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Preface to the second edition

- 1 David Punter, *The Literature of Terror* (Harlow Essex: Longman, 1980; rpt. 1996).
- 2 Fred Botting, *Gothic* (New York and London: Routledge, 1996); Marie Mulvey Roberts (éd.), *A Handbook to Gothic Literature* (Basingstoke, Hampshire: Macmillan, 1998); David Punter (éd.), *A Companion to Gothic* (Oxford: Blackwells, 1999); E. J. Clery and Robert Miles (eds), *Gothic Documents 1700-1820: A Sourcebook* (Manchester: Manchester University Press, 2000); Jerrold E. Hogle (éd.), *The Cambridge Companion to Gothic* (Cambridge: Cambridge University Press, 2001); Fred Botting (éd.), *Essays and Studies 2001: The Gothic* (Cambridge: D. S. Brewer, 2001); Diane Long Hoeveler and Tamar Heller (eds), *Approaches to Teaching Gothic Fiction: The British and American Traditions* (New York: MLA, 2002).
- 3 Maggie Kilgour, *The Rise of the Gothic Novel* (London and New York: Routledge, 1995); E. J. Clery, *The Rise of Supernatural Fiction* (Cambridge: Cambridge University Press, 1995). For an overview of Gothic criticism, and the recent rise of historicist approaches, see Chris Baldick and Robert Mighall, 'Gothic Criticism', in Punter, *Companion*, pp. 209-28.
- 4 Diane Long Hoeveler, *Gothic Feminism: The Professionalization of Gender From Charlotte Smith to the Brontës* (Philadelphia: The Pennsylvania State University Press, 1998); Anne Williams, *Art of Darkness: A Poetics of Gothic* (Chicago: The University of Chicago Press, 1995); E. J. Clery, *Gothic Women Writers* (Tavistock, Devon: Northcote House, 2000).
- 5 James Watt, *Contesting the Gothic: Fiction, Genre and Cultural Conflict, 1764-1832* (Cambridge: Cambridge University Press, 1999); Robert Mighall, *A Geography of Victorian Gothic Fiction; Mapping History's Nightmares* (Oxford: Oxford University Press, 1999); Michael Gamer, *Romanticism and the Gothic: Genre, Reception, and Canon Formation* (Cambridge: Cambridge University Press, 2000); Cannon Schmitt, *Alien Nation: Nineteenth-Century Gothic Fictions and English Nationality* (Philadelphia: University of Pennsylvania Press); Jacqueline Howard, *Reading Gothic Fiction: A Bakhtinian Approach* (Oxford: Clarendon Press, 1994).
- 6 There have however been a number of highly ambitious studies which have sought to think through the literature of the uncanny and the emergence of psychoanalysis; see especially Elisabeth Bronfen, *Over*

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- her Dead Body: Death, Femininity, and the Aesthetic* (Manchester: Manchester University Press, 1992); Terry Castle, *The Female Thermometer: Eighteenth-Century Culture and the Invention of the Uncanny* (Oxford: Oxford University Press, 1995); David Punter, *Gothic Pathologies: The Text, The Body and the Law* (Basingstoke, Hampshire: Macmillan, 1998).
- 7 But see Edward Jacobs, *Accidental Migrations: An Archaeology of Gothic Discourse* (Lenisburg, Pennsylvania: Bucknell University Press, 2001).
 - 8 The possible exception is Steven Bruhm's *Gothic Bodies: The Politics of Pain in Romantic Fiction* (Philadelphia: University of Pennsylvania Press, 1993), which comes closest to *Gothic Writing* in employing a Foucauldian approach. His subject matter is somewhat different, however, in that he focusses on medical material.
 - 9 In response to questions provoked by his paper, 'Secretly Seeking System: The Fair Intellectual Club of Edinburgh 1717', Corvey Seminar Series, April 2000, Sheffield Hallam.
 - 10 Dorrit Cohn, 'Optics and Power in the Novel'; John Bender, 'Making the World Safe for Narratology', *New Literary History* 26 (1995), 3-20, 29-34.
 - 11 Cohn, 'Optics and Power in the Novel', p. 9.

Introduction: what is 'Gothic'?

