To the Graduate Council:

I am submitting herewith a dissertation written by Sarah Kim Kane entitled "The Sublime, the Beautiful and the Picturesque in the Works of Ann Radcliffe." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in English.

John Zomchick, Major Professor

We have read this dissertation and recommend its acceptance:

Accepted for the Council:

Associate Vice Chancellor and Dean of The Graduate School

THE SUBLIME, THE BEAUTIFUL AND THE PICTURESQUE IN THE WORKS OF ANN RADCLIFFE

A Dissertation
Presented for the
Doctor of Philosophy
Degree
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Sarah Kim Kane
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DEDICATION

For Abba and Daddy

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Abstract

In this study, the function of Ann Radcliffe's use of the sublime, the beautiful, and the picturesque is explored for the purpose of developing a religious aesthetic that will guide the reading of her works. Chapter One presents background and argument. Chapter Two first explores the sublime in nature and in the manmade ruin; then it examines the male antagonists within Radcliffe's romances as examples of the false sublime. Chapter Three continues this examination of the sublime but in relation to the supernatural--specifically in worship, Catholicism, and the supernatural occurrences within Radcliffe's works. Chapter Four explores Radcliffe's use of the beautiful in nature, within her heroines' persons and sensibilities and in relation to cities, as well as defining what constitutes false beauty. Chapter Five discusses Radcliffe's use of the picturesque as a tool to transcend traditional gender boundaries and to provide the heroines with a hard-won, utopian ending for their travails. Chapter Six explores Radcliffe's use of Milton's A Mask and biblical eschatology in the final chapters of The Mysteries of Udolpho and The Italian.

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Chapter One: An Introduction

> . . . In country, city, seat
> Of academic fame (howe'er deserved)
> Long held, and scarcely disengag'd at last.
> But with pleasant pace, a cleanlier road
> I mean to tread.
> Cowper from "The Garden" [1]

Several years ago, I sat in a graduate seminar listening to the students laughing with no small derision at a passage from Ann Radcliffe's The Italian until the professor pointed out that many critics read Ann Radcliffe as a closet feminist, and such passages, therefore, fit into a pattern of women novelists practicing patriarchal subversion. Suddenly the graduate students seemed interested. They stopped laughing. They started taking notes. This episode stuck with me because it focused my own problems with current scholarship.

The first problem I had with the graduate students' response was that they believed they should laugh at the text because that behavior would demonstrate their own critical and emotional superiority to it. It demonstrated their own cleverness. Now cleverness, I concluded, is a sad substitute for wisdom. And I was bothered that a writer like Ann Radcliffe, who was respected during her time by both serving maids and political leaders and who had such a noteworthy effect on other authors, should be dismissed with

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[1]Cowper describes setting out on a "future toil" in a way different from traditional paths in these lines from "The Garden" in The Task (14-18).

such irreverence. Clara McIntyre reports that "at the time The Italian (1797) appeared, probably no author was so generally admired and so eagerly read as this young woman" (25). T. N. Talfourd tells the story of Dr. Joseph Warton, the Head Master of Winchester School, who, though "far advanced in life," stayed up most of the night reading Udolpho. He tells of the admiration of Richard Sheridan, and of Charles James Fox (leader of the Whigs) who was so interested in the relative merits of Udolpho versus The Italian that he wrote about them in a letter to a friend at great length (11). Scott reports that upon the publication of The Mysteries of Udolpho (1794) Radcliffe's popularity was so great that "when a family was numerous, the volumes flew, and were sometimes torn from hand to hand, and the complaints of those whose studies were thus interrupted were a general tribute to the genius of the author," whom he later calls "a mighty enchantress" (308). If what an author is paid for a work is any indication of influence, Talfourd reports that Radcliffe was paid the enormous sum of L500 for Udolpho and L800 for The Italian ("Memoir" 12). She was paid more, much more, than Henry Fielding, Samuel Richardson, Tobias Smollett or Laurence Sterne (Murray 19).

Her literary influence was almost in proportion to the money she made. For instance, Matthew Lewis obviously owed much of his writing to her, as did Robert Maturin and even Walter Scott (Birkhead 61). Jane Austen's Northanger Abbey

might never have been written at all without Udolpho. Coleridge is reported to have called it the "most interesting" English novel (Murray 164). Dickens and the Brontës "tacitly indicate their debt" to her (Murray 165). Elements in the writings of Victor Hugo, Honoré de Balzac, Charles Brockden Brown, Mary Shelley, Edward Bulwer Lytton, Sheridan Le Fanu, Shelley, Keats (who called her "Mother Radcliffe"), Byron and Poe can all be traced to her.[2] Surely the works of someone who had so much contemporary impact and future influence should not be dismissed or derided. And though I didn't realize the influence Radcliffe had had as I sat in that seminar, I did believe, as I do now, that people and their creations should be treated with a certain kind of skeptical humility--with the emphasis on humility.

The second problem I had with the seminar students' response is that they stopped laughing only when they could frame their view of Radcliffe in terms of some current critical approach, namely feminism. Feminism, after all, is critically sexy. Feminism, therefore, would give Radcliffe some credibility. But again, though the Blue Stockings do set a certain cultural context for such a reading,[3] I felt

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[2]See Murray, pp. 163-65 for a more complete description of Radcliffe's literary influence. See also Tompkins p. 264; Whitt pp. 124-31; Steeves pp. 264-65; and Ellis pp. 188-197.

[3]Aline Grant, describing Ann Radcliffe's acquaintances at her Uncle Bentley's home in Chelsea, names Mrs. Montagu, Miss Oates and Mrs. Ord and their concern for female education (22-

skeptical about patriarchal subversion being Radcliffe's conscious agenda. Also, I felt sure, given the authorial control I sensed in her work, that she must have had a conscious agenda.

To determine what that agenda might be, I went back to her works and read them all, including her poems, excerpts from her journal, Gaston de Blondeville (her posthumously published fiction and the title which encompasses her short poetry, her "St. Alban's Abbey," her journal excerpts, and Talfourd's 'Memoir'), and her tour book, A Journey Made in the Summer of 1794, Through Holland and the Western Frontier of Germany (1795).[4] Then, in what I fear was a very unscholarly move, I thought to myself that if I really wanted to understand a little something of what Radcliffe might have been consciously trying to create, I should try to duplicate her patterns in my own "gothic novel." Therefore, as I read every article, book, and dissertation on Ann Radcliffe that I could get my hands on, I also wrote

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[4]Radcliffe wrote six works of prose fiction, one tour book, and one piece of literary criticism that was actually excerpted from Gaston. In chronological order, the works are: The Castles of Athlin and Dunbayne (1789); A Sicilian Romance (1790); The Romance of the Forest (1791); The Mysteries of Udolpho (1794); A Journey Made in the Summer of 1794 Through Holland and the Western Frontiers of Germany (1795); The Italian (1797); "On the Supernatural in Poetry" (1826); and Gaston de Blondeville, or the Court of Henry III Keeping Festival in Ardenne (1826) and St. Alban's Abbey (1826, published with Gaston, T. N. Talfourd's "Memoir" and her other poems which had not appeared within her earlier works).

a Radcliffean fiction. I used Romance of the Forest, my personal favorite, as my template. I hoped, through this experiment to reproduce Radcliffe's form and, in the process, to learn about her texts from a different point of view than is critically standard.[5]

Six hundred pages later I'd learned something. I'd learned that Radcliffe wasn't writing novels at all, at least not as most critics mean the word. Radcliffe's work, for instance, is not realistic, does not emphasize the individuality of experience, does not value skepticism more than idealism, and does value universals and their allegorical implications.[6]

Also, I'd already written several novels, so I feel marginally qualified to say that writing a Radcliffean fiction didn't feel the same as writing those. Radcliffe's

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[5]Though he doesn't attempt to name Radcliffe's literary form, Walter Scott, perhaps the first real critic to examine her works, answers her detractors by saying, "The real and only point is, whether, considered as a separate and distinct species of writing, that introduced by Mrs. Radcliffe possesses merit. . . . it is as unreasonable to complain of the absence of advantages foreign to her syle and plan, and proper to those of another mode of composition, as to regreat that the peach-tree does not produce grapes, or the vine peaches" (323).

[6]See Wayne Booth's discussion in The Rhetoric of Fiction of realism as it is normally conceived in the novel (23-30). Michael McKeon discusses the novel as a genre expressing skepticism rather than idealism in The Origins of the English Novel (21). Northrop Frye lists allegory as one of the qualities of the romance rather than the novel in Anatomy of Criticism (306-07). Watt argues that realism and the celebration of individuality gave impetus to the growth of the modern novel in The Rise of the Novel.

shifts in rhetorical style, her use of epigraphs from her favorite English authors as road maps to the correct interpretation of each chapter, her precluding of the telling details that make individuals and places seem real, were difficult to duplicate. When I could duplicate these qualities, I found that my characters and settings were taking on allegorical dimensions. In addition, I realized that she had written certain scenes twice or that she had had to wrench her plots in awkward ways to provide duplicate versions of residences, responses, topography or architecture. Also, she seemed to be organizing settings and her characters' psychological responses to them according to specifications dictated by eighteenth-century aesthetic theory.[7] It all seemed very self-conscious and felt to me like the verbal equivalent of the pictorial picturesque.[8] Eureka, thought I, this is the term that measures Radcliffe's displacement of novelistic convention. Therefore, I have organized my dissertation in terms of the aesthetic theory that Radcliffe used--the sublime (Chapters Two and Three), the beautiful (Chapter Four) and the

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[7]I discuss the aesthetic theories of the sublime, the beautiful and the picturesque at some length and as they applied to Radcliffe in the chapters designated to those discussions.

[8]I doubt that Radcliffe consciously used the term "picturesque" as she strove to define her goal for her writing. But, as I explain in Chapter Five, the picturesque was as much an ideology as a form, and the artistically prevailing one at the end of the eighteenth-century.

picturesque (Chapter Five).

