoral energies that gave him existence. He is as

much a composite of Frankenstein's soul as he is of different physical parts. Bertha, however, is the all too corporeal reason why Jane and Rochester cannot marry. In crudely symbolic terms, she represents the body that Jane constantly denies. This is the informing idea in Charlotte Brontë's depiction of the relationship between the two women who haunt Thornfield's attic.

Bertha Rochester understands the importance of Jane's body in a way that Jane herself does not. Bertha sees Jane as a physical, sexual threat. Bertha's attempt to burn Rochester in his bed (an attempt she symmetrically repeats when she takes the trouble to set the blaze that destroys Thornfield in Jane's own bed) reflects her desire to destroy him and dramatises her sense of Rochester's smouldering passion for Jane. The episode with its sexual subtext looks back to the fire incident in Clarissa. The scenario where Jane saves Rochester by throwing a jug of cold water over him is a microcosm of their relationship. Rochester is "stupified" (I, Ch. 15, p. 183) by smoke but "roused" by "the splash of the shower bath" (I, Ch. 15, p. 184) which Jane liberally bestows on him. The cold water, Jane's figurative denial of Rochester's attraction to her (he admits at the end of the scene that the first time he saw her, her eyes struck "delight to his very inmost heart" I, Ch. 15, p. 187) acts as a stimulant.¹³ When Jane leaves Rochester, the fire kindled by Bertha has transferred itself to Rochester's person: "strange energy was in his voice; strange fire in his look" (I, Ch. 15, p. 187).¹⁴

Jane always sees her body as a disadvantage, as something to be hidden. This is evident in each of her environments. At Mrs. Reed's she is "humbled by the consciousness of [her] physical inferiority to Eliza, John, and Georgiana Reed" (I, Ch. 1, p. 3). She takes pains to conceal herself behind the folds of a curtain

(suggesting that she is the mystery to be fathomed) so that she can read and imagine undisturbed. In the red-room Jane sees herself as "one of the tiny phantoms, half fairy, half imp . . ." (I, Ch. 2, p. 12). Lowood is a determining influence on Jane's dislike of the body, since she is always cold, hungry and afflicted with chilblains.¹⁵ Here she absorbs the fundamentalist perspective of Mr. Brocklehurst, who talks in terms of "vile bodies" and "immortal souls." Her friendship with Helen Burns, whose "soul sat on her lips," contributes to Jane's feeling that the body is an irrelevance that can and should be disregarded.

Jane's desire to suppress her body is shown in her painting, which is, as Charlotte Brontë makes clear, a direct relaying of her unconscious mind. When Rochester asks Jane where she got the ideas, she says, "Out of my head" (I, Ch. 13, p. 152). Rochester accurately replies that she has "secured the shadow" of her thought (p. 154). In the painting of "a drowned corpse [sic]," an arm is "the only limb clearly visible." In the second, a female figure is barely discernible: "a woman's shape to the bust, pourtrayed [sic] in tints as dusk and soft as I could combine" (p. 153). Jane endeavours, as we will see in her clothing, to portray herself in similar tints.

Jane is so successful in her denial of her physical self that Rochester says when they first met he "thought unaccountably of fairy tales" (I, Ch. 13, p. 149). This metaphor is continued throughout Rochester's conversations with Jane. He refers to her as a "dream or a shade" (II, Ch. 7, p. 306), from "the other world" (II, Ch. 7, p. 307). The ethereality already implicit in Jane's name is stressed: "If I dared, I'd touch you, to see if you are substance or shadow, you elf!--but I'd as soon offer to take hold of a blue ignis fatuus light in a marsh" (II, Ch. 7, p. 307).

Rochester continues in this vein, calling Jane "ministrant spirit" (II, Ch. 4, p. 256), "fairy" (II, Ch. 7, p. 307), "You--you strange--you almost unearthly thing!" (II, Ch. 8, p. 320) and "you little, elfish--"¹⁶ (II, Ch. 9, p. 328). In an extended flight of fancy, he tells Adèle that Jane is a fairy who he will take to the moon and clothe in clouds and rainbows. This kind of raiment is certainly more appropriate to Jane than the colourful silks Rochester seeks to buy for her. Jane's insistence on "a sober black satin and pearl-gray silk" (II, Ch. 9, p. 338) reinforces her desire to look as inconspicuous as possible.

Clothes in the novel are a good indication of the person within. When Rochester first sees Jane, he looks at her clothes to discover who she is. "He . . . ran his eye over my dress, which, as usual, was quite simple: a black merino cloak . . ." (I, Ch. 12, p. 139). Jane is nominally allied with Gothic heroines like Emily St. Aubert, whose customary wearing of a veil signifies her spiritual aspect. Jane's rigorously plain clothes¹⁷ alert the reader's attention to Jane's attempt at self-effacement just as the veil in Mrs. Radcliffe's novels had intensified interest. This is emphasised by the derisive attention Eliza and Georgiana give to Jane's drab pelisse and simple bonnet. The consummate expression of Jane's desire to be without substance is her cri de coeur when she thinks Rochester will marry Blanche Ingram. In her outburst she specifically dispenses with "mortal flesh."

Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?--You think wrong!--I have as much soul as you,--and full as much heart! . . . I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh:--it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal,--as we are! (II, Ch. 7, p. 318)

Jane and Rochester, however, are not equal, since Rochester is encumbered by a wife. It is Bertha's incontrovertible reality--her role as Rochester's wife--that Jane tries to subvert by referring to her in Gothic terms as a phantom; a "spectre" or "Vampyre." Jane's vision of Bertha recalls her imaginative interpretation of the "death white realms" of Bewick's *Birds*: "I formed an idea of my own; shadowy, like all the half-comprehended notions that float dim through children's brains, but strangely impressive" (I, Ch. 1, p. 5). The wilfulness of Jane's rendition is suggested by the striking similarity between her description of Bertha, which stresses Bertha's "blackened" features, and Jane's personification of superstition as the "spectre" that rose up "black by the black yew" (III, Ch. 9, p. 536). It is unwittingly underlined by Rochester's comment that "'Ghosts are usually pale, Jane'" (II, Ch. 10, p. 358).

Bertha's reality remains, in spite of Jane and Rochester's attempts to deny it, affecting the ways they perceive one another. Rochester sees Jane as otherworldly not only because that is the way she, ashamed of her body, wishes to appear to him, but because she must remain in that relationship to him until the obstacle of his wife's existence is removed. Similarly, Rochester wants Jane to perceive him and his promise of marriage as real, but Jane, unconsciously aware of Bertha's existence, decries him as "the most phantom-like of all" (II, Ch. 10, p. 352). Nothing Rochester can do can change Jane's assessment. The hand he offers her is correctly and symbolically interpreted by Jane, since he is unable to offer her his hand in marriage:¹⁸

He held out his hand, laughing: "Is that a dream?" said he, placing it close to my eyes. He had a rounded, muscular, and vigorous hand, as well as a long, strong arm.

"Yes; though I touch it, it is a dream," said I . . .
(II, Ch. 10, p. 352)

After Jane leaves Rochester (there is a striking resemblance with Frankenstein as Jane, outcast like the monster, becomes a child of nature),¹⁹ Jane's awareness of the physical becomes more pronounced. Her objection to a union with St. John Rivers is that it is based on an absence of precisely that which she had so prized in her relationship with Rochester. She ponders: "Can I receive from him the bridal ring, endure all the forms of love (which I doubt not he would scrupulously observe) and know that the spirit was quite absent?" (III, Ch. 8, p. 517).

St. John Rivers reminds Jane of the necessity for "physical and mental union in marriage" (III, Ch. 8, p. 520). After Rochester's supernatural summons (a louder version of the "secret voice which talks to us in our own hearts" II, Ch. 1, p. 196, that Jane has mentioned earlier), Jane declares that her soul and her body are ready: "'My spirit . . . is willing to do what is right; and my flesh . . . is strong enough to accomplish the will of Heaven . . .'" (III, Ch. 10, p. 538). This new awareness is coincident with Bertha's death the previous autumn. The emphasis with which her demise is recorded,

. . . the next minute she lay smashed on the pavement.