- 1 Monographs and essay collections just before or since Punter include: C. A. Howells (1978); E. MacAndrew (1979); E. K. Sedgwick (1980); J. Wilt (1980); A. B. Tracy (1980); J. E. Fleenor (1983); E. Napier (1986); V. Sage (1988); G. E. Haggerty (1989); K. W. Graham (1989); K. F. Ellis (1989). Punter himself assesses these previous studies: E. Birkhead (1921); M. Sadleir (1927); E. Railo (1927); M. Summers (1938); D. Varma (1957); J. M. S. Tompkins (1932); M. Levy (1968); R. F. Kiely (1972). Other relevant studies/collections/essays are: L. Nelson, Jr (1963); L. Fiedler (1966); R. Hume (1969); R. Hume and R. L. Platzner (1971); M. Miyoshi (1969); E. B. Gose, Jr (1972); T. Todorov (1973); G. R. Thompson (1974); N. Holland and L. Sherman (1977); J. O. Lyons (1978); F. V. Bogel (1979); R. Jackson (1981); T. Siebers (1984); K. Miller (1985); C. Siskin (1985); T. Castle (1987); D. Richter (1989).
- 2 For examples of each see L. Fiedler (1966); N. Holland and L. Sherman (1977); R. Jackson (1981); P. Brooks (1973); G. R. Thompson (1974); P. Thorslev, Jr (1981); M. Doody (1977); E. Moers (1977); S. M. Gilbert and S. Gubar (1979); M. Poovey (1979); E. Figs (1982); G. Beer (1982); J. E. Fleenor (1983); C. Kahane (1985); F. L. Restuccia (1986).
- 3 V. Sage (1988), K. F. Ellis (1989) and D. Richter (1989) are recent examples of this historicizing trend. G. E. Haggerty (1989) provides a more sophisticated generic approach than had hitherto been the case with the notable exceptions of E. K. Sedgwick (1980) and T. Todorov (1973). Kenneth W. Grahams excellent collection *Gothic Fiction: Prohibition/Transgression* (1989) is also pertinent here.
- 4 The argument for the modified way in which I use Bakhtin is made by Peter Stallybrass and Mon White (1986).

1 Historicizing the Gothic

- 1 Foucault's insistence on a radical decentring, evident in 'Nietzsche, Genealogy, History' (Foucault 1986b: 76-100) is a common thread in his writings, but is perhaps most strongly expressed in *The Archaeology of Knowledge* (1972). For the case against Foucault, see J. G. Merquior (1985).
- 2 Ian Hacking argues that Foucault's archaeological project is not only an 'impossible task', but one beyond the scope of history (Hoy 1986: 31). By contrast 'genealogy' is a more pragmatic theory dealing with what Arnold Davidson usefully calls the 'modalities of power' (Hoy 1986: 224). It is generally agreed that the transition from archaeological to genealogical theories marks a shift in Foucault's thinking. Besides Hacking and Davidson, see Merquior (1985).
- 3 For example, see G. S. Rousseau (1972–3).
- 4 For instance, compare Foucault (1970: xxii, 48-9) with James Beattie (1783: 544-50) and Anna Laetitia Aikin (1820: 12).
- 5 These are eponymous 'heroes' of Charles Brockden Brown's *Wieland* (1798), *Edgar Huntly* (1799) and *Arthur Mervyn* (1799-1800).

2 The Gothic aesthetic: the Gothic as discourse

- 1 For instance Robert Hume writes 'As a historical form the Gothic novel flourished between 1764 and 1820: Walpole's *The Castle of Otranto* and Maturin's *Melmoth the Wanderer* are its limits of demarcation' (Hume 1969: 282). Ernest Baker (1929) and Eino Railo (1927) both look for precedents, in the cult of sensibility or Jacobean drama, but see the Gothic novel taking shape with Walpole.
- 2 R. Paulson (1975); E. Rothstein (1975-6: 304-32); N. Frye (1959: 311-18). For useful introductions to the relevant background, see R. F. Brissenden (1974) and J. Todd (1986).
- 3 William Gilpin's *A Dialogue upon the Gardens of the Right Honourable The Lord Viscount of Cobham at Stow in Buckinghamshire* (1748) exemplifies the pivotal nature of the picturesque garden. According to Paulson, its speakers 'divide into the old moralizing reading and the new aesthetic' (Paulson 1975: 32).
- 4 For the sociology of this expanding market, see 'Having and Enjoying' (Porter 1982: 232-68); for the ideological aspects of late eighteenth-century aesthetics, Daniel Cottom (1985).
- 5 Richard Hurd (1911) identifies Spenser as the pivotal figure. William Duff argues that the 'last great *original* Genius in Poetry, of our own country . . . is Milton' (Duff 1770: 244), but believes that there are only three complete original geniuses in the art of poetry: Homer, Ossian and Shakespeare. Joseph Warton elevates Spenser, Shakespeare and Milton over Pope as original owing to their ability to tap 'the sublime and the pathetic . . . the two chief nerves of all genuine poetry' (Warton 1782, I: x). Thomas Warton rescues Spenser from the neoclassical critics with the formula: 'in reading Spenser if the critic is not satisfied, yet the reader is transported' (Warton 1762, 1: 16). As Duff (1770) especially makes clear, in the battle of the ancients and the moderns, English moderns are bracketed with the ancients on the