Considering the picturesque as an ideology of unification and mediation brought to mind the great Englightenment quest of a unified system of univeral laws that would both describe and prescribe the rules that governed aesthetics, science and government.[9] Art and nature as a reflection of one another were often perceived as both governed by God's laws, and man's task was to discover and reflect them. M. H. Abrams' thorough discussion of the relationship between art and nature in The Mirror and the Lamp argues that "the basic standard for establishing [artistic] validity" was

> the common nature of men, always and everywhere. This is the system to which A. O. Lovejoy has given the name, 'Uniformitarianism,' and which he has shown was a leading principle in normative provinces of thought--moral, theological, and political, as well as aesthetic--in the seventeenth century and through most of the eighteenth century. (104)

He goes on to quote Hugh Blair's explanation that "'the universal feeling of mankind is the natural feeling; and because it is the natural, it is, for that reason, the right feeling'" (104). Obviously, the thinking man or woman of

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[9]See Robert Wilson's Consilience: The Unity of Knowledge pp. 12-38 for the best discussion I have seen on the search for unified knowledge in the eighteenth century.

the eighteenth century believed in the existence of universals as expounded by nature, though what those were was sometimes highly contested. Radcliffe's attempt at unification, therefore, makes her a part of a greater cultural tradition.

Radcliffe, in fact, always fit into traditions. She worked at it. When she alluded to painters, it was usually to what James Sambrook describes as "the pantheon of landscape art"--Lorraine, Rosa or Poussin (149).[10] In her epigraphs she quotes Thomson (according to Grant, her uncle Bentley's favorite poem was Liberty), Collins, Young, Gray, Cowper, Shakespeare, Spenser and Milton.[11] In fact, in "On the Supernatural in Poetry" she indicts Dryden's poetry for its lack of picturesque vision, a trait she attributes to Shakespeare's works. She owes much in both her villains' characterizations and in her plots (especially Udolpho) to Milton.[12]

Radcliffe's choice to set her works in "gothic" settings reflects the contemporary interest in medievalism,

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[10]For a thorough discussion of Radcliffe's fondness for these three artists, see Summers p. 16.

[11]A random selection from The Romance of the Forest provides a sample of Radcliffe's sources for epigraphs. In Chapter XIV she quotes Shakespeare; in Chapter XX, Collins; in Chapter XXI, Beattie; in Chapter XXII, Thomson; in Chapter XXIII, Gray.

[12]I discuss Radcliffe's assessment of Shakespeare's genius in Chapter Five. Udolpho is in many ways an extended prose retelling of Milton's A Mask, one of the primary points of Chapter Six.

folklore and folk forms (these were considered roughly one and the same at the time). Even the term "gothic," with its current reverberations of taxonomical obscurity, echoes the conflation of genres and times, facts and fictions prevalent during the eighteenth century.[13] David Punter attributes the development of the "literature of terror" to a late seventeenth and eighteenth-century interest in medievalism, ballads, Spenser, Chaucer--and Shakespeare and Milton.[14] Montague Summers had already reached the same conclusion. The argument went that if medievalism, with its superstitions and fanciful tales, was good enough for Shakespeare and Milton, it was good enough to inspire their own eighteenth-century literature.[15] Summers goes on to

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[13]Throughout this dissertation I resist calling Radcliffe's work "gothic" because that term effectively means so little now. Also, while Radcliffe employs the gothic machinery in her fictions, her works do not resemble, in their conscious ideology, the morally dissipated or horror novels which are commonly called gothic. In addition, Radcliffe's gothic accoutrements take second place to aesthetics and the spiritual and to the psychological responses elicited in their perceivers. However, I am not asserting that Radcliffe is not participating in the gothic or in the interests collapsed in that term. I am only asserting that to limit her works with the term, prevents critics from seeing anything but "gothicness." Hence, whenever Radcliffe fails to meet whatever the critic has decided that "gothic" means, her works are considered flawed.

[14]See Punter's The Literature of Terror pp. 5-8 for a more complete description of this interest in the gothic.

[15]Hurd writes, "The greatest geniuses of our own and foreign countries, such as Ariosto and Tasso in Italy, and Spenser and Milton in England, were seduced by these barbarities of their forefathers; were even charmed by the Gothic Romances. Was this caprice and absurdity in them? Or, may there not be something in the Gothic Romance peculiarly

list the works of Joseph and Thomas Warton, Bishop Richard Hurd's Letters on Chivalry and Romance (1762) and Thomas Percy's Reliques of Ancient English Poetry (1765) as both evidence of and impetus to the growing interest in all things falling under the rubric of "gothic."

The interest in gothicism, for instance, led to architectural follies and extravagances such as William Thomas Beckford's building Fonthill Abbey and Horace Walpole's building Strawberry Hill. It is no accident that both Walpole and Beckford, who wrote The Castle of Otranto and Vathek respectively, were both members of parliament and Whigs. Samuel Kliger in his The Goths in England demonstrates that gothicism was associated with freedom because earlier historians believed that the Germans who invaded England were Goths. He explains that

> as the defenders of Parliament saw it, the Parliament had a continuous existence in England dating from the Saxon witenagemot. . . . It was in this way that the Gothic Volkerwanderungen of antiquity supplied the basis of discussion out of which emerged ideas which were destined to play a governing role in the bitter contest between . . . kings and Parliament. (2)

He adds that

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suited to the views of a genius, and to the ends of poetry?" (qtd. in Summers 41).

> the conception of Gothic freedom and energy depicted . . . in the inexhaustible imagination displayed in such 'Gothic' poetry as Spenser's Faeire Queene, illustrates the way in which Gothic tradition of the previous century brought about a cross-fertilization of aesthetic and politico-religious ideas. In other words, an association had been formed in some eighteenth-century minds between Whig principles of popular government and the freedom from neo-classical restraints displayed in the Gothic building. . . . (4).

Thus what Edmund Burke called "Old Whiggism," a balance and mixture of popular sovereignty and strong monarchy, came to be associated with gothicism (6). Kliger quotes a letter from Humphrey Repton to Sir Uvedale Price (the great picturesque landscaper and a committed Whig) which connects the ideas of Whig freedom and picturesque gardening (which was also based on a mixture of freedom and restraint):

> The neatness, simplicity, and elegance of English gardening have acquired the approbation of the present century, as the happy medium betwixt the liberty of savages, and the restraint of art; in the same manner as the English constitution is the happy medium betwixt the wildness of nature and

the stiffness of despotic government. (6)[16]

Ruth Koenig argues that "this association of gothic with freedom from artificial restraints undoubtedly was uppermost in Horace Walpole's mind when he claimed to have invented the new genre of the gothic tale in 1764, with The Castle of Otranto" (5).[17] But even more salient than the interest in freedom, Walpole's new genre reflects the eighteenth century drive toward unity--unity of forms, unity of knowledge, unities created by universal laws. Walpole writes in the preface to the second edition of Otranto that "he wished to blend the two kinds of romance, the ancient and the modern" (7). We would probably call the modern romance of which he speaks the "novel," for Walpole describes it as a form in which "the great resources of fancy have been dammed up, by a strict adherence to common

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[16]Repton was the protege of Lancelot Brown. As such, he was a promoter for more restraint than wildness. He and Price argued about the proper mixture of one to the other because Price favored the latter. However, both are often described as picturesque gardeners, though only Price is always placed in this category. What's most interesting to me is the appropriation of mixture as the highest good in garden design and government in the aesthetic of both landscape design practitioners. I will take up this topic again in Chapter Five.

[17]Even in the Anglican church to which Radcliffe belonged, the Wesleyan movement had striven for reconciliation between the discipline of works taught to Wesley during his neo-classical and latitudinarian schooling at Christ Church and the "warm personal religion" that came from personal revelation (Davies 184-85). For a more complete discussion of the attempted "methodist union of formal and free worship" within the Anglican Church see, Horton Davies' Worship and Theology in England, pp. 184-209.

life" (7). Walpole's drive toward balance and reconciliation can be seen from the following statement of his intent:

> The author of the following pages thought it possible to reconcile the two kinds. Desirous of leaving the powers of fancy at liberty to expatiate through the boundless realms of invention, and thence of creating more intersting situations, he wished to conduct the mortal agents in his drama according to the rules of probability. . . . (7-8)

Clara Reeve, in The Old English Baron: A Gothic Story (1778), another early gothic fiction, also sought to unify the reasonableness of the novel with the fancifulness of old romance tales. She writes, "This Story is the literary offspring of the Castle of Otranto [sic], written upon the same plan, with a design to unite the most attractive and interesting circumstances of the ancient Romance and modern Novel. . ." (3).[11]

Michael McKeon asserts that in "the early modern period, modes like religious allegory gradually ceased to offer the comfort of a mediating unity and came to propound

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[11]Typically, because of its emphasis on imagination, the gothic has been viewed as a pre-cursor to the Romantic movement. Though this interpretation is doubtlessly apt, the gothic drive for unity is pure enlightenment. Radcliffe's works benefit from both interpretations. Indeed, her works emphasize sense and sensibility.

instead a dualistic and seemingly insoluable problem of mediation" (312). He goes on to say that the early novelists worked to free the spirit from the "realm of the ideal" (312). But by the end of the eighteenth century, for a brief moment between the end of the reign of reason and the beginning of the reign of the individual imagination, there was a vision again of reconciliation in long prose fiction. And, as I have tried to demonstrate above, one cultural manifestation of this drive toward unity is the gothic--a form intended to unite the reason (through the probable in human behavior) and the imagination. Radcliffe was involved in this effort. Novels were not the means to accomplish this task, however.[19] Radcliffe, therefore, turned to the gothic with its drive for balance. But even more than that, she turned to the allegorists, Spenser, Milton and Bunyan, thereby demonstrating yet again her attempt to fit into tradition.