"Dead?"

"Dead? Aye, dead as the stones on which her brains and blood were scattered. (III, Ch. 10, p. 548)

evokes Otranto and the description of Conrad "dashed to pieces," his "bleeding mangled remains" on the castle courtyard (Otranto, Ch. 1, p. 17).

When Jane returns to Rochester, it is, since Rochester cannot see her, her tangibility that is stressed.

"My dear master," I answered, "I am Jane Eyre: I have found you out--I am come back to you."

"In truth?--in the flesh? My living Jane?"

"You touch me, sir--you hold me, and fast enough: I am not cold like a corpse, nor vacant like air, am I?"

"My living darling! These are certainly her limbs, and these her features . . ." (III, Ch. 11, p. 555)²⁰

Rochester's longing for Jane with "soul and flesh" (III, Ch. 11, p. 572) causes him to cry out. It is, of course, this desperate summons that is responsible for their reunion. Although Rochester continues to refer to Jane as a "fairy," it now emphasises her reality. This is effectively conveyed in the way Jane reassures Rochester of her physical presence as she combs his hair.

"If you twist in that way, you will make me pull the hair out of your head; and then I think you will cease to entertain doubts of my substantiality." (III, Ch. 11, p. 561)

-III-

The most important image in Jane Eyre, that of the veil, is already familiar from Mrs. Radcliffe. Its symbolic qualities are evident when, in response to Rochester's question, "'but what did you find in the veil besides its embroidery?'" (II, Ch. 10, p. 355), Jane relates that she found nothing exceptional in daylight. When it grew darker, however, she felt uneasy, and, sleeping, "dreams" of Bertha's appearance. The veil image, as in Udolpho, comes to represent the barriers between reality and unreality, but the idea is more fully worked out. It becomes a symbol of Jane and

Rochester's union. Jane condemns the idea of marriage to Rochester as irrational:

It can never be, sir: it does not sound likely. Human beings never enjoy complete happiness in this world. I was not born for a different destiny to the rest of my species: to imagine such a lot befalling me, is a fairytale--a day-dream. (II, Ch. 9, p. 325)

Rochester, trying to give substance to the idea, declares, "I will attire my Jane in satin and lace . . . and I will cover the head I love best with a priceless veil" (II, Ch. 9, p. 326).

The veil stands as a fragile but real barrier between the mundane world Jane now inhabits and the bliss-filled existence which she hardly dares hope for. It is the token that Rochester chooses to indicate that the marriage will occur, and the very one that Jane takes issue with. Her reaction on first seeing Rochester's wedding gift of a lavish veil also reveals it as a symbol. She sees it as evidence of Rochester's pride:

I smiled as I unfolded it, and devised how I would tease you about your aristocratic tastes, and your efforts to masque your plebeian bride in the attributes of a peeress. I thought how I would carry down to you the square of unembroidered blonde I had myself prepared as a covering for my low-born head . . . (II, Ch. 10, p. 354)

Jane's tone is light, but her purpose is serious. She feels that the opulent veil will invest her with a false identity at what should be a moment of truth. Jane immediately grasps the embroidered veil's significance--a significance that had been spelled out in Udolpho where it is precisely the elaborate decoration on the veils of the Condottieris' ladies drawing too much attention to a traditionally modest garment, that betrays their easy virtue.²¹ If Jane were to wear the embroidered veil she would, of course, since Rochester is already married be casting herself in the

same mould as the Condottieris' consorts. The veil becomes the embodiment of the ominous feeling Jane experiences in a dream and describes as "a strange, regretful consciousness of some barrier dividing us" (II, Ch. 10, p. 355), subtly expressing the obstacles which lie between her and Rochester. Like the *Scarlet Letter*, "deep meaning" streams forth from it.

The veil's symbolic role is affirmed when Bertha, the real Mrs. Rochester, steals into Jane's room and puts the veil on her own head to rehearse the enduring reality of her marriage. Bertha then tears it in two to signify the impossibility of Jane's intended marriage. The fact that even the mad Bertha is able to apprehend the veil's consequence increases its psychic significance.

The veil provides insight not only into Jane's emotions, but Rochester's as well. When he relates the story of his meeting with Jane to Adèle, he describes an encounter with "a little thing with a veil of gossamer on its head" (II, Ch. 9, p. 337). He associates Jane with a veil, seeing her as his bride, even in a fairytale, and is similarly singleminded where the real veil is concerned. Here his need for concealment forces him to ignore the relevance of Bertha's action, although he intuitively understands it. In this respect the veil represents his deliberate hiding of the truth.

When the aristocratic veil is destroyed, the humbler version assumes its functions. It is able to impart insubstantiality in the manner of Westervelt's veil in The Blithedale Romance and effects such a metamorphosis that Jane is unable to recognise herself when she puts it on: "I saw a robed and veiled figure, so unlike my usual self that it seemed almost the image of a stranger" (II, Ch. 11, p. 362). Jane, unlike Bertha, is unable to identify with the veiled image in the mirror, because it reflects her seeking a role to which

she is unentitled. It is the reification of an event that cannot take place.

In her use of the veil as a symbol, Charlotte Brontë comes close to Mrs. Radcliffe. Resemblances are also evident between the red-room and the Marchioness's chamber in Udolpho and the interrupted marriage ceremonies of Jane Eyre and The Italian.²² Both weddings are ominously presaged: Jane notices the "green grave-mounds" (Jane Eyre, III, Ch. 11, p. 363) in the churchyard while Ellena is disturbed by cypresses which flank the chapel, referring to them as "funereal mementos" (The Italian, II, Ch. 5, p. 184).²³ Jane and Ellena are disquieted by the presence of mysterious strangers (the embodiment of their uneasiness) who are at first unseen by Rochester and Vivaldi. In both cases their worst fears are justified. Possibly inspired by Mrs. Radcliffe, Charlotte Brontë uses the veil to suggest the dividing line between reality and unreality more powerfully than she could state directly. The difference between the two novelists, however, is that while the veil had been essential to Mrs. Radcliffe's process of psychological realisation, facilitating the delineation of ordinarily inexpressible emotions, for Charlotte Brontë it only adds a dimension of expression.

Jane Eyre is a self-conscious and articulate heroine who may relate her experience immediately to the reader. Imagery becomes a way of intensifying and complicating this process. All feelings are open to Jane Eyre, but the same cannot be said of Gothic heroines for whom certain emotions, those which would be dubbed "repulsive" by Aunt Reed, are considered inappropriate and indecorous. Imagery is not so much a way of elaborating on these feelings, but tacitly assuring the reader of their existence. A glance at Jane and Ellena's reactions to their cancelled marriages will illuminate the

difference in technique and presentation. Ellena, swept up by Schedoni's men, is barely allowed a response, and, although her misery is evident, it is unfortunately so absolute as to prevent her talking: "Ellena . . . unable to speak, wept, with the anguish of a breaking heart . . ." (The Italian, II, Ch. 5, p. 189). Her confused and numbed state of mind is conveyed through her seemingly endless journey to the desolate house on the seashore.