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grounds of a shared 'primitivism': unfettered by received models, close to nature and inspiration (the springs of genius) writers such as Spenser and Milton were able to produce poetry rivalling Homer. Since the death of Milton, at the latest, the reign of reason had stifled natural genius in the arts even as the modern philosophical and scientific genius of the present surpassed the classical past. See also Hugh Blair (1765) and Robert Lowth (1835).

- 6 For instance, see James Beattie (1783: 544–50) and Anna Laetitia Aikin (1820: 12).
- 7 For examples, see William Sharpe (1755: 76); Kames (Home 1774, I: vii, 500); Dugald Stewart (1859: 279); Hugh Blair (1765: 28).
- 8 Hurd is quoting Bacon (Hurd 1811: 3).
- 9 See James Beattie (1783: 543). John and Anna Laetitia Aikin's 'On Monastic Institutions' reflects the increasingly positive value given to superstition. Fanaticism is now praised for inspiring super-human feats of austerity: individuals secluding themselves for 'the austerer lessons of the cloister' hearten us by example, controlling even the 'strongest propensities in our nature' while extending the 'empire of the mind over the body' to its 'fullest extent' (A. L. Aikin and J. Aikin 1773: 112).
- 10 The idea arguably goes back to Longinus: see Hurd's translation of, and commentary on, Longinus' qualification of image (1811: 128); cf. Addison's secondary pleasures of the imagination, *The Spectator*, 411. For the visual in eighteenth-century aesthetics, see Rachel Trickett (1985: 239–52) and Eric Rothstem (1975–6: 304–32).
- 11 For example, Ann Radcliffe writes that Shakespeare 'takes such possession of the imagination' when viewing his works 'that we hardly seem conscious we are beings of this world' (Radcliffe 1826: 149). For the discussion of ideal presence, see Kames (Home 1774, I: 91–104).
- 12 Such natural exhibitions of the human character, being set before us in the clear mirror of the drama, must needs serve to the highest *moral uses*, in awakening that instinctive approbation, which we cannot withdraw from *virtue*, or in provoking the not less necessary detestation of vice.
(Hurd 1811: 98)

Tragedy naturally posed a problem: how can the moral work of the tragic spectacle be reconciled with the selfish pleasure we apparently derive from the sight of others' misery? Kames's influential solution to this aesthetic conundrum is to be found in his 'Of Our Attachments to Objects of Distress' (Home 1751: 1–31). For the relation to the Gothic aesthetic, see Anna Laetitia Aikin's 'On the Pleasures Derived from Objects of Terror' (A. L. Aikin and J. Aikin 1773: 19–27). For relevant passages from Francis Hutcheson see Hutcheson (1738: xvi–xvii, 128–9). For Hutcheson's downplaying of instinct as a providential predisposition, and his relationship with Shaftesbury, see Whitney (1934: 31–5).

- 13 (Reeve 1785, II: 86–7). Euphrasia here is quoting John Gregory; see following discussion.
- 14 (Reeve 1785, I: 66–7). This nexus of values closely matches Beattie (1783: 527–49). For Lawrence Stone's 'companionate couple' see Stone

(1799: 217-53). Whatever the truth of Stone's claims, the Gothic aesthetic itself wholeheartedly embraced this value: the Goths were 'distinguished ... by the peculiarity of their behaviour to their women; whom they regarded and loved, as their friends and faithful counsellors' (Beattie 1783: 544); cf. Coleridge (Raysor 1936: 8-9). The equation of the Goths with patriotism, love of liberty and respect for women runs from Tacitus through Rousseau (Fairchild 1928: 4-5, 127-8).

- 15 Gregory closely follows H. Blair (1765: 2-6, 30).
- 16 See M. Madoff (1799: 337-50); J. Coiton (1796: 1-20). Coltons article has a particularly useful bibliography.
- 17 The confrontation between Ore and Albion's Angel, or America and George III (in William Blake's *America: A Prophecy* (1793)) is arguably that of the Gothic plot where the younger generation pales before the intemperate father, only here it is the 'father', and not the son or daughter, who convulses with terror.