Milton and Bunyan both wrote spiritual allegories

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[19]Daniel Cottom notes that "because of the shifting values in the society reflected in Radcliffe's novels, her aesthetics is this perilous balance between the idealism of the preceding period, which was tending to appear exhausted of meaning, and the sentimental middle-class values that become dominant in the nineteenth century but in which Radcliffe saw as much to fear as to embrace, since their more democratic basis could also imply a debasement of disinterested, transcendent truth" (47). Cottom comes close to seeing reconciliation in Radcliffe's works, but because he sees them as novels and doesn't see the allegorical endings suggested by retellings of Milton, he ultimately sees her world as "bifurcated into extremes related to each other by a boundary so fine that these extremes almost meet" (47). His emphasis is on "almost."

(though Bunyan's Pilgrim's Progress is more fully allegorical than Milton's works), about unity lost, isolation, and unity found again. Christian in Pilgrim's Progress and Adam and Eve in Book XII of Paradise Lost (and the Lady in A Mask) are wanderers or sojourners in a world in which they feel alienated.[10] In these Christian allegories, restoration to Paradise is only made possible through God's grace and human faithfulness. For Bunyan and Milton (as part of the "fortunate fall" idea) "the pain of isolation is a necessary precondition for the reestablishment of unity at a higher level" (303). Radcliffe, who bases the endings of two of her works on Milton's "Comus," also believes this. Paulo, in Radcliffe's great scene of picturesque unity at the end of The Italian (a subject of Chapter Five) says, "we had to go through purgatory before we could reach paradise" and later talks of the loneliness and silence enforced during his stay in the prisons of the Inquisition (413-15).

Radcliffe uses the terms of eighteenth-century aesthetics to frame her Christian allegorical discussion of how to recognize and avoid temptations because for her "virtue and taste are nearly the same, for virtue is little

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[10]See McKeon pp. 295-313 for a discussion of the process of "literalization of allegory." Though McKeon describes how an allegory like Pilgrim's Progress comes to be read literally, he also implicitly describes the reverse process of the literal in religious works becoming allegorized. The Protestant predilection for typology establishes the precedent for this.

more than active taste" (Udolpho 49-50). Once again, Radcliffe demonstrates her commitment to unity of knowledge in aesthetics and religion. She uses gothic apparatus to describe her heroines' journeys to unity because the gothic is a form based on unity of the probable and improbable. And she uses it because the Christian theme of isolation and unity is also, as McKeon points out, "a central feature of romance and fairy tale experience" (303)--both of which were considered by her contemporaries as "gothic" interests.

Of course the obvious problem between the conflation of aesthetics and religion is that the first is a material concern (though not without spiritual overtones) and the second is a spiritual concern (though not without material application). Also, to posit that aesthetics and virtue are one and the same demands that a transcendent Truth prescribes the rules of both and posits that these truths are knowable and reflect the transcendent Truth. Clearly, this is a problem of mediation of some proportion and a primary interest of allegory. Radcliffe finds the answer to this problem, like Milton and Bunyan, in Christianity (specifically Protestantism). McKeon explains that for Bunyan "Christ's reconciliation of the antithesis of manhood and godhead is a paradoxical act of mediation analogous to that which the allegorist attempts in his leap from the known world of the flesh to the invisible world of the spirit" (297).

Radcliffe solved the problem of determining universal truth by looking to nature. That is not to say that she didn't believe in revealed religion. Again, the move here is to the unity of the senses (taste) and the spirit (virtue). Essentially, however, Radcliffe probably didn't perceive a conflict between these two ways of knowing. McKeon explains that Protestantism "made reformed religion more compatible with a 'visual epistemology' that associated knowing with the empirical act of seeing" (76). In the process, "Protestant belief became so intertwined with the evidence of the senses that in the end the truth of Scripture itself seemed to require vindication as the truth of 'true history'" (76). McKeon later tells, for instance, of the use of ghost stories to prove the existence of the spiritual realm (86). Fitting into tradition yet again, Radcliffe (contrary to all critical thought) does use the true ghost story to talk of the Christian afterlife in a dialectical exchange of proof with nature.[11]

Alida Wieten notes that the "prevailing 'natural religion' of the first half of the eighteenth century sought its justification in the assertion of establishing a normal, universal, reasonable standard religion" (53). Again, this provides evidence of the drive toward a unified system of knowledge by uniting religion and science under one set of

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[11]I discuss this use of the true supernatural in Chapter Three.

principles. As I will argue, Radcliffe probably agreed with this natural religion as far as it went. Her appeals throughout her fictions are to the "Creator," which implies knowing Him through His creation.

But nature to her didn't signify the reasonable only as it did to the Deists. The rough and unpleasant in nature was evidence of God's justice enacted against humankind's sin during the Great Flood. Borrowing Bishop's Burnet's geo-theological theory (in Telluris Theoria Sacra) of the ruin of the world allowed Radcliffe to see nature as evidence of God's personal involvement in the affairs of men. Cottom notes that for Radcliffe

> landscape is a kind of universal code that can be used to compare and evaluate any other elements in her fiction, and it is so because for Radcliffe it has a privileged value as the archetypal art of Providence, infused with moral and spiritual truth. (37)

Hence, "natural religion" in no way conflicted with "revealed religion."

Burke's A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful (1757) set the example for this unification of the natural and the revealed. Cragg notes that "the foundation of Burke's doctrine is a deep religious reverence" both in his

aesthetic and political writing (172).[22] I will argue that, for Radcliffe as well as Burke, the sublime in nature is evidence of God's justice. The beautiful in nature becomes evidence of God's mercy.

Evidence that Radcliffe used natural religion in the service of revealed religion can be seen, for instance, in the final couplet of her poem "Sunset": "So sweet! so tranquil! may my ev'ning ray/Set to this world--and rise in future day!" (Romance 298). Here the sunset becomes nature's evidence of the inevitability of death. Therefore, it provides an example of the quiet acceptance with which that inevitability should be approached. Finally, the sun's inevitable rise the next day gives evidence, to Radcliffe, of the coming resurrection.[23] Another example, this one from the Memoir, in which Radcliffe sandwiches her belief in resurrection between the sight of a sunset and an allusion

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[22]See Ursula Henriques Religious Toleration in England 1787-1833 for a thorough discussion of Burke's religious beliefs and his resulting politics, pp. 99-135, especially Burke's definition of "positive religion"'s power to fight atheists and sceptics who "'endeavor to shake all the works of God established in order and beauty'" (104). Here we see Burke's belief that the principles of God are revealed in nature. Interestingly, Burke classified Deists and Unitarians, both, as skeptics, though he worked to defend the rights of dissenters and Roman Catholics.

[23]See "The Memoir" in Gaston pp. 32-33 for another example of Radcliffe's interest in the theme of resurrection. Radcliffe's reference to Jesus Christ as "our Saviour" and her disapproval of what she perceives as an insufficiency of reaction to Lazarus's resurrection among the crowd in the altar-piece by Benjamin West in Canterbury Cathedral speak to her deep Christian commitment.

to herself as the "last leaf on the tree" can be seen below:

> . . . saw the sun set behind on the vast hills. . . . Oh God! thy great laws will one day be more fully known by thy creatures; we shall more fully understand Thee and ourselves. The God of order and of all this and of far greater grandeur, the Creator of that glorious sun, which never fails in its course, will not neglect us, His intelligent, though frail creatures, nor suffer us to perish, who have the consciousness of our mortal fate long before it arrives, and of HIM. He, who called us first from nothing, can again call us from death into life.
>
> In this month . . . my dear father died two years since: . . . last March, my poor mother followed him: I am the last leaf on the tree!" (Gaston 39).

Radcliffe, drawing upon the literary, gothic, religious and aesthetic drive toward unity around her, combined these drives into something very similiar to what M. H. Abrams calls a Bildungsgeschichte, a narrative revolving around a "recovered paradise or golden age." "The dynamic" of the form "is the tension toward closure of . . . divisions, contraries, or 'contractions'" stemming from a fall from primal unity. "The beginning and end of the journey is man's ancestral home . . ." (Natural Supernaturalism 255).

While Radcliffe's heroines' fall from unity is never their own fault, much of the rest of Abrams description is accurate. Radcliffe's larger spiritual goal requires her heroines to face their own shadows in the Miltonic tradition of A Mask. Her heroines constantly fail to meet their own standards. All of Radcliffe's works contain stories of homes lost and paradises found, of loss and recovery of more than was lost.

I was deeply moved by this search in Radcliffe's works for unity, for the drive to consilience, wholeness, harmony and mediation--not a sloppy version of it, either, but one that drew on a long tradition of cultural history in literature, the arts, government and religious tradition. It represented for me a drive to control and expand at the same moment. At base, this is a Utopian urge--or rather not Utopian, "no place," but an "all place"--a paradise, a New Jerusalem with its gates open and its Tree that heals the nations in its midst.

Christianity in general, and Miltonic Christianity in particular, is a religious system that charts humanity's and the individual's journey from wholeness to the division of flesh and spirit and back again. Humanity's fall creates division between humanity and God, humanity and nature, Love and Law, male and female, knowledge and life. All philosophical and mathematical systems, to have consistency, need an outside unifying element. For Radcliffe, that

element was God as she understood Him through Christianity.[24]

Religious accommodation was not unusual in Radcliffe's family's background. Indeed, Radcliffe probably understood the nature of divisions in more than just her family's religious heritage. In many ways she seemed to have a foot in two worlds. She was reared in two different households--her parents' and that of her Uncle Thomas Bentley.[25] Her mother's family produced a bishop, a canon, and well-respected doctors, including the attending physician to the King. They were descended from the De Witt family in Holland. Her father's family, on the other hand, were middling merchants of no great renown.

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[24]As far as I know there are only two critics who have attempted to treat Radcliffe's works as explicitly Christian, Alida Wieten and John Garrett. Wieten's interest is in proving and describing Radcliffe's Christianity from her works. Garrett attributes the lack of psychic "fragmention" so prevalent in nineteenth century gothic fiction to Radcliffe's beliefs (2-5).