Jane's reaction is voiced in a whirlwind of rhetoric: "A Christmas frost had come at midsummer: a white December storm had whirled over June; ice glazed the ripe apples, drifts crushed the blowing roses . . ." (II, Ch. 11, p. 373). She describes the havoc of the seasons so forcefully that it takes a moment for the reader to register that it is "part of an inner landscape, not an external scene."²⁴ Striking as this hectic description is, involving the extremes in which the Gothic novel delights, it does not approach the dismal effectiveness of Jane's next statement:

My hopes were all dead--struck with a subtle doom, such as one night fell on all the first-born in the land of Egypt. I looked on my cherished wishes, yesterday so blooming and glowing; they lay stark, chill, livid--corpses that could never revive. I looked at my love: that feeling which was my master's--which he had created; it shivered in my heart, like a suffering child in a cold cradle . . . (II, Ch. 11, p. 374)

Here, as in the precipice scene, imagery is employed which would have been enacted in a Gothic novel. It recalls the gruesome scene in The Monk where Lorenzo discovers Agnes with the decomposing body of her dead child:

She looked at the bundle, which lay upon her breast. She bent over it, and kissed it: then drew back hastily, and shuddered with disgust:

"It was once so sweet! It would have been so lovely, so like him! I have lost it for ever." (III, Ch. 10, p. 356)

"Livid corpses" may be commonplace in the Gothic novel, but they are not invoked as metaphors.

The child-related imagery recalls the substance of the dreams Jane relates to Rochester when she is carrying a shivering baby or an unknown child. The infant who Jane must not lay down represents her love for Rochester. Like her disturbing paintings, Jane's dreams testify to the existence of a turbulent inner life of which the reader is already aware through direct narration. In the Gothic novel dreams act far more as evidence of the existence of an active unconscious, as well as being a convenient method of clairvoyantly explaining the past and the future. Adeline in The Romance of the Forest understands that her dreams reveal the circumstances surrounding her father's death. In Otranto, dream tells Frederic of Hippolita's danger. Similarly, as in Wieland Clara's warns her of her peril. Dreams in Jane Eyre maintain the atmospheric illogicality of "real" dreams, and, although they reflect Jane's state of mind, do not exhibit any exact correlation.

Jane's dreams become a reality, inverting the way reality becomes a dream in the Gothic novel. An element of other-worldliness is introduced into Jane Eyre, but it is complexly countered by reality. This balancing is accomplished with a dexterity alien to the Gothic novel, but could not be accomplished without it. Mrs. Fairfax's comment about the third storey; "one would almost say that, if there were a ghost at Thornfield Hall, this would be its haunt" (I, Ch. 11, p. 128), will serve as an example. The remark relies on an understanding that, according to the Gothic novel, spectres will prefer darkness and gloom. Jane uses precisely this understanding to her own ends, trying to transform Bertha into a ghost in order to subvert her reality. Although strong evocations of the Gothic novel are present in Jane

Eyre, the novel is set apart from the novels I have previously discussed by the sophistication with which these Gothic techniques are deployed. In Jane Eyre Charlotte Brontë demonstrates that terror is only one way of providing insight into character.

In Jane Eyre, Mrs. Radcliffe's notion of the supernatural explained is taken one step further. Rochester suggests this in his rendition of the spiritual telepathy between him and Jane: "Where are you? seemed spoken amongst mountains . . . I could have deemed that in some wild, lone scene, I and Jane were meeting'" (III, Ch. 11, p. 572). He has projected himself, in his mind, to the scenery of the Gothic novel which can accommodate the phenomenon. His statement, "this is true--true at least it is that I heard what I now relate" (III, Ch. 11, p. 572), is the climactic expression of the idea that an individual's perception constitutes reality.

Charlotte Brontë self-consciously employs elements from the Gothic novel to express Jane's mind. She shows Jane invoking the language of the Gothic to disperse as unreal what is real. As we have seen, this attempt fails. Jane is forced to admit Bertha's substance and her own corporeality. This is effectively if predictably indicated in her assent to Rochester's suggestion that they "become one flesh without delay." This process is an image for the novel itself. Jane Eyre emerges as more powerful than its predecessors, with Jane herself as a more "realistic" heroine,²⁵ because Charlotte Brontë's ghosts are no longer the wraiths of The Old English Baron; her phantoms are flesh and blood.

-IV-

Hawthorne's The Scarlet Letter (1850) is a Gothic novel in the same way that Jane Eyre is a Gothic novel: that is, it embodies most

of the essential qualities of Gothicism and yet deploys them in different ways. As in Jane Eyre, one of the most obvious disparities with the archetypal English or American Gothic novel is the atmosphere of authorial awareness which self-consciously directs the reader to find and interpret meaning. In both works psychological realisation depends less on the mere charting of reactions to situations than a detailed analysis of them. Charlotte Brontë and Hawthorne move away from the Gothic notion of character as the amalgamation of physical description and mental qualities but, in spite of this, present very dissimilar notions of psychological portraiture. The nature of these differences is announced by the titles of the works. In Jane Eyre one is presented with a specific and individualised representation of the eponymous heroine; in The Scarlet Letter, where the centre of the book is a sign, the idea that character is necessarily connected with individuality is questioned.

In Jane Eyre the phantoms of the Gothic novel are fleshed out; in The Scarlet Letter the protagonists themselves become phantoms. They are eclipsed literally and figuratively by the "A":

Hester looked . . . and she saw that, owing to the peculiar effect of this convex mirror, the scarlet letter was represented in exaggerated and gigantic proportions . . . In truth, she seemed absolutely hidden behind it. (Ch. 7, p. 79)

Dimmesdale's view of Hester is symptomatic of the reader's perception of all the characters:

. . . he indistinctly beheld a form under the trees, clad in garments so sombre, and so little relieved from the gray twilight . . . that he knew not whether it were a woman or a shadow. (Ch. 17, p. 136)

As Hawthorne says of Dimmesdale and Hester's encounter in the forest, "Each a ghost, and awe-stricken at the other ghost!" (Ch. 17, p. 136).

Individually none of the characters in The Scarlet Letter approaches the psychological complexity of Jane Eyre. Collectively, however, the characters are images that, as Henry James says, "place themselves in picturesque correspondence with the spiritual facts with which [Hawthorne] is concerned" (Hawthorne, p. 94). Hester, Dimmesdale, Pearl, and Chillingworth, linked by the symbolic agency of the scarlet letter, are all different facets of a single intricate consciousness;²⁶ aspects of what Hawthorne perceives to be a finite psychological truth. The relationship of the characters is complicated by the omnipresence of the narrator, who has vowed to "keep the inmost Me" ("The Custom-House," p. 7) behind the veil of his writing.²⁷

Before looking closely at the differences between The Scarlet Letter and preceding Gothic novels, I want to establish the similarities. The first of these is the claim that the story of The Scarlet Letter comes from a crimson initial and manuscript found in the Custom-House. This follows Walpole's Castle of Otranto, where the Preface to the first edition states that the work was "found in the library of an ancient Catholic family in the north of England" and Maturin's Melmoth the Wanderer.²⁸ Like Maturin, Hawthorne invests the manuscript with an actual physical identity; "a small package, carefully done up in a piece of ancient yellow parchment" ("The Custom-House," p. 27). John Melmoth is described as finding "The manuscript, old, tattered, and discoloured" in a drawer.²⁹ (I, Ch. 2, p. 27) In claiming historical veracity for his tale ("This envelope had the air of an official record of some period long past.") Hawthorne emulates Charles Brockden Brown, whom he greatly

admired. Whereas Brown had an authentic source for Wieland, Hawthorne only affects to have one. We are already in a more speculative realm, where Hawthorne's desire for universal rather than particular truth about character is illustrated. Hawthorne, by using situations that are morally plausible rather than factually true, emphasises his concern with the imaginative truth about character.

Resemblances with the Gothic novel are also apparent in the setting of The Scarlet Letter. The novel's point of departure, the Custom-House, literally and with a punning reference in its name, embodies the past. Like the fortified building in Jackson's Alonzo and Melissa, it shows Hawthorne finding an American equivalent for the castles of the English Gothic. The grass which sprouts in the chinks of the pavement surrounding the Custom-House recalls Udolpho, where "long grass and wild plants . . . had taken root among the mouldering stones" (II, Ch. 5, p. 227). The Custom-House office, "cobwebbed, and dingy with old paint; its floor . . . strewn with gray sand, in a fashion that has elsewhere fallen into long disuse . . ." (p. 9), is a plausible approximation of ghostly, deserted chambers in Castle Lovel (The Old English Baron) or Chateau-le-Blanc (Udolpho).