3 The hygienic self: gender in the Gothic

- 1 See K. E. Gilbert and H. Kuhn (1939: 233-67) and M. Kallich (1945), (1946) and (1947).
- 2 Home (1774); James Beattie, 'Of Taste, and its Improvement' (1783: 165-206); and Archibald Alison (1815) all provide examples, as does Richard Payne Knight (1808). The first edition publication dates for Kames, Alison and Knight are 1762, 1790 and 1805, respectively. Knight is the most forthright about the contradictions inherent in squaring the relativistic model of associationism with objective standards of taste. For a general discussion, see Daniel Cottom (1985).
- 3 William Duff's desynonymization of enthusiasm and inspiration, the one Methodistical and dangerous, the other classical and hygienic, is typical (Duff 1767: 169-71). The tendency to see excessive enthusiasm as indicative of lower class 'Methodism' is nicely illustrated by R. S. Esq., *The New Monk; A Romance* (1798). A satire of Matthew Lewis's *The Monk* (1796), the Ambrosio figure is portrayed as a canting Methodist.
- 4 'According to the common use of words, Imagination and Fancy are not perfectly synonymous. ... A witty author is a man of lively Fancy; but a sublime poet is said to possess a vast Imagination' (Beattie 1783: 72). Cf. D. Stewart (1859: 151-2); S. T. Coleridge (1965: 167). The point is also made by John L. Mahoney (1965: viii).
- 5 An exemplification of the tangles resulting from the efforts to square Deistical materialism with a belief in human creativity is to be found in Kames, who coins the phrase 'deceitful feeling of liberty' (Home 1751: 208) which he furthermore sees as providential (Home 1751: 216).
- 6 J. Beattie (1783: 2000). For representative passages on the providential love of novelty, see J. Beattie (1783: 171); J. Beattie (1790: 128); Lord Kames (Home 1774: 258 ff.); Thomas Reid (1785: 722). Reid identifies Gerard as the modern authority on the aesthetics of novelty.
- 7 According to John Locke; quoted in M. H. Nicolson (1963: 309).
- 8 'Summer', *The Seasons* (Gilfallan 1853: 11. 1318-20). Subsequent references will be cited parenthetically by line numbers.

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- 9 I will at least make the attempt to explain to myself the Origin of moral Evil from the *streamy* Nature of Association, Which Thinking = Reason, curbs & rudders/how this comes to be so difficult/Do not the bad Passions in Dreams throw light & shew proof upon this Hypothesis? Explain those bad Passions: & I shall gain Light, I am sure. ... In short, as far as I can see any thing in this Total Mist, Vice is imperfect yet existing Volition, giving diseased Currents of association, because it yields on all sides & yet is – So think of Madness.

(Coburn 1957: 1770)
- Cf. Coleridge's 'The Pains of Sleep' and Nathaniel Hawthorne's 'The Haunted Mind' which reads like Coleridge's notebook passage Gothicized.
- 10 S. T Coleridge, 'General Character of the Gothic Literature and Art', delivered 1818, collected by Raysor (1936: 11-12).
- 11 Morris offers his summary as a 'simplified sketch' of exceedingly diverse phenomena; cf. Martin Price (1969: 194-213) and Bruce Clarke (1987: 272-7). Ronald Paulson (1985: 427-37) is relevant here.
- 12 In the 'Cave of Fancy' (1788) Mary Wollstonecraft says of sensibility that 'it is the result of acute senses, finely fashioned nerves, which vibrate at the slightest touch, and convey such clear intelligence to the brain, that it does not require to be arranged by the judgment'¹. Quoted by Syndy M. Conger (Graham 1989: 116). The anonymous editor of Horace Walpole's tragedy claims that it is written in language 'nervous, simple, and pathetic', meaning that the language will beneficially exercise the reader's nerves (Walpole 1791: x). Coral Ann Howells ties in the popular taste for hysterical sensibility with the 'febrile temperament' of the Gothic heroine. 'As a way of total response, sensibility could be cultivated as the irrational alternative to judgement' (Howells 1978: 8–9). One must be careful to distinguish hysteria from nervousness; although hysteria could suggest pathology, nervousness was initially seen as a sign of health, of robust nerves. Cf. Leo Braudy (1970: 21-40), and G. L. Hersey (1970: 71–89). But see Coleridge's entry on sensibility in *Aids to Reflection* which notes the reversal of the meaning of 'nervousness' at this time, from health to morbidity.
- 13 Burkes gendering of the beautiful and the sublime is uncontentionous; for example, see R. Paulson (1985: 428).
- 14 Daniel Webb, *Remarks on the Beauties of Poetry* (London, 1762); cited by S. Monk (1960: 108).
- 15 I am indebted to Victor Sage for the notion of 'hermaphroditism' here.
- 16 Eliza Parsons, *The Mysterious Warning* (1796) and *The Castle of Wolfenbach* (1793), Francis Lathom, *The Midnight Bell* (1798) and, to a lesser extent, Regina Maria Roche, *Clermont* (1798), all provide instances of the tyrannical and often hysterical Gothic father.
- 17 Elizabeth Napier (1987) provides a recent example of this. Generally, Robert Kiely's contention that the Romantic novel is 'a schizoid phenomenon', abashed by its own irrationalism, is widespread (Kiely 1972: 25-6).