[25]Almost all biographical information on Ann Radcliffe has its source in T. N. Talfourd's "Memoir" attached to Gaston de Blondeville. Clara McIntyre's Ann Radcliffe in Relation to Her Time offers some historical and aesthetic insights, but the biographical information that one can be surest of is Talfourd's, only because he was Radcliffe's only eye-witness biographer. E.B. Murray's Anne Radcliffe, Aline Grant's Ann Radcliffe, and Robert Miles' Ann Radcliffe: The Great Enchantress are all fairly derivative. The most interesting of these is Grant's. She has tracked down peripheral but interesting information on Radcliffe's family's lore, Wedgwood's success, and Bentley's friends. The lack of information on Radcliffe is due to her attempt to keep her private life private. Miles notes that she did this so successfully that "half a century after her death, Christina Rossetti attempted her biography" but "abandoned the project for want of information" (21).

Her mother's family had a tradition of being high Anglican. Radcliffe was raised such and remained loyal to the Anglican church all her life. But her mother's family also were extremely tolerant to dissenters. One of her uncles, for instance, apparently believing that his local clergyman was too debased for the sacraments he administered to stick, had his children baptized twice--by the vicar and by the dissenting pastor in town (Grant 10). Her mother's brother-in-law, Radcliffe's Uncle Bentley, befriended Joseph Priestley and several of the Blue Stockings.

Her father's participation in Bentley and Wedgwood, selling of mass-produced pottery to exclusive patrons, bespeaks the contradictions that always seemed to permeate Radcliffe's world. Her own attempt to work in a popular form while weaving it thickly with literary allusion perhaps reflects her positive childhood experience with mass-produced (and popular) art. Up to the third quarter of the eighteenth century, this phrase was an oxymoron. Even the Claude paintings of which she was so fond, she had probably gotten to know largely from the Boydell hand-colored engravings reproduced from Claude's drawings.

Obviously Radcliffe had learned to deal with schisms and apparent contradictions in her life from a very early age. It's no wonder then that she would be sensitive to the unifying possibilities in the gothic, in picturesque aesthetics, and in her Christian beliefs, or that she would

seek to employ these systems to write fictions that attempt transcendence through unification.

Overall, I don't believe that Radcliffe succeeded in her laudable goal of mediation and unity--not because her personal vision didn't succeed. Indeed, the final chapters of The Mysteries of Udolpho and The Italian resonate with a clearly perceived transcendent vision of paradise--a vision so powerful that it must have been especially painful to her when most readers missed it. Matthew Lewis' The Monk is testimony to the fact that people often did miss it. Several critics have commented on how different The Italian is from the rest of Radcliffe's works.[16] Many find it her most accomplished work.[17] But these critics are looking for novels, and The Italian is her most novelistic work. I cannot help but believe that the differences between her earlier works and The Italian can be accounted for largely by Radcliffe's writing it as a response to Lewis' horror novel (and perhaps through Lewis to the other servile and reductive imitators of her style). Indeed, after writing this response, Radcliffe quit publishing. Clara Mcintyre hypothesises that "a lady of any literary conscience might well have a sense of guilt at being responsible for such a following" (14).

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[16]Garber, for instance, calls it "stark and bare in its outlines" (xiv), an opinion with which I agree.

[17]See for instance Koenig, pp. 274-75; Garber, pp. xiii-xiv; Birkhead, p. 53; Smith, p. 131.

Radcliffe's fictions, therefore, aren't failures because of her lack of authorial control or vision, but because she failed to educate her readers in how to read her texts. In Chapter Two, I discuss Radcliffe's attempts to align her work with the greatest English writers. She is trying to fit her work into a certain tradition. Again, her epigraphs provide evidence of her attempts to join this tradition. But her readers were often not well-educated enough to understand her participation in an authorial conversation they knew not of. And whether her readers were educated or not, they seem to have become too caught up in her ghost stories, or in the underlying desires generated and existing in the works to notice the quiet subtleties that reconciled these sensations of the flesh to the spirit. Her readers failed to see the moral applications, could not heed her textual and meta-textual warning not to give complete sway to sensibility. In fact, they were probably almost as unable to travel patiently through her verbal pictures or enter the quiet state of mind required of her poetry as audiences today. "Novel reading" was low on the spiritual barometer of the Evangelicals for just that reason. It measured -40 (Thomas 92). And so, ultimately, Radcliffe failed because her ideal reader was simply too ideal.[16]

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[16]In The Act of Reading, Wolfgang Iser's terms "implied reader" and "actual reader" provide a theoretical explanation for the failure of Radcliffe's works. The implied reader is

I hope, with and in this dissertation, to be an ideal reader for Radcliffe, as ideal as a non-contemporary can be. I want to understand the cultural background--of aesthetics, literature, religion, and politics (to some small extent)--against which she foregrounded her work. This dissertation, is not, however, simply a source study. Essentially, I am arguing that Radcliffe's Christianity, in combination with

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the reader that the text attempts to create for itself. The actual reader is self-explanatory. When the gap between the implied reader and actual reader is too great, either because of what the actual reader fails to bring to the text or because the text fails to communicate the instructions for reading it, then the text fails to signal its world view, leaving the actual reader incapable of creating a coherent system in which to make sense of the work's messages (Selden 119-22). I find Hans Robert Jauss' determinism problematic in Toward an Aesthetic of Reception. His recognition that the critic's historical perspective, his or her own "horizon of expection" (22-24), always colors the reading of a text, and that it is impossible, therefore, to read a text backwards in time is undeniable (5). Likewise, I find useful his recognition that this horizon of expectation also informs our perceptions of genre, and hence, how we read any text that we've positioned in that genre (76-78). His discussion of Shaftesbury's matching of theme to form in light of "mixed-genre" medieval romance bears exploration as it applies to Radcliffe (78-83), especially as he argues that allegory is in intent opposed to mimesis. However, the critic's inability to transcend the historical period in which he finds himself and his simultaneous responsibility to delineate the misreadings of a text's contemporary readers seems unresolvable. I find Allen Frantzen's Desire for Origins more useful here. Frantzen, using Michael Riffaterre's work on intertextuality and intratextuality, recognizes the subjectivity of reception theory but encourages the search for objectivity through exploring the "cultural significance for earlier ages" of the text within the text (27). Radcliffe's use of literary tradition in her epigraphs lends itself to this approach, although Frantzen's application is to Anglo-Saxon studies. Also, Radcliffe's use of the allegory fits well with Riffaterre's "intertextuality through syllepsis." See Frantzen's introduction for a complete explanation of this term.

her attempt to fit into a literary tradition, shaped her transcendent vision of restoration, reconciliation, and unification.

But I'm trying to do more than argue. Typically, arguing implies a linear, one dimensional approach not appropriate for understanding paintings, whether verbal or pictorial. And I'll argue that Radcliffe is writing a verbal picturesque in Chapter Five. Therefore, I believe that understanding Radcliffe demands less an ideal reader (one who approaches the text word after word, paragraph after paragraph, page after page) than an ideal perceiver. For me, "perceiver" implies a more holistic experiencer of the text.

I will concentrate on the aesthetic theories (sublime, beautiful and picturesque) behind her works because I believe that describing her works in these terms will free them from the misconceptions that terms like "gothic" and "novel" imply. Radcliffe ultimately accomplished her own grand synthesis (and ultimately transcendence) of aesthetics and tradition through Christian eschatology. I will discuss this as well.

The sublime elements in her works, visually speaking, are mountains, volcanoes, ruins, cliffs, crags and waterfalls that form the background of the painting. The beautiful elements are lakes, smooth rivers, soft green foliage and gardens that make up the foreground. The

picturesque, simply speaking, is a combination of the sublime and the beautiful, but picturesque paintings often contain peasants or agricultural workers, as well. In Radcliffe's world, the peasants are usually dancing at the margins of a lake which rests at the base of looming mountains covered with trees and randomly dotted with several ruins of castles and abbeys. The estate owners look on benevolently from under the branches of a tree. It's twilight, itself a time of reconciliation between day and night.

> The stage is set, the time has come,
> When dreams take shape from haze and hum--
> When airy forms begin their dance,
> And out from chaos assume a stance
> To begin.

Chapter Two: The Sublime--Part One

> What though, in solemn Silence, all
> Move round the dark terrestrial Ball?
> What tho' nor real Voice nor Sound
> Amid their radiant Orbs be found?
> In Reason's Ear they all rejoice,
> And utter for a glorious Voice,
> For ever singing, as they shine,
> "The Hand that made us is Divine."
> Joseph Addison from "Ode"[1]

In this chapter I will argue that Radcliffe employs the sublime as an educational tool for the spiritual development of her heroines. I will begin with a discussion of those elements in Radcliffe's works which are gendered as masculine--the sublime in nature, the manmade sublime, the evil father-figure.[2] Most critics have assumed that

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[1]This excerpt argues that the most magnificient works of nature reveal God to Reason. However, reason, in this passage, transcends itself by clearly relying on the virtuous imagination to reach its fullest perfection.

[2]For a discussion of the sublime in nature see Maria LaPalma's exploration of "The Sublime as Masculine Discourse." Anne Mellor also discusses Burke's natural sublime as masculine in Chapter 5 of Romanticism and Gender.

The manmade sublime is usually the ruined or partially ruined building. For a discussion of the manmade sublime see Jerrold Hogle's interesting work on the crypt and the labyrinth inside the ruin pp. 335-44. Victor Sage discusses the ruin as metaphor relating house to body in the chapter, "Dark House" in Horror Fiction in the Protestant Tradition. See Robert Lunn's Infinite Isolations and Mark Madoff's "Inside, Outside, and the Gothic Locked-Room Mystery" for useful discussions of the role of enclosures in Radcliffe's works. Eino Railo in The Haunted Castle provides a useful discussion of Radcliffe's use of the sublime ruin (19-26).