The prison, which, with its massive door and "ponderous iron-work," looks "more antique than any thing else in the new world" (Ch. 1, p. 39), is the Puritan equivalent of a Gothic castle. Its Gothicness is overshadowed by its symbolic status. As Hawthorne says, it is "the black flower of civilised society"; an image of guilt and repression. That it may also be an expression of good and justice is denoted by the delicate rose which blooms by its threshold.³⁰

-V-

The most crucial transition that Hawthorne makes in The Scarlet Letter is to move completely into a lurid, symbolically charged world where a standard of reality is abandoned. This change is clearly expressed in the Custom-House Chapter, when the discovery of the scarlet letter is described. The letter is found in a large, unfinished chamber on the second floor, cluttered with forgotten documents. This room is the equivalent of the dark third floor in Jane Eyre. Like the attic at Thornfield, "the airy hall" is an expression of the human mind. It is not merely the embodiment of madness and hidden passion, but a region where all sentiment can be investigated. This means that, unlike Jane Eyre, there can be no return to normality; none of the relief that Jane experiences when she returns to the safety of her room. The Scarlet Letter is as if the whole of Thornfield Hall had been converted into a garret. Everything is conducted in that "neutral territory, somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet, and each imbue itself with the nature of the other" ("The Custom-House," p. 31). As Hawthorne says, "Ghosts might enter here, without affrighting us."

In this realm, Hawthorne uses the transforming effect of moonlight on ordinary objects as an analogy for the effect of his imagination on his subject matter rather as Mrs. Radcliffe had used the image of the veil. He describes everyday ephemera as "so spiritualized by the unusual light, that they seem to lose their actual substance, and become things of intellect" (p. 31). This is also what happens to the protagonists in The Scarlet Letter.

Hawthorne's use of moonlight to convey his fictional aims is related to the frequent use of sunsets, twilight, general gloom and

complete darkness in the Gothic novel. Scenes of fading light, epitomised by Emily St. Aubert's "Song of the Evening Hour," are the most frequent type of illumination for any view or description, and are intended to arouse and reveal the emotion of the character. They exist to provide constant evidence of sensitivity. As Valancourt says when he watches a valley by moonlight, "These scenes . . . soften the heart . . . and inspire . . . delicious, melancholy" (Udolpho, I, Ch. 4, p. 46). Similarly, any scene conducted in gloom or darkness is liable to produce a corresponding darkening of the spirit. This is true of every Gothic novel, and Charles Brockden Brown states it explicitly in Edgar Huntly: "Intense dark is always the parent of fears" (Edgar Huntly, Ch. 10, p. 103).

Hawthorne, like Charlotte Brontë, uses moonlight to accommodate events that could not take place in daylight.³¹ Whereas the whole of The Scarlet Letter, metaphorically, takes place in moonlight, Charlotte Brontë's use of it is more episodic. Before Jane first meets Rochester and frightens his horse she notes, "On the hill-top above me sat the rising moon; pale yet as a cloud, but brightening momentarily . . ." (Ch. 12, p. 135). On the night that Bertha Rochester attacks Mason like a vampire, Jane forgets to draw her curtain and is disturbed by the moon, "which was full and bright" (II, Ch. 5, p. 249). She is disquieted not only by the intensity of its light, but also by the solemnity of the feelings it arouses. She gets up to shut it out, but her intention is interrupted by an unearthly scream as Bertha attacks her victim. Charlotte Brontë suggests that if Jane had excluded the moonlight, then the attack would have been prevented. Bertha's action is of such an extraordinary nature that it needs to be accommodated by the ethereal light of the moon. Certainly the moon is a factor in

another of the novel's ghostly occurrences. When Jane hears Rochester's voice calling to her at Moor House, the scenario is one that Hawthorne would surely have recognised; "All the house was still . . . The one candle was dying out: the room was full of moonlight" (III, Ch. 9, p. 535).

Moonlight in The Scarlet Letter, as in Jane Eyre, acts as a medium for significant events which would be impossible in sunlight, but its major role, as the custom-house passage suggests, is to create an environment where the characters "seem to lose their actual substance, and become things of intellect" (p. 31). When Dimmesdale stands on the scaffold at night, Pearl's question, as usual, aptly focuses the scene's symbolic significance: "Wilt thou stand here with mother and me, to-morrow noontide?" (Ch. 12, p. 112). Hester's later comment, "We must not always talk in the market-place of what happens to us in the forest" (Ch. 22, p. 170), expresses a similar idea of an appropriate correspondence between action and setting.

The Scarlet Letter takes place completely within "the shadows and substructions, the dark based pillars and supports of our moral nature" (Hawthorne, p. 22). This represents a major transition from the characteristic landscape of the Gothic novelists. Even in the works of Charles Brockden Brown a duality is established. Clara's closet in Wieland may function as Clara's mind but it also possesses an external reality. Similarly, individual scenes in Gothic novels--Vivaldi in the vaults of the Inquisition--Julia in the de Launa crypt--may also represent the psyche. They stand out, however, from the rest of the text, signalling their symbolic intent. Settings in The Scarlet Letter are, as the three scaffold scenes suggest, stages for the emotions of the protagonists. These scenes are literally and metaphorically conducted on an even more

elevated level than the heightened atmosphere of the rest of the novel. The equidistant spacing of the scaffold scenes in the text provides a distinct structural framework, confirming and focusing, since each is present, the crucial interconnectedness of the four main characters.

The complex and multiple meanings in Hawthorne's depiction of each tableau is alien to the Gothic novel. This is shown in the first tableau, where Hester is brought out from the prison to the scaffold so her sin can be clearly visible. The convolutions inherent in Hester's situation, in her psyche, are embodied in the paradoxical recognition that Hester "fle[es] for refuge, as it were, to the public exposure . . ." (Ch. 3, p. 50). Each protagonist contains similar tensions. Chillingworth silently but explicitly requests Hester not to disclose that he is her husband. At the same time, Dimmesdale in his public role of clergyman, begs Hester to reveal the name of her lover. The ambivalence of all three is echoed and exemplified in the way Hester has "fantastically embroidered" the scarlet letter, both concealing and drawing attention to it. Pearl, openly a product of the letter and yet, clutched to Hester's breast, helping to conceal it, is an accessory to this process. Each scaffold scene possesses a secret drama, which transcends everyday physical reality. This is emphasised by the way in which the scenes are apparently invisible to others. During the second tableau, the Reverend Mr. Wilson passes by oblivious to what is literally being conducted at a different "level" of reality.

The settings of The Scarlet Letter extend the process seen in Brown where landscape is simultaneously real and symbolic. Although Hawthorne's settings (like those of Mrs. Radcliffe) do have a relationship with the artistic theory of the time,³² the most vivid

scenes have no external reality. Their substance is an illusion. This is particularly shown in "The Leech and his Patient" (Ch. 10), where Chillingworth is inside Dimmesdale's soul. The creaking floorboards recall Carwin in Clara's closet. What was only suggested in Caleb Williams by Caleb's attempt to rifle Falkland's trunk is explicitly enacted here:

He groped along as stealthily, with as cautious a tread, and as wary an outlook, as a thief entering a chamber where a man lies only half asleep,--or, it may be, broad awake,--with purpose to steal the very treasure which this man guards as the apple of his eye. (Ch. 10, p. 96)

The direct correlation between mind and environment is also shown in the way Hawthorne invokes the mazy settings of Edgar Huntly to describe Hester. Typically Gothic scenarios are translated into a landscape of the mind:

Thus, Hester Prynne . . . wandered without a clew in the dark labyrinth of mind; now turned aside by an insurmountable precipice; now starting back from a deep chasm. There was wild and ghastly scenery all around her, and a home and comfort nowhere. (Ch. 13, p. 120)

The maze image, which recurs throughout the novel, is an expression of the fatality which binds the characters in their situation. It is another version of Hawthorne's "neutral territory." As Hester says to Chillingworth, "There is no path to guide us out of this dismal maze!" (Ch. 14, p. 125).³³ In lines like "But Hester could not resolve the query, being herself in a dismal labyrinth of doubt" (Ch. 6, p. 74) and "wandering together in this gloomy maze of evil" (Ch. 14, p. 125), Hawthorne definitively states that the real setting of his novel is the "moral wilderness" (Ch. 15, p. 132).