- 18 In Morris's terms, Emily experiences an instance of the Gothic sublime when she confronts what she takes to be Laurentini's body: that is, the uncanny here derives from Emily's identification with Laurentini, which Emily represses, but which returns as the veiled image, a reading supported by Claire Kahane (1985: 334-51). Kahane argues that Laurentini's veiled 'picture' mirrors the cultural, deformed image of the female body, which Emily simultaneously recognizes and repudiates through her dread.

4 Narratives of nurture

- 1 These are the dates of the first French editions.
- 2 Wollstonecraft cites this passage (1975: 185-6).
- 3 A letter to Thomas Stothard, the first illustrator of *Christabel*, reports a discussion between the letter-writer and Coleridge on the proper character of Geraldine 's representation: 'Her beauty is exquisite – but differs from Christabel, as much as *studied elegance* differs from *genuine simplicity* – All should be *art* in Geraldine – Her curtesy – by its PROFOUNDNESS should convey at once beauty & *artfulness* . . .' (Bentley, Jr 1981: 114–15).
- 4 For references to the Renaissance garden, see T. Comito (1978); A. B. Giamatti (1966); J. D. Hunt (1986); H. Levin (1972); for discussions of representations of gardens in Rousseau, see M. Kusch (1978) and (1986); C. Rubinger (1984). For general discussions of representations of gardens during this period, see G. Finney (1984) and R. F. Hilliard (1979).
- 5 For discussions of the English picturesque garden, see J. D. Hunt (1986); J. D. Hunt and P. Willis (1975); Edward Malins (1966); Heinz-Joachim Mullenbrock (1984).
- 6 For the political inflections of the English picturesque garden in the eighteenth century, besides Mullenbrock see J. Barrell (1972); George Clarke (1970); J. Colton (1976); C. Fabricant (1979); J. D. Hunt (1971); M. Olausson (1985); R. Paulson (1975); S. Pugh (1988); R. Quaintance (1979: 285-300).
- 7 For Gothic iconography in landscape gardening and architecture, see Colton (1976), McKinney (1990) and Clarke (Apollo 97).
- 8 For discussions of mid-century change in sensibility, see J. D. Hunt (1985) and (1971); R. Paulson (1975).
- 9 The link between Wolmar and Saint-Preux is underlined by their shared political values; indeed, if anything, Wolmar is more 'republican', more a free-thinking atheist, than Saint-Preux.
- 10 For the story as a critique of patriarchy, see R. Brenzo (1976). According to Roy R. Male, Jr, 'Rappaccini's Daughter' is 'Hawthorne's most complex story' (1954: 99). For recent studies commenting upon, and reflecting, this perceived complexity, see J. Franzosa (1982); L. A. Cuddy (1987). B. Haviland also views the text as semiologically self-questioning (1987: 278-301). For a recent discussion of garden imagery in 'Rappaccini's Daughter', see S. D. Baris (1982). For a discussion of the story's Gothic elements, see G. E. Haggerty (1989: 107-37).
- 11 For a discussion of the place in the history of the Gothic of Sophia Lee's *The Recess* and Charlotte Smith's *Emmeline*, see M. A. Doody (1977). Although Doody agrees that 'Gothic elements in *Emmeline*

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appear only sporadically' (1977: 561) she believes that *The Recess* is 'the first fully developed English Gothic novel' (1977: 559). The usual definitional and generic problems arise here. Doody's case rests on the contention that in *The Recess* 'institutions, power, political activities are the nightmarish cruel realities from which no one can escape' (1977: 560). My case is that power in the Gothic solidifies through the figure of the father otherwise idealized in the Gothic aesthetic. The emphasis on power represents the common ground between us, which I suspect is greater than the difference. Cf. Richter (1989).

- 12 The senses of women 'are inflamed, and their understandings neglected, consequently they become the prey of their senses, delicately termed sensibility. . . . Novels, music, poetry, and gallantry, all tend to make women the creatures of sensation' (Wollstonecraft 1975: 151-2). For the conventionality of attacks on reading, see J. Todd (1986).