Constance Platt discusses the roles of the good and evil fathers in Patrimony as Power pp. 171-76. Ghislaine McDayter claims that reading about a sublimely evil father figure is ultimately an act of female subversion because the reader is able to experience an external version of her own internal desires (61). Maureen Jacobs unites a discussion of the manmade sublime (castle) and the evil father figure to

Radcliffe's use of the sublime is identical to Edmund Burke's, but to prevent misreading, I will show several important differences in her use of the term.[3] Many of the conflicting critical viewpoints in Radcliffe scholarship can be resolved by carefully examining Radcliffe's use of aesthetic terminology concurrent with her own writing.

Part One: Radcliffe's Relationship to Burke

One of Radcliffe's first published uses of the sublime occurs in The Castles of Athlin and Dunbayne (1789) when the virtuous Osbert rambles over the Scottish countryside. Osbert,

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conclude that the Radcliffean gothic ultimately fails in its attempt to subvert the patriarchy (15-16). Claudia Johnson concludes that Burke's sublime as it is used in Radcliffe finally contributes to the silencing of the heroine (16). Sydney Lea sees Schedoni in The Italian as a manifestation of the awareness that bourgeois standards are limiting (14-15). Frances Restuccia asserts that "the female gothicist simultaneously writes the gothic and sabotages it, oscillating between a scenario that indicts the 'father' and a scenario that indicts the 'son.'" (248).

[3]See Varma's Gothic Flame, p. 103, and Durant's Experiments in Setting, p. 8, for the standard critical view on Radcliffe's debt to Burke. Charles Murrah does note that Radcliffe's sublime is different from Burke's when he says that she "expands the idea of sublimity in a manner only hinted at in the Enquiry" (11). Kim Michasiw notes that Radcliffe's sublime is different from Burke's. He states that "when she employs the adjective 'sublime' she is using the term as a portion of her affective rhetoric, as a signal to sigh and feel exalted. The moment when the human faculties are overborne--that moment at which Burke's sublime commences--Radcliffe's adjective sublime ceases to be of service" ("Ann Radcliffe and the Terrors of Power" 330-31). Michasiw's condescending tone reveals a part of his agenda. He fails to recognize that Radcliffe's heroines are not "overborne" because they learn to align themselves with God's power.

> having strayed for some miles over hills covered with heath, from whence the eye was presented with only the bold outlines of uncultivated nature, rocks piled on rocks, cataracts and vast moors unmarked by the foot of the traveller, . . . lost the path which he had himself made; he looked in vain for the objects which had directed him, and his heart, for the first time, felt the repulse of fear. No vestige of a human being was to be seen, and the dreadful silence of the place was interrupted only by the roar of distant torrents, and by the screams of the birds which flew over his head. He shouted, and his voice was answered only by the deep echoes of the mountains. He remained for some time in a silent dread not wholly unpleasing, but which was soon heightened to a degree of terror not to be endured; and he turned his steps backward, forlorn, and dejected.[4] (5-6)

This is the sublime experience indeed, the "pleasing" terror generated by grandeur and simplicity. Yet, in this case,

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[4]Radcliffe seems to have written this scene as a riposte to Burke's statement that "a level plain of a vast extent on land, is certainly no mean idea; the prospect of such a plain may be as extensive as a prospect of the ocean; but can it ever fill the mind with any thing so great as the ocean itself? This is owing to several causes, but is owing to none more than this, that the ocean is an object of no small terror." (53-54)

the sublime terror degenerates into Burke's version of the terror that contracts the senses. Radcliffe will later assert in her essay "On the Supernatural in Poetry" that terror and horror are not only different in degree but also in kind; therefore, terror cannot become horror though it might coexist with it. Although she explicitly codifies her position on the irreconcilability of terror and horror in this late essay excerpted from Gaston de Blondeville, this opinion informed all her works after Athlin and Dunbayne. Indeed, after Athlin and Dunbayne, Radcliffe grew into her own definition of the sublime, which borrowed from, but no longer copied, Burke's.

In some ways, Radcliffe was clearly influenced by Burke. In A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful, Burke lists qualities that produce the sublime. These are "obscurity," "power," "privation," "vastness," "infinity" and "suddenness" in regard to the visual aspects of nature, and "magnitude" and "difficulty" in regard to architecture.[5] Traditionally, these qualities are associated with the masculine, while their opposites--mildness, abundance, particularity, boundaries, smallness, easiness--are associated with beauty and hence, with femininity.[6] Burke and Radcliffe both

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[5]See Burke pp. 54-72 for the above list of qualities and a short discussion of each one.

[6]See Burke pp. 100-01 for the association of sublimity to masculinity and beauty to femininity.

agree with these gender-coded biases. Hence, when they speak of the sublime, they are speaking of elements which they seem to conceive of as particularly masculine.

Burke's sublime depends on terror, which, he asserts, "robs the mind of all its powers of acting and reasoning" (53). Hence, Burke's sublime easily connects to qualities associated with "gothicness" such as ghosts and mysterious nocturnal occurrences of unearthly music. Even Burke hinted that the "gothic" and sublime were compatible.[7] For instance, obscurity gives night its power to create dread "in all cases of danger" and creates "the notions of ghosts and goblins, of which none can form clear ideas" (54). Burke also acknowledges that the sublime is capable of producing "delight" if no threat of actual danger is at hand (122), an important point for Radcliffe's distinction between the sublime setting and the sublime experience.

Radcliffe herself acknowledges her debt to Burke's sublime in the essay excerpted from Gaston de Blondeville called by the editors of The New Monthly Magazine, in which it appeared, "On the Supernatural in Poetry" (1826). Her character and seeming alter-ego, Willoughton, is discussing the merits of Shakespeare's taste. He says, "The union of grandeur and obscurity, which Mr. Burke describes as a sort

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[7]"Gothic" is used as twentieth-century readers would use it--a signal for a tale filled with labyrinths and castles and ghosts--not in the manner most eighteenth-century writers might use it to signal medieval settings or architecture.

of tranquillity tinged with terror, and which causes the sublime, is to be found only in Hamlet . . ." (149). Her debt to Burke is also evident in the following passage from her Journey: "Sublimity can scarcely exist, without simplicity; and even grandeur loses much of its elevating effect, when united with a considerable portion of beauty . . ." (451).[8] On the mixing of the sublime (grand) and beautiful in a comparison between mixing black and white, Burke states, "Nor when they are so softened and blended with each other . . . is the power of black as black, or of white as white, so strong as when each stands uniform and distinguished" (114).

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Radcliffe's modification of Burke perhaps stems from her perception of contradiction within his work. While Burke acknowledges that considering "the works" of "the Almighty" expands the mind by admitting us into his "counsels" (48), he also contends that the sublime "robs the mind" of its ability to reason (53). If one cannot reason, one cannot be admitted into the counsels of God. In Radcliffe's cosmology, the sublime experience cannot include horror because the contraction that results from horror separates one from God.

In the Journey, Radcliffe writes of a "torrent"--a standard item of sublime furniture--in a scene proving how important it is that the participants not feel threatened by the sublime scene. Radcliffe, by the time of her trip to Holland and Germany in 1794, has revised the sublime landscape of Athlin and Dunbayne from one that generates "contracting" terror to one that generates horror.

> Sometimes we looked into tremendous chasms, where the torrent heard long before it was seen, had worked itself a deep channel, and fell from ledge to ledge, foaming and shining amidst the dark rock. These streams are sublime from the length and precipitancy of their course, which, hurrying the sight with them into the abyss, act, as it were, in sympathy upon the nerves, and, to save ourselves from following, we recoil from the view

with involuntary horror. (455-56)

This scene should be sublime according to Burke (the "precipitancy" of the waterway falling into an abyss), but Radcliffe does not refer to her experience as sublime. Her view of it produced an imminent sense of danger which prevents the sublime experience.

Burke himself implied a discrimination between levels of terror. The assertion that "terror is in all cases whatsoever, either more openly or latently the ruling principle of the sublime" admits, if obliquely, levels of sublime experience. Sublime terror can be "open" or "latent." "Open" terror "robs the mind of all its powers" (53), while "latent" terror is "associated" with the "idea of danger" that produces "delight" (121-22). Burke's sublime seems capable of either freezing or expanding the emotions, depending on the level of terror produced. Burke equivocates a little on this issue, but it seems that both latent and open terror can produce the sublime experience.

For Radcliffe, as well as for Burke, there is "pleasing dread" and a dread which causes the subject to seek removal from his or her environment when the experience becomes threatening. Only "pleasing dread," however, can create the sublime experience for Radcliffe. Immediate danger, or the emotional perception of it, produces horror or the sense-contracting brand of terror inimical to the sublime

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Radcliffe's sublime scene can be stripped of
emotional content, as is apparent in The
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ore by Schedoni's thugs. She travels with
y and fearfully toward the Adriatic, where

The coast, bending into a bay, was rocky and bold. Lofty pinnacles, wooded to their summits, rose over the shores, and cliffs of naked marble of such gigantic proportions, that they were awful even at a distance, obtruded themselves far into the waves, breasting their eternal fury. Beyond the margin of the coast, as far as the eye could reach, appeared pointed mountains, darkened with forests, rising ridge over ridge in many successions. Ellena, as she surveyed this wild

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[9]The best example of the effect produced by horror is Emily's sight of the memento mori in The Mysteries of Udolpho: "Before she could leave the chamber, she dropped senseless on the floor. When she recovered her recollection, the remembrance of what she had seen had nearly deprived her of it a second time. . . . Horror occupied her mind, and excluded, for a time, all sense of past, and dread of future misfortune." (249) Emily's "contracted faculties" cause her to faint, to withdraw psychologically from her experience.

> scenery, felt as if she was going into eternal banishment from society. She was tranquil, but it was with the quietness of exhausted grief, not of resignation; and she looked back upon the past, and awaited the future, with a kind of out-breathed despair. (209)

All the sublime elements are here. The ocean, mountains, dark forests and wild scenery should constitute a perfect place for experiencing the sublime. But Ellena's feelings have collapsed in on her. She is quiet, but not peaceful. Her feelings are "contracted" rather than "expanded."