The inseparability of mind and setting in The Scarlet Letter indicates, more powerfully than Emily imprisoned in Udolpho, for example, the way in which the protagonists are transfixed in the

crisis of their mutual experience. Although Charlotte Brontë similarly translates archetypically Gothic settings into mental terms, the effect is mediated by transitions to an everyday environment. In Hawthorne's novel, with the exception of the forest, which is significantly outside the jurisdiction of the town and Puritan law, there is no relief.

-VI-

The way that Hawthorne creates his "neutral territory" in the novel is through symbolism. As Feidelson has said, "since the very focus of the book is a written sign, he [Hawthorne] has no difficulty in securing a symbolistic status for his material."³⁴ The scarlet letter acts exactly as the moonlight had done in the introductory chapter, transforming character and objects alike. Its function is stated categorically after the appearance of the huge, empyrean A, a cosmic scarlet letter. The resemblance between its effect and the "quality of strangeness and remoteness, though still almost as vividly present as by daylight" (p. 31) bestowed on objects seen by moonlight in the Custom House is unmistakable:

It showed the familiar scene of the street, with the distinctness of mid-day, but also with the awfulness that is always imparted to familiar objects by an unaccustomed light. The wooden houses, with their jutting stories and quaint gable-peaks; the door-steps and thresholds, with the early grass springing up about them; the garden-plots, black with freshly turned earth . . . all were visible, but with a singularity of aspect that seemed to give another moral interpretation to the things of this world than they had ever borne before. (Ch. 12, p. 112)

Hawthorne attempts to give this other "moral interpretation" to his protagonists through the agency of the scarlet letter. Chillingworth, Dimmesdale, Hester and Pearl form a knot of

characters tied together not by the intricacy of events, like those in The Blithedale Romance, but by what Chillingworth calls "a dark necessity" (Ch. 14, p. 126). This suggests not predestination (particularly as Chillingworth is eager to blame Hester: "By thy first step awry, thou didst plant the germ of evil . . ." Ch. 14, p. 126) but that they have all been ruled by motives inaccessible to their conscious wills.

The scarlet letter's transfiguring process is most obvious in relation to Hester, since it is her letter and its symbolic function both for Hawthorne and the Puritans is identical with its actual one. That the letter is more than a piece of cloth in majuscular form is quickly illustrated. Not only does the Custom-House Surveyor, the authorial alter ego, experience a burning sensation when he puts it to his chest, but a perceptive onlooker remarks, "let her [Hester] cover the mark as she will, the pang of it will be always in her heart" (Ch. 2, p. 42). The notion that the letter is only a pale reflection of a burning spiritual A, fueled by Hester's shame, is extended by Hawthorne's increasingly insecure invocations of the supernatural. The suggestive: "It was whispered, by those who peered after her, that the scarlet letter threw a lurid gleam along the dark passage-way of the interior" (Ch. 3, p. 54), becomes the far less equivocal:

They averred, that the symbol was not mere scarlet cloth, tinged in an earthly dye-pot, but was red-hot with infernal fire, and could be seen glowing all alight, whenever Hester Prynne walked abroad in the night-time. And we must needs say, it seared Hester's bosom so deeply, that perhaps there was more truth in the rumor than our modern incredulity may be inclined to admit. (Ch. 5, p. 67)

The scarlet letter focuses and intensifies Hester's life. It has the effect of a spell, "taking her out of the ordinary relations

with humanity, and inclosing her in a sphere by herself" (Ch. 1, p. 44). Its meanings and roles become so dominant that there is no sense of Hester, except in relation to it. In this way the reader becomes like Pearl, who refuses to recognise her mother when she removes the A. This is not caused by wilfulness or even, as Hester optimistically explains, by a child's natural aversion to change, but by the fact that Pearl owes her existence to the act that the letter commemorates. Its absence negates her right to existence. Similarly, Hester needs the letter to give her identity, and the reader cannot see her without it.

Hester herself perceives the A's importance, seeing it and Pearl as her only realities. The letter is in fact so real that it overshadows Hester objectifying her and turning her into a symbol: "a living sermon against sin" (Ch. 3, p. 50). The power of the letter is such that it can effect a moral and physical transformation. This is underlined in "Another View of Hester." Hawthorne states:

All the light and graceful foliage of her character had been withered up by this red-hot brand . . . leaving a bare and harsh outline . . . Even the attractiveness of her person had undergone a similar change. (Ch. 13, p. 118)

If the scarlet letter is intended to illuminate the complexity of Hester's feelings, then Pearl is intended to explain any remaining abstruseness in its symbolism. She is, of course, the living version of the letter ("Behold, verily, there is the woman of the scarlet letter; and . . . there is the likeness of the scarlet letter running along by her side!" Ch. 7, p. 76). Like the letter, which carries the contradictory meanings of Adulteress and Able or Angel, Pearl's symbolic role is immediately ambiguous; she is both Hester's blessing and her curse.³⁵

Pearl is the consummate expression of a self-consciousness, an awareness of artifice that is absent in the Gothic novel. Pearl is the result of a broken law, and Hester (unlike Victor Frankenstein) seeks a visible correlation between her action and its consequence. Deceived by the Puritan view of her adultery as irredeemably evil and godless, she expects Pearl to exhibit the repulsiveness of a monster. It is, of course, Chillingworth who is monstrous, deformed by his own evil. Although "a great law" has been broken in Pearl's creation, Hawthorne suggests that it is civil, rather than divine. Employing the duality that is symptomatic of Pearl's nature, Hawthorne explains that Pearl is beautiful, because she owes her existence to the innocence of natural law; to a pre-lapsarian world.³⁶

By its perfect shape, its vigor, and its natural dexterity in the use of all its untried limbs, the infant was worthy to have been brought forth in Eden; worthy to have been left there, to be the plaything of the angels, after the world's first parents were driven out. (Ch. 6, p. 68)

At the same time, however, Pearl is also the result of broken social law, and her perverse inner nature, her "trait of passion" reflects this.

Through Pearl, Hawthorne successfully argues the difficulty of assigning a distinct moral status to Hester's adultery. He implies that since the adulterous act almost certainly took place in the forest, outside of the boundaries of civilisation, and was the result of natural passion, it is amoral. Having proposed this interpretation, he begins to hint that Pearl is really the devil's child. The notion begins harmlessly with an incident that recalls Jane Eyre.³⁷ When Jane is asked what she must do to avoid going to Hell, she supplies the facetious, "I must keep in good health, and not die" (I, Ch. 4, p. 34). Pearl, when invited to say who made

her, replies that "she had not been made at all, but had been plucked by her mother off the bush of wild roses, that grew by the prison-door" (Ch. 8, p. 83).

The poetic truth embodied in Pearl's statement of independence and perversity is marred by Hawthorne insistence that Pearl may be "a demon offspring." Pearl herself says she has no heavenly father. She enjoys a particular friendship with the "reputed witch lady," Mistress Hibbins. The "witch lady" asks Pearl to ride with her to visit Pearl's father, the Prince of the Air. Pearl, in her fantastic costume, is a miniature version of the witch, who is always splendidly arrayed in embroidery and velvet. Hawthorne talking of the "witchcraft" Pearl practises while at play, links her with Mistress Hibbins in her perceptions of Dimmesdale. Both are aware of why he keeps his hand over his heart.