5 Narratives of descent

- 1 Clara Reeve's *The Old English Baron* was first published under that name in 1778; its 1777 title was *The Champion of Virtue; a Gothic Story*.
- 2 T. Hutchinson (1905: 277). Subsequent references are cited parenthetically in the text by lines. Both the radicalness of the reference to Wordsworth and the blasphemy of the trope were picked up, and rebuked, in the contemporary criticism: *The Monthly Review*, xciv (February 1821): pp. 161-8; *The Literary Gazette, and Journal of Belles Lettres, Arts, Sciences*, clxvii (1 April 1820), pp. 209-10, both collected in J. E. Barcus (1975: 208-12 and 164-8). For a discussion of the plays reception, see S. Curran (1970: 3-34).
- 3 For discussions of the play's Gothic aspects, see J. V. Murphy (1975: 152-85) and K. I. Michasiw (Graham 1989: 199-225). Michasiw's suggestion that Shelley 'in his recasting of the Gothic mode . . . has transferred the locus of terror from epistemology to ontology' (Graham 1989: 200), to the instabilities of the self, is complementary with the view I take here.
- 4 For a discussion of Shelley's Shakespeare 'plagiarisms', and a review of the evidence, see S. Curran (1970: 35-61).
- 5 In his account of the historical germ of his play Walpole lays the greatest blame at the door of the Countess: 'being hurried away by a much more criminal passion herself, she kept the assignation without discovering herself' (95).
- 6 The Countess's view that 'we no prophetic daemon bear/ Within our breast, but conscience' (21) ironically turns on her as the daemon of the injured father increasingly usurps her conscience. The point is explicitly made, p. 69.

6 Radcliffe and interiority: towards the making of *The Mysteries of Udolpho*

- 1 F. L. Restuccia attacks Fiedler directly (1986: 245-66). Cf. M. L. Fawcett (1983: 481-94); G. Beer (1982: 125-51); M. A. Doody (1977:

- 529-72); M. Poovey (1979: 307-30); A. Roland (Fleenor 1983: 176-86); C. G. Wolff (1972: 205-18); and C. G. Wolff (Fleenor 1983: 207-23).
- 2 See also D. Richter (1983), (1987), (1988).
- 3 Cf. C. A. Howells (Graham 1989: 151-71) on Radcliffe's techniques for creating 'ambiguous doublings'.
- 4 In *A Sicilian Romance* we hear of a Duke de Luovo, similar in character to the heroine's father and his choice for son-in-law. 'The love of power was his ruling passion. . . . He delighted in simple undisguised tyranny.' His last two wives, 'subjected to his power, had fallen victims to the slow but corroding hand of sorrow' (Radcliffe 1790: 129). In his lethal misogyny the Duke de Luovo is an avatar of Montoni whose own such impulses are objectified in Emily's feverish imagination as the phantom of Laurentini's veiled corpse. As Montoni to his 'wives', so St Aubert's (in the phantasmal moment) to his.
- 5 See Frederick S. Frank (1987: 17-18) for a discussion of Anna Laetitia Aikin's (Mrs Barbauld's) seminal 'On the Pleasures Derived From Objects of Terror', which inserted the Burkean sublime into the Gothic.

7 Horrid shadows: the Gothic in *Northanger Abbey*

- 1 For the background of sensibility, see R. F. Brissenden (1974); L. I. Bredvold (1962); J. Todd (1986). Cf. J. Mullan (1984: 141-74).
- 2 For the reader's role in novels of sensibility, see M. Butler (1987: 18–19); for the implied role of the reader in Jane Austen, see S. Morgan (1980: 1-19).
- 3 C. Siskin (1985: 1-28). The simplified burden of Siskin's careful, complex argument is that in traditional narrative patterns recognition meant an illumination about one's past, one's origins, whereas for Austen self-discovery comes to mean an illumination as to one's true identity, in the sense of the potentialities of personality. The first related to one's class position, whereas the second broke class boundaries. Austen's 'myth of development' thus takes on a radical tinge, and needs to be located historically in the social turmoil of the late eighteenth century. Siskin's argument is in response to Butler's.
- 4 As K. Moler approvingly notes, the view that *Northanger Abbey* is 'an immature and not very unified work in which satire of fiction' interferes 'with more important business' is widespread (1969: 21).
- 5 The most straightforward presentation of this case is made by W. E. Anderson (1985). A Fleishman (1974: 649-67) also argues that the move from Gothic to realism is part of Catherine's education, but taking a more detached view, reads literary structures (including that of the Gothic) as symbolic forms conditioning Catherine's understanding of the world. In this respect she moves from literary naivety to critical introspection. F J. Kearful (1965), E. Zimmerman (1969), E. Rothstein (1974) and G. Levine (1975), all offer ripostes to the view of aesthetic disunity. Although their views differ, they share the common tactic of finding an aesthetic unity or achieved intention over and above the apparent dissonance of novel and parody. Levine's argument has been most influential here.
- 6 For 'Marxist' readings, see C. Siskin (1985) and J. P. McGowan (1985). For 'feminist' readings, see M. Evans (1986) and C. L. Johnson (1988).