Here is a principal difference between Radcliffe and Burke. When Burke speaks of the sublime, he "is principally concerned with the <u>response</u>" [emphasis mine] "of the human mind to emotive subjects and experiences" (Hipple qtd. in Ronald 37). "Such a definition as this is philosophical, rather than pictorial, in nature" (Ronald, <u>Functions of Setting</u> 37). But Radcliffe uses "sublime" to mean this psychological response <u>and</u> to describe any setting which is capable of producing a matching experience whether it does or not. In the example above, for instance, Radcliffe wants her readers to understand the discrepancy between Ellena's responses and the environment she finds herself in. Ellena is not in a state of mind amenable to experiencing the sublime. Radcliffe's use of the sublime allows her to describe a sublime landscape with or without a perceiver of

that sublime. This allows her to demonstrate to her readers what the sublime in nature looks like. It allows her the authorial control to signal her readers on the appropriateness of a character's responses to landscape, and it allows her to instruct her readers on the appropriate state of mind necessary to partake of the sublime experience.

In Burke's sublime, the setting and response are much the same. The normal perceiver sees the sublime setting and emotes appropriately.[10] In Radcliffe's aesthetic, the perceiver makes meaning from the experience. In terms of the psychology prevalent in Radcliffe's day, "the nature of the aesthetic experience is primarily associationist" instead of the Burkean "sensationist" (Pound 114).[11] While this is essentially the case, Radcliffe implies that the psychological goal is still the virtuous individual's response becoming "one" with that signalled by nature since nature reveals qualities of its Creator, even if that

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[10]While Radcliffe shares Burke's fundamental belief that the primacy of humankind's emotional responses is activated by divine revelation through a non-relative natural order, she also emphasizes that a given individual's response to that order is a sign of their spiritual competency. In this way, she maintains Burke's emphasis on a God-centered reality while allowing for individual differences in response.

[11]The Scottish "associationists" were relativists in that they asserted that the mind is the final arbiter of judgement. In other words, something is sublime because its perceiver believes it to be. Burke believed that what constitued the sublime or the beautiful was "fixed" in nature, and the perceiver's job was only to "sense" it.

connection sometimes fails to be made.

For instance in The Mysteries of Udolpho, Emily, St. Aubert and Valancourt observe that high in the mountains

> the serenity and clearness of the air . . . were particularly delightful . . . ; it seemed to inspire them with a finer spirit, and diffused an indescribable complacency over their minds. They had no words to express the sublime emotions they felt. (43)

"Serenity," "complacency of mind," inspiration, and "finer spirit" all imply a spiritual experience through nature. Radcliffe connects the air's "serenity" with the traveller's "complacency of mind," thereby demonstrating the unity between a virtuous perceiver and the sublime in nature. Unity is further reinforced by the fine, clear air creating in the travellers a "finer spirit." It is as though the travellers' unity of response to sublime natural order, their response to "air" in this case, "inspires" (surely a word whose etymology itself connects the divine to humanity) a connection to God and expands their emotions just as a breath of air expands the lungs.

In a similar example, St. Aubert rises early in the morning to enjoy the fresh mountain air. He revels in the sense of rebirth. He observes that "all nature seemed to have awakened from death into life; the spirit of St. Aubert was renovated. His heart was full; he wept, and his

thoughts ascended to the Great Creator" (36). Radcliffe shows the virtuous individual's response mirroring creation. St. Aubert's spirit is renovated as is nature in a new dawn. Radcliffe also explicitly makes the connection between nature and God with her appellation, "Great Creator." The Great Creator is connected intimately to the "reborn," newly created day through St. Aubert's "renovated" spirit. Radcliffe the traveller and Radcliffe's protagonists "indulge the sublime reflections which soften, while they elevate, the heart, and fill it with the certainty of a present God!" (Udolpho 28).[12] Burke would approve of the fact that when they are in the sublime scene, but in no immediate danger, Radcliffe's heroes and heroines are open to the spiritual benefits of sublime setting, though he did not account for what happens when setting and response failed to harmonize.

The third distinction between Burke's and Radcliffe's sublime is that Radcliffe distinguishes between what I will call a "true" and a "false" sublime. The "true" sublime leads the participant's thoughts heavenward while the "false" sublime involves the participant in mental or physical imprisonment. The true sublime experience always

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[12]In this case the word "soften" may seem more appropriate to a response generated by the beautiful rather than the sublime. However, it is the "reflection" which is sublime, and it is de facto sublime because it is a reflection on the "presentness" of God. Radcliffe agrees with Burke who saw the sublime only as a chance to be admitted "into the counsels of the Almighty by a consideration of his works" (48).

occurs in a true sublime setting, though the true sublime setting does not always produce the true sublime experience (as demonstrated above). Likewise, the false sublime experience always occurs in a false sublime setting, i.e., a setting which is not conducive to awareness of the divine, but instead focuses on man. Radcliffe's heroines must learn to discriminate between these two sublimes in order to demonstrate their taste and virtue.

Part Two: Radcliffe and the Virtuous Imagination

An example of Radcliffe's belief in the importance of imagination to the completion of the sublime can be seen in her tour of northern England in 1794 when she comments on her impressions of the mountains seen after leaving Graystock.

> It is most interesting, after leaving Graystock, to observe their [the mountains'] changing attitudes, as you advance, and the gradual disclosure of their larger features. Perhaps a sudden display of the sublimest scenery, however full, imparts less emotions, than a gradually increasing view of it; when expectation takes the highest tone, and imagination finishes the sketch. (Journey 438-39)

For the "sketch" (a significant choice of word) to be finished the "fancy" must have a creative role. Again, in

Radcliffe's description of Derwentwater, she notes that "the size of the lake" does not "accord with the general importance of the rocky vale, in which it lies" (450). Because it is too small it can be seen too easily; it "leaves nothing for expectation to pursue, beyond the stretching promontory, or fancy to transform with the gloom and obscurity of the receding fell; and thus it loses an ample source of the sublime" (451). In The Mysteries of Udolpho, Emily St. Aubert's experience of scenery stresses the importance of imaginative participation in the sublime experience: "Sometimes the thick foliage . . . 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" (50).

However, for the sublime landscape to produce the sublime experience, imagination must be controlled by virtue and taste. In fact, for Radcliffe, like Shaftesbury, virtue and taste are practically the same.[13] On observing Emily and Valancourt enjoying nature, St. Aubert reflects that

> the world . . . ridicules a passion which it seldom feels; its scenes, and its interests, distract the mind, deprave the taste, corrupt the

[13]"In his 'Miscellaneous Reflections' of 1714 Shaftesbury sums up: 'What is BEAUTIFUL is Harmonious and Proportionable; what is Harmonious and Proportionable, is TRUE; and what is at once both Beautiful and True, is, of consequence, Agreeable and GOOD'" (Sambrook 55).

> heart, and love cannot exist in a heart that has lost the meek dignity of innocence. Virtue and taste are nearly the same, for virtue is little more than active taste, and the most delicate affections of each combine in real love. How then are we to look for love in great cities, where selfishness, dissipation, and insincerity supply the place of tenderness, simplicity and truth? (49-50)

Radcliffe believes that nature as a mirror of the divine is the only proper instructor of taste and virtue. The "world," a word pregnant with Biblical allusions to the "flesh," stands in opposition to Nature in this Cowperian model, with its emphasis on the spirit. As such the world stands in opposition to love--God's most salient quality. In this case, "love" applies to love of nature and love between the sexes, since St. Aubert is watching Valancourt and Emily enjoy both during his reflections.

Obviously, virtuous people like St. Aubert and Emily are capable of experiencing the sublime. But it doesn't as obviously follow that <u>only</u> the virtuous are capable of experiencing the sublime. However, that is indeed one of Radcliffe's assertions, since only imagination informed by virtue can participate in the sublime experience.[14] And if

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[14]This is not to say that the imagination cannot prove troublesome to the Radcliffean heroine, but imagination itself is not an evil anymore than seeing, tasting, or smelling are

virtue and taste are basically the same, and if the sublime in nature is created by a good God, then it seems reasonable that those whose characters most reflect divine qualities would be the ones most open to the true sublime experience.

Radcliffe makes this point in another alpine journey in Udolpho, that led by Montoni to Italy, a sad parody of Emily's other spiritually rich trip. Emily sits in the window of her inn enjoying the "effect of the moon-light on the broken surface of the mountains" when strains of melancholy music sound from somewhere in the surrounding landscape (168). Cavigni, a Venetian libertine and hanger-on of Montoni, hence a man devoid of virtuous imagination, glibly responds to her amazement, "That is nothing extraordinary. . . . You will hear the same, perhaps, at every inn on our way" (168).

In a similar example, Radcliffe makes a point of emphasizing that

> Madame Montoni was exceedingly rejoiced to be once more on level ground; and, after giving a long detail of the various terrors she had suffered, which she forgot that she was describing to the companions of her dangers, she added a hope, that she should soon be beyond the view of these horrid mountains, "which all the world," said she,

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evils. However, the imagination must be constantly controlled by virtue and taste for it to provide "innocent pleasures."

"should not tempt me to cross again." (169)

Obviously, Madame Montoni's "terrors" in the sublime scenery were incapable of producing a sublime effect in her. Radcliffe has already clearly established that Madame Montoni is a woman of poor taste and selfish character. Likewise we learn that Montoni cares "little for views of any kind" (171). Madame Montoni is capable of occasionally enjoying a view. The more corrupt Montoni is not.

Part Three: Radcliffe's Use of the Sublime

Most readers who put down a Radcliffe fiction at its conclusion seem to experience the heroine as someone who is essentially alone for the majority of the work. These heroines, and many of the heroes as well, always seem to be running, hiding, imprisoned or surrounded by people with whom they can have nothing in common, suffering the pain of social creatures forced into isolation. The central theme in Osbert's experience on the moor, quoted at the beginning of this chapter, is isolation. Isolation is a recurrent theme in Radcliffe's works, and how it is used signals the difference between a sublime scene and the sublime experience.