Dimmesdale, a paler version of Hester, bears his own version of the scarlet letter. Its presence becomes increasingly emphatic until the form of an actual A is bizarrely etched in Dimmesdale's flesh. Again we see the same kind of problematic depiction that characterises the portrait of Pearl. Like Pearl, Dimmesdale becomes as much a symbol as the scarlet letter. He atrophies as a person. Indeed the effect of Hawthorne's method of realising Dimmesdale's mind is summed up in "The Procession" where Dimmesdale's body is specifically discarded: "the spiritual element took up the feeble frame, and carried it along . . . converting it to spirit like itself" (Ch. 22, p. 169). In his desire to present his protagonists in an "unusual light" and endow them with a mythic significance, Hawthorne leaves them spiritually subjugated and physically attenuated. They become little more than ciphers moving obediently in the forest, the market place and finally to the scaffold.

As the morally weakest character, Dimmesdale most strongly expresses Chillingworth's notion of "dark necessity." For most of the novel, his actions bear no relation to his deepest desire for confession and atonement. He is powerless to help himself, urging both Hester and Chillingworth to remove his burden of responsibility by denouncing him. There is desperation, even accusation, in his exhortation to Hester:

I charge thee to speak out the name of thy fellow-sinner and fellow-sufferer! Be not silent from any mistaken pity and tenderness for him; for, believe me, Hester, though he were to step down from a high place, and stand there beside thee, on thy pedestal of shame, yet better were it so, than to hide a guilty heart through life. What can thy silence do for him, except it tempt him--yea, compel him, as it were--to add hypocrisy to sin? (Ch. 3, p. 53)

Dimmesdale's relationship with Chillingworth depends on a similar desire for his guilt to be discovered. This is apparent when he replies to Hester's revelation of Chillingworth's identity with "I might have known it . . . I did know it" (Ch. 17, p. 139).

Paradoxically, Dimmesdale's weakness permits a penetration of character that Hester's strength and self-sufficiency forbids. The very fact that his crime is hidden and that he is in constant, futile conflict with himself allows a less stylised, more intense form of characterisation. The drama is literally conducted within his own breast, as the burning letter indicates. Unlike Hester, Dimmesdale has nothing to hide behind. The cherished good name and devout image that caused him to remain silent is precisely what causes him the most pain. He is more tortured by public veneration than Hester by public vindictiveness. Dimmesdale's inability to act increases his agony and Chillingworth's delight.

Chillingworth, whom James called "the livid and sinister figure of the injured and retributive husband" (Hawthorne, p. 89), is

Hawthorne's version of the Gothic villain. His ancestors are Montoni, Schedoni and Carwin. He also shares Lovelace's diabolical affinities. Chillingworth's ambiguous relationship with Hester resembles that of Caleb and Falkland or Frankenstein and the monster. In fact, the description Chillingworth uses of himself to Hester, "I have already told thee what I am! A fiend! Who made me so?" (The Scarlet Letter, Ch. 14, p. 125), recalls Victor talking to the monster, "fiend that thou art . . . You reproach me with your creation" (Frankenstein, Ch. 10, p. 99). Like the monster, Chillingworth once nurtured hopes of happiness. "It seemed not so wild a dream . . . misshapen as I was,--that . . . simple bliss . . . might yet be mine" (The Scarlet Letter, Ch. 4, p. 58).

Although the role of pursuer and pursued, victim and antagonist is impossible to assign in Chillingworth's relationship with Hester and Dimmesdale, he is motivated by vengeance. The way in which his torture of Dimmesdale exceeds his nominal purpose is characteristic of the Gothic antagonist. Chillingworth also shares the Gothic villain's role of focusing the emotions and character of the heroine. The difference in Hawthorne's transfigured Gothic is the way Chillingworth is used to accomplish this. Instead of placing Hester and Chillingworth in a directly antagonistic relationship where Hester must ponder her own soul, Chillingworth, who is doubly united to Hester by the fact that he is her husband and that he has made her swear to keep this fact secret, interprets it for her. His role is emphasised by the fact that he is the only major character in the novel who is not directly linked to the scarlet letter. As an "outsider" it is his task to read the letter and decipher Hester and Dimmesdale's soul.

The process of psychological realisation in The Scarlet Letter is no longer "half-hid," but completely dramatised. The problem is

that the individual conflict is subsumed to a more generalised one. There is no sense of Chillingworth and Dimmesdale as individuals. Chillingworth's personal malevolence is identified with universal evil. He is as dwarfed by his role as the devil incarnate as Hester by the "A." Hester's enquiry, "Art thou like the Black Man that haunts the forest round about us?" (Ch. 4, p. 59), becomes an assertion. Chillingworth is "Satan himself--or his emissary."³⁸ As Hawthorne says, he is "striking evidence of man's faculty of transforming himself into a devil, if he will only . . . undertake a devil's office" (Ch. 15, pp. 122-123).

The supernatural is associated with all the characters in The Scarlet Letter, and its presence is an undeniably Gothic element. The difference is in Hawthorne's uncertain attitude towards it. In previous Gothic novels the supernatural is either allowed without question as authentic, as in Otranto and The Old English Baron, or explained as a phenomenon of the subjective mind, as in the novels of Mrs. Radcliffe. In Brockden Brown's novels, seemingly supernatural events have a pseudo-scientific justification. Hawthorne's stance, particularly if we include Chillingworth's alchemical and medical skills, manages to embody all these approaches. Unsure of what status to claim for the scarlet letter, Hawthorne compendiously includes ever possibility, as his comment on the appearance of Dimmesdale's own scarlet letter illustrates:

Most of the speculators testified to having seen, on the breast of the unhappy minister, a SCARLET LETTER--the very semblance of that worn by Hester Prynne--imprinted in the flesh. As regarded its origin, there were various explanations . . . Some affirmed that the Reverend Mr. Dimmesdale . . . had begun a course of penance . . . by inflicting a hideous torture on himself. Others contended that the stigma had not been produced until a long time subsequent, when old Roger Chillingworth . . . had caused it to appear . . . Others, again . . . whispered their belief, that the awful symbol was the effect of the ever active tooth of remorse, gnawing from the inmost heart

outwardly, and at last manifesting Heaven's dreadful judgment by the visible presence of the letter. The reader may choose among these theories. (Ch. 24, p. 182)

This is peculiarly unsatisfactory. Hawthorne has lost confidence in the power of his suggestive realm; where the "Actual and the Imaginary may meet," where it is sufficient for Dimmesdale merely to cover his breast with his hand. He has moved crudely into the Actual, where it is necessary for Dimmesdale to have a real letter, of uncertain origin, in order to convey the acuteness of his spiritual torment. When Charlotte Brontë, for example, employs the supernatural in Jane Eyre, it is what Coleridge termed "a dramatic probability."³⁹ Hawthorne is more heavy-handed. When Charlotte Brontë employs the extended conceit of Jane being a fairy, she does so to explore the implications of one aspect of Jane's personality. She does not confuse this with stating categorically that Jane is a fairy.

Hawthorne and Charlotte Brontë intentionally deploy the power of the Gothic to chart the minds of their characters and investigate ways of realising them for their readers. Whereas Charlotte Brontë presents both a subjective and objective view of her heroine, Hawthorne provides only an objective look at his characters. The result of this is that while Jane Eyre possesses an existential independence, Hawthorne's protagonists are firmly fixed in their environment and unimaginable except in this context. The symbol that Hawthorne uses to illuminate their feelings is so disproportionately large that the characters are adjuncts to it, each becoming, like Pearl, "a living hieroglyphic."

In The Scarlet Letter, the scenes from the Gothic novel peopled with figures of dubious reality--from the genuine ghosts of Otranto to the monstrous apparition in Frankenstein, from shadowy alter egos

like Falkland and Carwin to the phantasmal shapes of Udolpho--have become the whole world. In both Jane Eyre and The Scarlet Letter shapes are no longer half-hidden, but there is bifurcation of idea on how to deploy them. In Jane Eyre the apparitions, the phenomenological selves we have seen throughout the Gothic novel, are absorbed into the characters of Jane Eyre and Rochester. Ghosts are integrated into the real world. In The Scarlet Letter we see an opposite process which corresponds to Hawthorne's view of existence: "Indeed we are but shadows; we are not endowed with real life, and all that seems most real about us is but the thinnest substance of a dream. . . ."40

Notes

Epigraphs: A Midsummer Night's Dream (V, i, 24).