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- and (1989: 159-74). I use 'Marxist' and 'feminist' here loosely for the purposes of broad designation. For M. Butler's response to some of her earlier critics, see her New Introduction (1987: ix-xlvi).
- 7 For contextual studies, see M. Butler (1987); C. L. Johnson (1988); M. Poovey (1984),
 - 8 Judith Wilt presents the strongest case for *Northanger Abbey* as a 'complex admission rather than rejection of the Gothic' (1980: 127).
 - 9 Using Foucault's *The Order of Things*, McGowan makes an interesting case for the 'historicity' of Austen's stress on personality. Cf. C. Siskin (1985).
 - 10 J. Wilt (1980: 145); E. Zimmerman (1969: 60-1); E. Rothstein (1975-6: 20-4); M. Poovey (1984: 45). Lionel Trilling's famous remark, in an essay on *Mansfield Park*, on Catherine's percipience in suspecting the General of participating in life's violence and unpredictability (1979: 182) arguably set the agenda for this view. See M. Butler (1987: 178-9) for a bibliography and assessment of earlier arguments, taking up that of Trilling.
 - 11 HE. Rothstein (1975-6: 24) argues that at this point Catherine does not over-read, but under-reads her situation.
 - 12 But see C. L. Johnson (1988: 28-48) for an analysis of Henry's tutelage as an expression of male power.
 - 13 For a description of the 'horrids' see Michael Sadleir (1927) and Bette B. Roberts (Graham 1989: 89-111).

8 **Avatars of Matthew Lewis's *The Monk*: Ann Radcliffe's *The Italian* and Charlotte Dacre's *Zofloya*; Or, *The Moor***

- 1 For an early response to *The Monk*'s narrative inconsistencies, see S. T. Coleridge's review of it in *The Critical Review*, xix (February, 1797), rpt. (Raysor 1936: 370-8). For *The Monk*'s transgressions against the code of Radcliffian sensibility, see S. M. Conger (Graham 1989: 113-49). Ronald Paulson (1981) and Wendy Jones (1990) respectively situate the novel's discontinuities in revolutionary turmoil and the exigencies of desire. For a contrary view of *The Monk* as theologically consistent, see Peter Grudin (1975). For a general, influential reading of *The Monk* see P. Brooks (1973: 249-63).
- 2 For instance, James Beattie quotes 'Persius' to the effect that ridding superstitious impulses amounts to pulling "the old grandmother out of our entrails" (1783: 93).
- 3 See S. M. Conger (Graham 1989: 138) and Chapter 3, above.
- 4 A. H. Jones (1986: 224-49) remains the only recent, serious consideration of Dacre's work. Otherwise, see M. Summers (1928a: v-xxvii) and (1928b: 57-73); S. Knight-Roth (1974). Although both Jones and Knight-Roth believe that Dacre was unusual in the psychological and sexual depth she gave her heroines, neither describe her as 'feminist', while Jones explicitly believes that despite her unconventionality, Dacre was 'conservative' (1986: 225). Dacre's novels make their bows towards conventional morality, but her complexly furnished heroines do not fit into these conventional boxes; issues of 'gender politics', rather, are left open, and it is in this qualified sense that I term her 'feminist'.