In The Romance of the Forest isolation suffuses the entire novel, but one of the first explicit examples occurs when La Motte, his family, and Adeline, fleeing to "some obscure village" in "dangerous and ignominious exile" (3),

enter the forest surrounding Fontanville Abbey where they "continued to travel, without seeing a hut, or meeting a human being" (14). "The road . . . was sometimes obscured by the deep shades," and La Motte "dreaded being benighted in a scene so wild and solitary as this forest" (14). La Motte and his travelling companions experience isolation and alienation because they are harassed both by worldly concerns and by a sense of physical danger. Hence, they cannot experience unity with the divine through the true sublime setting.

This sense of isolation results from a character's inability to control his or her destiny followed by the realization that such a power belongs to someone else. If that someone is God, then the isolation becomes an opportunity for the sublime experience, but if not, then the experience is never sublime. La Motte fears both the creditors who are driving him away from Paris and the banditti he imagines in the forest. Adeline fears the agents of the man she calls "father." Ellena fears the thugs whom Schedoni has hired to "escort" her, as the narrator reports:

> She was going she scarcely knew whither, under the dominion of a person, from whose arbitrary disposition she had already suffered so much, to marry, perhaps, a man who possessed neither her affection, or esteem; or to endure, beyond the

> help of succour, whatever punishment or revenge, and that Italian revenge, might dictate. (Italian 224-25)

I've already noted that the sublime can inspire a character with "reverential awe" and cause a character's thoughts to rise "from Nature up to Nature's God" (Sicilian 104).[15] In this manifestation of the sublime, a character's awareness of personal powerlessness is delightful because it serves to point to God's control over the natural order.[16] This sort of sublime experience never results in the feelings of isolation that Ellena is experiencing above.[17]

In contrast, powerlessness in the sublime scene does not result in isolation when connected to experiencing the divine. When feelings of isolation don't result from this

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[15]In her note to this, Radcliffe's misquotation of Pope's Essay on Man, Milbank points out that the "verse continues: 'Pursues that Chain which links the immense design/Joins heav'n and earth, and mortal and divine.'" Madame de Menon's desire to follow the meandering path is thus associated with eighteenth-century natural theology's chain of being (207-208). Radcliffe's "rational" piety connects the natural order to evidence of God's supremacy over man and His revelation through nature.

[16]Alison in his second volume of Essays on the Nature and Principles of Taste (1790) (a work with which Radcliffe was almost certainly familiar) writes "Wherever. . . the eye of man opens upon any sublime or beautiful scene of Nature, the first impression is to consider it . . . as the effect or workmanship of the Author of Nature, and as significant of his power, his wisdom, or his goodness; and perhaps it is chiefly for this fine issue that the heart of man is thus finely touched, that devotion may spring from delight. . ." (458).

[17]Osbert's case occurs in Radcliffe's journeyman romance, The Castles of Athlin and Dunbayne, and is the only time isolation and the delightful sublime experience are connected.

awareness of powerlessness, communion with God and alignment with God's power is taking place. In other words, this is a powerlessness that paradoxically produces a sense of power. Emily in Udolpho is staying in a convent with her father, whose health is quickly declining. She falls asleep worrying about him. Later, she is awakened by the chant of the monks at prayer.[18] At first, she believes something is wrong with her father, but recalling where she is, she begins to listen as

> the mid-night hymn of the monks rose softly from a chapel, . . . an holy strain, that seemed to ascend through the silence of night to heaven, and her thoughts ascended with it. From the consideration of His works, her mind arose to the adoration of the Deity, in His goodness and power; wherever she turned her view, whether on the sleeping earth, or to the vast regions of space, glowing with worlds beyond the reach of human thought, the sublimity of God, and the majesty of His presence appeared. Her eyes were filled with

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[18]Radcliffe's attitude toward Catholicism is the subject of the next chapter. However, the following passage provides evidence that Radcliffe did not dismiss Catholicism out of hand. She seemed to believe piety possible in it, in Anglicanism, and in the dissenting sects. In the following passage the piety of the monks contributes to Emily's experience of the natural sublime by predisposing her mind to an awareness of it. As I mentioned before, the sublime scene and the sublime experience can diverge in Radcliffe's works. Here they do not.

> tears of awful love and admiration; and she felt that pure devotion, superior to all the distinctions of human system, which lifts the soul above this world, and seems to expand it into a nobler nature; such devotion as can, perhaps, only be experienced, when the mind, rescued, for a moment, from the humbleness of earthly considerations, aspires to contemplate His power in the sublimity of His works, and His goodness in the infinity of His blessings. (47-48)

Emily's experience of the natural sublime not only ends her feelings of isolation as she sits alone in the monastery but empowers her to rise above "human systems" and "this world" by putting her in mind of God's creation. She, in essence, becomes privy to God's secrets, to knowledge above the common ken of humanity.[19]

Radcliffe, like Burke, asserts that the emotional

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[19]The phrase, "seems to expand it into a nobler nature," allows for the objection that this expansion of soul is an illusion, except for the fact that this is just one of several such phrases describing the effects of the sublime moment. In none of the others--"she felt the pure devotion, superior to all the distinction of human system," or "such devotion as can . . . be experienced, when the mind, rescued . . . from the humbleness or earthly considerations"--does the word "seem" appear. Hence, Radcliffe most likely uses "seems" as a modesty word to prevent the reader from attributing that nobility to Emily which originates in the divine. "Seems to expand it into a nobler nature" is the only phrase that applies specifically to the experiencer of the sublime rather than the experience itself. Also, the phrase "seems to" parallels the phrase "aspires to" in the same sentence. Both phrases indicate the futility of reaching the pinnacle of either nobility or of fully understanding the power of God.

center of the sublime experience relies on this moment when the subject affiliates himself or herself with the awe-producing elements of the sublime.[20] Emily's empowerment through the sublime moment relies upon this affiliation with God as she believes herself allowed to spy into and upon the plan of God's natural order. In this moment, her father's fatal illness becomes part of this plan. Regardless of the personal emotional impact on her, she has a sense that all events serve some ultimate purpose, that although this purpose may be at times inscrutable, that the natural order points to sense rather than senselessness.

In The Italian, Ellena appropriates the power of God when she is a prisoner in the turret of San Stefano, not to make sense out of a difficult situation, but to remind herself of inevitable divine retribution for injustice and as a source for a psychic vengeance of her own--an exercise of ultimate power in a moment of powerlessness.

> Here, gazing upon the stupendous imagery around her, looking, as it were, beyond the awful veil which obscures the features of the Deity, and conceals Him from the eyes of his creatures,

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[20]Burke writes, "whatever either on good or upon bad grounds tends to raise a man in his own opinion, produces a sort of swelling and triumph that is extremely grateful to the human mind; and this swelling is never more perceived, nor operates with more force, than when without danger we are conversant with terrible objects, the mind always claiming to itself some part of the dignity and importance of the things which it contemplates." (46)

> dwelling as with a present God in the midst of his sublime works; with a mind thus elevated, how insignificant would appear to her the transactions, and the sufferings of this world! How poor the boasted power of man, when the fall of a single cliff from these mountains would with ease destroy thousands of his race assembled on the plains below! . . . Thus man, 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. (90-91)

Ellena will fear Schedoni later regardless of her awareness that no one can "compel" this response from her. But in this glorious moment, poor, friendless Ellena becomes the emotional victor through the empowering sublime experience. She gains perspective on her own "diminutive" problems in relationship to the grandeur of creation. She realizes that the seemingly all-powerful Schedoni and the Marchesa are as diminutive in the scale of Divine importance as she is. In the realm of the sublime, she is the equal of her captors.

In the above examples, both Emily and Ellena perceive themselves as relatively safe, and hence experience the sublime because they they view it from a window in a protective room. Whenever the heroines frame a landscape in

this manner, they seem to me to be participating in God's creative power. The heroines have the power to rearrange nature (as Radcliffe has the power to self-design natural order as she desires to do at Derwentwater) because their "enjoyment of nature . . . does not involve a direct perception of aesthetic qualities, but is a creative process whereby particular, highly stylized details serve as the basis for imaginative flights" (Pound 113). These "imaginative flights" take the form of one pictorial selection created out of divers possible perspectives by placing the picture in a frame. When this is combined with the sublime experience, it seems not only a moment of aligning oneself with God, but of aligning oneself with God the Creator by participating in the creative impulse.[21]

These heroines also align themselves with the God of Justice when Radcliffe draws on the geo-theological theories of Bishop Thomas Burnet's Telluris Theoria Sacra (1694). Burnet refers to the earth as a mighty ruin and "broken world" (qtd. in Heller 227). He believed that the earth shared the destruction of humanity in the Great Flood, and that the sublime in landscape was a result of God's judgement on mankind's sin. "The mountains, then, are the

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[21]The heroines can participate in the creative impulse without the danger of heresy because their imaginations are virtuous and their reason is based on the principles found in natural law. As such, they are instruments of God. They are not usurping His authority. They are participants under His authority.

most glaring evidence of this shattered, irregular world engendered by man's sin, . . . and the volcano, with its perpetual, violent eruptions, marks with greater finality the power and totality of the ruin" (229).[22]

We see evidence of Radcliffe's familiarity with Burnet's theories in The Romance of the Forest when La Luc takes Adeline and Clara into the mountains to show Adeline the local scenery. There Adeline exclaims, "It seems . . . as if we were walking over the ruins of the world, and were the only persons who had survived the wreck. I can scarcely persuade myself that we are not left alone on the globe" (Romance 265). The La Lucs and Adeline become stand-ins for Noah and his family, the only humans worthy of being saved from divine justice because of their virtue and faith. La Luc responds to Adeline's remarks with adoration to the Deity, effectively offering praise to God as Noah did upon disembarking from the ark. Later, Adeline is loath to leave the mountains because she desires to experience an impending thunderstorm, another signal of her innocence and worthiness to be spared. In this manner, Adeline aligns herself with the divine presence of creative nature and hence with God as Elohim, God's name signifying eternal strength and creative

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[22]Mount Etna figures as a plot generator and character in A Sicilian Romance. Vesuvius in The Italian is a geographical center to which characters are continually striving to return.

power.[23]

Radcliffe was, as I mentioned in the first chapter, quite an admirer of Milton. In fact, Adeline, La Luc, even La Motte in his self-imposed exile, all enjoy reading Milton in The Romance. Only a couple of pages before the above trip, we learn that Adeline "frequently took a volume of Shakespear or Milton, and having gained some wild eminence, would seat herself beneath the pines . . . and the visions of the poet [lulled] her to forgetfulness of grief" (261). From her frequent references to Milton as well as other native writers, Radcliffe seems to be attempting to gain credibility for her work through aligning herself with them.[24] Milton's representation of the fortunate fall reverberates through Radcliffe's works. But instead of referencing man's fortunate fall and subsequent expulsion

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[23]Elohim, one of the twelve Hebrew names of God signifying different aspects of His character, is used in Genesis 1:1-2:3 in the "P" (or priestly) document describing the creation. Genesis 2:4 begins referencing God as "Yahweh" which means self-existent and self-sufficient.