Letter to George Henry Lewes, November 6th, 1847, in The Brontës, ed. Wise, II, 152.

"The Custom-House," Introductory to The Scarlet Letter, p. 13.

¹ The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination, Sandra M. Gilbert and Susan Gubar (New Haven: Yale Univ. Press, 1979).

² E. D. H. Johnson, "'Daring the Dread Glance': Charlotte Brontë's Treatment of the Supernatural in Villette," Nineteenth Century Fiction, 20 (1966), 325, says: "The Gothic strain . . . in Jane Eyre strikes an incongruous and discordant note . . ." Robert B. Heilman, "Charlotte Brontë's 'New Gothic'" in The Brontës, ed. Ian Gregor (Englewood Cliffs, N.J.: Prentice-Hall, 1970), p. 98, argues that "Charlotte Brontë did not reach the heights using hand-me-down devices."

³ See Redden, The Gothic Fiction in the American Magazines; Mayo, The English Novel in the Magazines; and Tracy, The Gothic Novel 1790-1830, for compendious lists of Gothic apparatus and motifs.

⁴ See Mayo, "How Long was Gothic Fiction in Vogue?"

⁵ The red-room has already been amply analysed in Freudian terms. See, for example, David Smith, "Incest Patterns in Two Victorian Novels," Literature and Psychology, 15 (Summer 1965), 135-44. Elaine Showalter, A Literature of Their Own: British Women Novelists from Brontë to Lessing (Princeton, N.J.: Princeton Univ. Press, 1977), pp. 114-15, makes the now standard point that: "With its deadly and bloody connotations, its Freudian wealth of secret compartments, wardrobes, drawers, and jewel chest, the red-room has strong associations with the adult female body. . ." This, just as it over-furnishes the red-room, overstates the case.

⁶ Jarrett, p. 32 (note 4), characterises this view as "dated and misleading." He fails to see that it is precisely through its unreality that the Gothic novel can, as he says, "engage imaginatively with reality."

⁷ Later Jane herself makes explicit the function of the attic floor. As she nurses Mason she comments, "Here then I was in the third story, fastened into one of its mystic cells . . ." (II, Ch. 5, p. 263).

⁸ James Hunt Maddox, Jr., "The Survival of Gothic Romance in the Nineteenth Century Gothic Novel" (Diss. Yale Univ., 1970), p. 111, has pointed out that the idea of the mad wife may not have come from Mrs. Radcliffe's A Sicilian Romance, as is often assumed. He quotes Mrs. Gaskell's The Life of Charlotte Brontë where she reports the story of a young woman who found her husband had another wife. The first wife was supposedly deranged and "the case was spoken of far and wide and at Roe Head among other places." For the

suggestion that Bertha Rochester was inspired by the Marquis Mazzini's first wife, see Andrew Lang, "Mrs. Radcliffe's Novels," Living Age, 1900 (226), 277. The idea is reiterated by, and often mistakenly attributed to, Ellis, "Ann Radcliffe and her Literary Influence," p. 194.

Another possible source for Bertha concealed in the attic is to be found in The Mysteries of Udolpho where Emily glimpses Montoni with "another person, sitting in a melancholy attitude by the fire." Emily's curiosity is aroused by: "the mysterious secrecy of Montoni's manner, and by the discovery of a person, whom he thus visited at midnight, in an apartment, which had long been shut up . . ." (Udolpho, II, Ch. 9, p. 309).

⁹ John Maynard, Charlotte Brontë and Sexuality (Cambridge: Cambridge Univ. Press, 1984), p. 95, sees Charlotte Brontë's main intention in Jane Eyre "to explore deeply and thoroughly the awakening of a girl and young woman into sexual life." His choice of words casts an interesting light on Bertha's nocturnal visit. Jane is briefly awakened by Bertha's intrusion, but she falls into unconsciousness, because she cannot tolerate Bertha's overwhelming corporeality.

¹⁰ Peter Grudin, "Jane and the Other Mrs. Rochester: Excess and Restraint in Jane Eyre," Novel, 10 (1977), 147.

¹¹ Gilbert and Gubar, p. 360; Helena Moglen, Charlotte Brontë: The Self Conceived (New York: W. W. Norton, 1976), p. 127; Adrienne Rich, "Jane Eyre: The Temptations of a Motherless Woman," Ms., October 1973, p. 72.

¹² Compare the description of the monster in Frankenstein: "his hair was of a lustrous black and flowing . . . and straight black lips" (Ch. 5, p. 57), with the description of Bertha in Jane Eyre: "with thick and dark hair hanging long down her back . . . the lips were swelled and dark . . ." (II, Ch. 10, p. 358). Rochester refers to Bertha as a "monster" (III, Ch. 1, p. 394).

¹³ Lovelace tells Belford "twenty times over" that Clarissa's resistance is his stimulative.

¹⁴ Rochester's sudden animation is reminiscent of Montoni: "Montoni's eyes . . . seemed instantaneously to gleam with fire . . ." (Udolpho, II, Ch. 2, p. 171). See also Schedoni's "wild energy" (The Italian, I, Ch. 10, p. 110).

¹⁵ The physical discomfort of Jane's experiences at Lowood are indelibly impressed in her mind: "I remember well the distracting irritation I endured from this cause [chilblains], every evening when my feet inflamed; and the torture of thrusting the swelled, raw and stiff toes into my shoes in the morning" (I, Ch. 7, p. 68).

¹⁶ For the argument that Jane Eyre has a relationship to fairy tales on "various levels," see P. Sullivan, "Fairy Tale Elements in Jane Eyre," Journal of Popular Culture, 12 (1978), 61-74.

¹⁷ Jane's predilection for plain clothes stems from Lowood. Augusta Brocklehurst comments (again, plainness is noteworthy) "how

quiet and plain all the girls at Lowood look! with their hair combed behind their ears, and their long pinafores. . ." (I, Ch. 4, p. 36).

18 The symbolism here is reaffirmed when Rochester loses a hand, the one that he gave to Bertha, in the fire. This, rather than the Freudian interpretations of castration, seems relevant here. For the castration theory, see Richard Chase, "The Brontës: A Centennial Observance," Kenyon Review, 9 (1947), 495.

19 Compare: "I had first, however, provided for my sustenance that day, by a loaf of coarse bread . . ." (Frankenstein, Ch. 11, p. 107) and "I had one morsel of bread yet: the remnant of a roll I had bought . . ." (Jane Eyre, III, Ch. 2, p. 413). Jane, like the monster, turns to berries for sustenance. "I saw ripe bilberries gleaming here and there . . . I gathered a handful . . ." (Jane Eyre, III, Ch. 2, pp. 413-14) and "I again went out in search of berries" (Frankenstein, Ch. 11, p. 103). As Jane covers herself with her shawl, so the monster covers himself with the providential cloak.

20 Rochester's fears for Jane: "'And you do not lie dead in some ditch, under some stream?'" (III, Ch. 11, p. 556), recall the morbid imaginings of Gothic protagonists. Vivaldi's fears for Ellena; "He saw her wounded and bleeding to death" (The Italian, Ch. 3, p. 41) are echoed in Ellena's fears for him: ". . . the image of Vivaldi dead seemed to hold all her faculties." (The Italian, III, Ch. 9, p. 374). Similarly Clara Wieland torments herself with envisioning Pleyel's "livid corpse" (Wieland, Ch. 9, p. 94).