9 The poetic tale of terror: *Christabel*, *The Eve of St Agnes* and *Lamia*

- 1 For examples, see J. Beer (1959) and (1971: 45-90); H. House (1962: 114-41); C. Tomlinson (1955: 86-112); A. H. Nethercott (1939).
- 2 P. Adair (1967); Norman Fruman (1972). For a more measured view, see Richard Holmes (1989).
- 3 See A. J. Harding (1985: 207-18); J. A. Nelson (1980); J. Chambers (1985).
- 4 For a bibliography and discussion, see J. Spatz (1975) and A. Delson (1980: 130-41). P. Adair (1967), H. W. Piper (1978) and E. Strickland (1977) all take this view. For the teasing nature of Coleridge's use of symbolism, and the critical problems it has created, see H. W. Piper (1980: 72-91). Katherine Wheeler reads the poem as self-reflexively calling into question what it is that makes a poem unified (1989: 85-90).
- 5 D. R. Tuttle (1938: 445-74), C. Tomlinson (1955: 86-112) and G. Watson (1966) see *Christabel* as written within the conventions of the Gothic tale of terror. Watson, characterizing *Christabel* as a 'pastiche', is informative on the contemporary assessment of the poem as Gothic (1966: 110-12). G. Yarlott (1967: 176-202) and W. H. Piper (1978) take the view that *Christabel* has lowly generic origins to overcome; while A. J. Harding (1985: 207-18) uses Jean-Pierre Mileur to argue the irrelevance of the Gothic. The view that *Christabel* connections with Gothic romance tended to a condescension among the critics is argued by K. Swann (1985).
- 6 A Measure of the popularity of the poetic Gothic tale of the supernatural is given by Coleridge's anxious defence against plagiarism in his preface to *Christabel* For instances of the vogue for poetic tales of terror, see M. G. Lewis's collections (1800) and (1801) which contain contributions by Walter Scott.
- 7 K. Swann also focuses on tonal instability (1984) and (1985). Swann's articles come closest to the approach I take here.
- 8 For a full history of Hazlitt's animadversions on Geraldine's masculine identity see John Beer (1986). The *Champion* of 26 May 1816 wonders whether Geraldine is a vampire or a man (Reiman 1977: 268) two weeks before Hazlitt in the *Examiner* of 2 June.
- 9 Besides Hazlitt, see *Antijacobin* (Reiman 1977: 23); *Edinburgh Review* (Reiman 1977: 471); *The Champion* (Reiman 1977: 269); *Scourge* (Reiman 1977: 866); *British Review* (Reiman 1977: 240); *Academic* (Reiman 1977: 1); *British Lady's Magazine* (Reiman 1977: 214).
- 10 See J. Spatz (1975) who similarly reads *Christabel* as an exploration of female sexuality, linking it to three 'sister' poems: 'The Ballad of the Dark Ladié', 'Love' and 'The Three Graves'. Spatz, however, does not tie the subject to the Gothic and in reading the poem as Coleridge's worked-out thoughts on the matter tends to slight *Christabel* internal contradictions and tensions, nor does he isolate 'patriarchy' as a serious problem.
- 11 Lawrence Kramer describes the 'daemon' as 'the personification of an unconscious will to represent whatever aspects of the self that the self

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- chooses to forget – the side of the self we can call repressed, if we use the term loosely' (1979: 299). Kramers use of 'daemonic' is adopted in this chapter and this chapter only; elsewhere 'demonic' is used with its customary overtones.
- 12 'For Fancy is the power/ That first unsensualizes the dark mind,/ Giving it new delights', S. T. Coleridge, *The Destiny of Nations*, 11. 80-3 (E. H. Coleridge 1912: 134).
 - 13 But see D. H. Reiman's note (1977: 469) for problems of attribution.
 - 14 K. M. Wheeler (1989: 85-90) also analyses the unreliable narrative but without situating it within the Gothic.
 - 15 E. H. Coleridge (1912: 224). Subsequent references are to this edition and are cited parenthetically in the text by line numbers.
 - 16 J. Beer cites further manuscript sources suggesting identification of Geraldine with a Duessa/witch figure (1959: 190-1), but subsequently has accepted that Coleridge's editorial instincts were probably right (1986: 52).
 - 17 For the contemporary recognition of Geraldine's artfulness, see G. E. Bentley, Jr (1981: 111-16).
 - 18 The *Augustan Review* likened the concluding lines to 'the ravings of insanity' (Reiman 1977: 36); the *British Lady's Magazine* called them 'purest strain of nonsense we ever encountered' (Reiman 1977: 216); Jeffrey in the *Edinburgh Review* smears them with an allusion to verbal incontinence (Reiman 1977: 471); while Hazlitt thought them 'absolutely incomprehensible' (Reiman 1977: 531).
 - 19 Although *The Eve of St Agnes* and *Lamia* were published in the same year, *The Eve of St Agnes* was written first, between 18 January and 2 February 1819, revised September 1819, while the first part of *Lamia* was written between 28 June and 11 July 1819, the second, between 12 August and 5 September, revised March 1820 (Barnard 1977: 619, 665).
 - 20 My focus on thresholds and crossings is indebted to Aske.
 - 21 1. 209 (Barnard 1977). Subsequent references are to this edition and are cited parenthetically in the text by line numbers.
 - 22 For a discussion of Keats's revisions, see Barnard (1977: 619-20).
 - 23 (Barnard 1977). Subsequent references are to this edition and are cited parenthetically in the text by line numbers.