21 Annette, Emily's servant in Udolpho, comments, "I thought, when I saw them first, that all those fine silks and fine veils,-- why ma'amselle, their veils were worked with silver! and fine trimmings--boded no good--I guessed what they were!" (Udolpho, III, Ch. 6, p. 389). Wearing the wrong veil is also an important issue in The Italian. Ellena forgets to take off Olivia's veil, and this is used as a pretext for stopping the wedding ceremony. Vivaldi is then charged with kidnapping a nun. (The Italian, II, Ch. 5, p. 187)

22 Coral Ann Howells, Love, Mystery and Misery, p. 173, makes the point that not only had Charlotte Brontë read The Italian, but that "An Evening Out," Chapter 23 of Shirley, gives us her response to it. Howells also notes (p. 174) the similarity between the wedding in Jane Eyre and that of The Italian.

23 This scene, as I have pointed out, is also echoed in Frankenstein. The "green grave-mounds" (III, Ch. 11, p. 363) noticed by Jane look back to the "grassy mound" (I, Ch. 10, p. 97) that marks Helen Burns's grave. The allusion is particularly appropriate as Helen's gravestone is marked with the word "Resurgam." In a sinister version of Helen's hope for eternal life, Bertha will rise to haunt Jane and prevent her marriage.

24 Doreen Roberts, "Jane Eyre and 'The Warped System of Things'" in Reading the Victorian Novel, ed. Gregor, p. 136.

25 Walter Allen, The English Novel (London: Phoenix House, 1954), p. 151, calls Jane "a tremendously real person." W. A.

Craik, The Brontë Novels (London: Methuen, 1968), p. 161, says she is "full of life." Howells (p. 163) terms her, "robustly human."

26 This is emphasised by the divergent views on the identity of the novel's protagonist. It is also a point succinctly made by James, who says (Hawthorne, p. 90), "The people strike me . . . as representatives, of a single state of mind." Hester, Dimmesdale, the Scarlet Letter and Hawthorne himself have all been proposed as the novel's focus. For these interpretations see, respectively, David Stouck, "The Surveyor of 'The Custom-House': A Narrator for The Scarlet Letter," Centennial Review, 15 (1971), 328; Bruce Ingham Granger, "Arthur Dimmesdale as Tragic Hero," Nineteenth Century Fiction, 19 (1964), 197; Evert A. Duyckinck, "Great Feeling and Discrimination," Review of The Scarlet Letter," Literary World [New York], March 30, 1850, p. 323. Sam S. Baskett, "The (Complete) Scarlet Letter," College English, 22 (1961), 321-28, argues that Hawthorne himself is the major character. John C. Gerber, "Form and Content in The Scarlet Letter," The New England Quarterly, 17 (1944), 25-55, sees four main characters (Hester, Dimmesdale, Chillingworth and Pearl), arguing that the action of the novel is equally split between them and "the community."

27 Hawthorne is fond of blurring the boundaries between the Actual and the Imaginary by seeming to introduce himself into his works, hiding behind the text as his narrator claims to do. Hawthorne had himself, of course, worked in a Custom House in Boston (1839-40). "Rappaccini's Daughter" (Mosses from an Old Manse, pp. 1043-65) professes to be a translation from the writings of Aubépine--the French for Hawthorne.

28 The Old English Baron, The Italian and Confessions of a Justified Sinner also claim to have written sources. In the prefatory chapter to The Italian, the Englishman is given a volume containing Vivaldi and Ellena's story. At the end of Confessions, it is revealed that the text of the novel came from a pamphlet found in Wringhim's pocket.

29 Charles Robert Maturin, Melmoth the Wanderer: A Tale (1820), ed. Douglas Grant (London: Oxford Univ. Press, 1972), I, Ch. 2, p. 27.

30 The meaning of the rose has received a wealth of critical attention. Hawthorne himself suggests it had "sprung up under the footsteps of the sainted Ann Hutchinson. . ." For an exploration of this idea, see Michael J. Colacurcio, "Footsteps of Ann Hutchinson: The Context of The Scarlet Letter," ELH, 39 (1972), 459-94. The explanation of this symbol is also discussed in Hyatt S. Waggoner's Hawthorne: A Critical Study (Cambridge, Mass.: Harvard Univ. Press, 1955). See particularly pp. 138-41.

31 See Robert B. Heilman, "Charlotte Brontë, Reason, and the Moon," Nineteenth Century Fiction, 14 (1960), 283-302. Most critics note the pervasive symbolic presence of moonlight in The Scarlet Letter. See, for example, Marshall Van Deusen, "Narrative Tone in 'The Custom-House' and The Scarlet Letter," Nineteenth Century Fiction, 21 (1966), 63. In emphasising a correlation between moonlight and the realm of the imagination, Hawthorne and Brontë both follow Charles Brockden Brown: "Dark is less fertile of images than the feeble lustre of the moon" (Wieland, Ch. 9, p. 98).

32 "The practice of the Hudson River painters of representing human figures diminished or scarcely identifiable in a surrounding wilderness is paralleled here." Leo B. Levy, "The Landscape Modes of The Scarlet Letter," Nineteenth Century Fiction, 23 (1969), 378.

33 Although Charles Brockden Brown may be credited with the first extensive symbolic use of mazes, they are present in the "intricate" cloisters of Otranto. Mrs. Radcliffe talks of "the dangerous labyrinth" into which La Motte is led by the Marquis (The Romance of the Forest, II, Ch. 13, pp. 47-48). Similarly, the landscape of The Italian is undercut by the bewildering maze of the Inquisition's chambers.

34 Charles Feidelson, Jr., Symbolism and American Literature (Chicago: Univ. of Chicago Press, 1953), p. 13.

35 Pearl's ambiguity may stem from Hawthorne's feelings about his own young daughter, Una: "In short, I now and then catch an aspect of her, in which I cannot believe her to be my own human child, but a spirit strangely mingled with good and evil haunting where I dwell." The American Note-Books of Nathaniel Hawthorne, ed. Claude M. Simpson (Ohio: Ohio State Univ. Press, 1972), Entry for July 30 [1849], p. 430. Vol. VIII of The Centenary Edition of The Works of Nathaniel Hawthorne.

36 There is also a suggestion of the philosophy expounded in "The May-Pole of Merry Mount" (Twice Told Tales, pp. 882-90) that as soon as one truly loves, one becomes part of the post-lapsarian world and subsequently must experience the world's sorrow as well as its joy. This has been only imperfectly realised by Hester and Dimmesdale, and Pearl, with her kind and cruel nature, is calculated to instill its truth.

37 There are several points of resemblance between Pearl and Jane. Bessie might be describing Pearl instead of Jane when she declares, "You are a strange child . . . a little roving, solitary thing" (Jane Eyre, I, Ch. 4, p. 42). Both have the aura of spirits and are constantly referred to as such.

38 Chillingworth becomes a fiend in the same mechanical way as Ethan Brand in Hawthorne's "Ethan Brand: A Chapter from An Abortive Romance" (The Snow Image, pp. 1184-96). There is a similarity between Chillingworth's scientific persecution of Dimmesdale, "I shall seek this man, as I have sought truth in books; as I have sought gold in alchemy" (Ch. 4, p. 58), and Brand's Unpardonable Sin of "an intellect that triumphed over the sense of brotherhood with man and reverence for God, and sacrificed everything to its own mighty claims!" (p. 1189).

39 "Critique of Bertram" in Biographia Literaria, Ch. 23, p. 218. Ruth Yeazell makes a similar point in "More True than Real: Jane Eyre's Mysterious Summons," Nineteenth Century Fiction, 29 (1974), 128, when she argues events in the novel, "are true--true to the vision of human experience which informs Brontë's world. . . ."

40 Entry for October 4, 1840, in American Note-Books of Nathaniel Hawthorne. Vol. IX of The Standard Library Edition of The Works of Nathaniel Hawthorne (Michigan: Scholarly Press, n.d.),

p. 223. See also the May 19 entry, p. 219: "Lights and shadows are continually flitting across my inward sky. . . ."

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