[24] Ellis connects Milton to gothic writers in general and Radcliffe specifically though she argues that "Gothic writers used Miltonic material for ends far different from Milton's" (35). Edith Birkhead and Mario Praz also discuss Milton's influence on Radcliffe, specifically in reference to the gothic hero-villain. Edward Fox Pound reports that in Richard Hurd's Letters on Chivalry and Romance (1762), Hurd speaks of Shakespeare, Spenser and Milton as gothic writers, "and all three authors are discussed in terms of their 'sublimity'" (49). "By recognizing the artistic and symbolic conventions of the narrative images. . ., Radcliffe's middle-class and largely female audience plays connoisseur and moralist" (Benedict 364). Of course, Burke also discusses Milton's use of obscurity in his sublime description of Satan (54-55).

from the garden, she refers to nature's fortunate fall resulting from God's judgement during Deluge. Humanity's fall allows God to demonstrate His grace by finding a perfect sacrifice in His son. Nature's "fall" allows God continually to remind humankind of His grace by pointing to the effects of His past justice as well as the grandeur created from His justice currently withheld. Ellena's awareness while in the turret of San Stefano that a mountain's fall could utterly destroy even the mightiest army is another explicit example of this (Italian 90-91).

Part Four: The True Vs. the False Sublime

Traditionally, the sublime in nature is gendered as male. This is true for Radcliffe as well. The sublime is aligned with God the Father's justice. It is the bold in nature--the mountain, the torrent, the crag, the volcano, the storm, the unbroken expanse of plain and sea. It represents the Divine Law, justice and power. There is another sublime, gendered as male, in Radcliffe's works. This is the man-centered sublime. This sublime and the enclosures that go with it are never empowering. So far I have been discussing that sublime experience engendered by the sublime in nature which I will call the "true" sublime. In this section, I will contrast that "true" sublime with Radcliffe's use of the "false" sublime. One of the tasks her heroines face in her romances is to learn to distinguish

between the two. If they can manage to do this, an earthly paradise awaits them. But Radcliffe also provides plenty of examples of how easy it is to miss the mark.

The ruins of manmade structures are often evil places in Radcliffe's works. Consider the castle of Dunbayne in Radcliffe's first novel, the west wing of the castle of Mazzina in A Sicilian Romance, the ruined estate where Adeline's father meets his demise in The Romance of the Forest, Udolpho Castle and part of Chateau-le-Blanc in The Mysteries of Udolpho, the vaults of Pallozzi in The Italian. But the case that provides the most accessible bridge between the two sublimes is in Radcliffe's posthumous novel, Gaston de Blondeville.

Gaston de Blondeville (1826), set in Kenilworth Castle during the reign of Henry III, opens with two contemporary travellers, Willoughton and Simpson, who are making a tour of the Forest of Arden. Willoughton represents the man of sensibility while Simpson represents cold reason. Willoughton stares up at the massy ruins of Kenilworth at the twilight, at the remains of "beautiful gothic windows, that had admitted the light of the same sun, which at [that] moment sent the last gleam of another day" upon him (20). The scene speaks

> with the simplicity of truth, the brevity and nothingness of this life--'Generations have beheld us and passed away, as you now behold us, and

> shall pass away. They have thought of the generations before their time, as you now think of <u>them</u>, and as future ones shall think of you. The voice, that revelled beneath us, the pomp of power, the magnificence of wealth, the grace of beauty, the joy of hope, the interests of high passion and of low pursuits have passed from this scene forever; yet we remain, the spectres of departed years and shall remain, feeble as we are, when you, who now gaze upon us, shall have ceased to be in this world!' (21)

Pound reminds us that, in the eighteenth-century psychological parlance of the associationists, the principle of "contrariety" is at work in this passage

> which means simply that an idea or object often suggests its opposite. Associationists used the principle to transform the eighteenth century's curiously idiosyncratic love of ruins into psychological law. After defining it, Beattie illustrates it: "In surveying a great pile of ruins, is it not natural to say, How changed is this place from what it once might have been! . . . and, while our eyes dwell on the scene of desolation before them, to revolve in our minds those ideas of festivity, splendour, and busy life, which we conceive to have been formerly

realized on the same spot!" (56-57)

Radcliffe takes Beattie's observations a step farther by stepping from a contemplation of past lives to a contemplation of the immortal soul's ultimate destiny, but the focus is still on the vanity of human life and of human endeavors. The sublime evoked by the ruin is the sublime of fallen man's attempts at monuments to himself that, though obviously weak and decaying are, ironically, stronger than he is.[25] As such these ruins are arguably monuments to man's need for the only lasting sublime, the natural sublime of God, which it is not in man's power to recreate. When the sublime generated by the ruin works to draw the perceiver's thoughts to God, then this sublime is part of the true sort.

But when the ruin is not such a reminder of humanity's essential frailty and subsequent need for grace, it is usually the refuge of a male, who, like Milton's Satan, pits himself against the rightful order of things, i.e., divine and/or governmental law. In Salisbury Plains Radcliffe recounts the origin of Stonehenge. Here she most explicitly demonstrates the futility of man's attempt at a sublime power separate from divine grace. The ruins of Stonehenge become the emblem of the false sublime, while Salisbury Cathedral represents the true sublime. In the first canto

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[25]The inspiration for Radcliffe's long metrical poem, St. Alban's Abbey, stems from an awareness that man's feeble monuments outlive him.

of the poem, she labels Stonehenge as sublime even as she poses the central question of the tale:

> Whose were the hands, that upheaved these stones
> Standing, like spectres, under the moon,
> Steadfast and solemn and strange and alone,
> As raised by a Wizard--a king of bones!
> And whose was the mind, that willed them reign,
> The wonder of ages, simply sublime? (1-6)

The reader examines Stonehenge by the obscurity of moonlight so that the "strange and solemn" quality of the standing stones can be imagined in their most sublime manifestation. Then the poem contrasts the desolation surrounding the ruin with another man-made monument, the village church.

> Would you know why this country so desolate lies?
> Why no sound but the tempest's is heard, as it flies,
> . . . . . .
> Why the corn does not spring nor a cottage rise?
> Why no village-church is here to raise
> The blest hymn of humble heart-felt praise,
> . . . . . .
> Nor in wedlock-bonds unite a pair
> Nor sound one merry peal through the air? (6.1-2, 4-6, 9-10)

The desolation surrounding Stonehenge results from an evil Sorcerer who "ruled these gloomy lands" through a pack

of "dark fiends" who do his bidding (7.3, 7-10). "The Sorcerer never knew joy, or peace,/For still with his power did pride increase" (8.1-2). A Druid who obeys the command of the gods engages the sorcerer in holy battle.[26] The magician is commissioned to remove the wizard's fangs and bury them deep in the earth. The magic in the fangs erupts into the standing stones and lays waste to all the life around them, but their evil properties are thereby contained. Thus Radcliffe makes clear the anti-creative power of even the most powerful man's false pride when he pits himself against divine order. The poem concludes with an assertion twice stated, as if for emphasis, that Salisbury Cathedral's "beautiful spire does watch and wake,/And still guards the land for Innocence' sake" (66.16-17).

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[26]James Sambrook says that "in the eighteenth century Druids were generaly idealized as the original patriots, the poet-priests who stand up for liberty in the face of Roman or other oppressions, as in Thomson's Liberty, Collins's Ode to Liberty, Gray's The Bard, or Cowper's Boadicea. . . . In Thomson's Castle of Indolence (1748) and in several poems by the Warton brothers Druids are given a more peaceable image as enlightened religious or nature poets. . . . For William Stukeley, in Stonehenge: A Temple Restored to the British Druids (1740) . . . Stukely was . . . concerned to show that the Druids shared the religious beliefs of the Old Testament patriarchs. . . ." (183-84). Radcliffe uses the Druids in both senses in her Stonehenge. Also, it seems likely that she read Stukely's work and was influenced by it.

Part Five: An Example of the False Sublime Exposed

In Udolpho Radcliffe demonstrates the essential value of virtue/taste for accessing the freedom of the true sublime by exposing the false sublime as a spiritual vacuum that strips the heroine of power. Upon the appearance of his castle after a long carriage ride Montoni announces after hours of silence, "There . . . is Udolpho" (Udolpho 226)--thus clinching the brooding man's unbreakable connection with the equally brooding castle that impresses Emily all the more in her weariness. The castle is lit by a fading sunlight that leaves "the whole edifice [invested] with the solemn duskiness of evening. Silent, lonely and sublime, it [seems] to stand the sovereign of the scene, and to frown defiance on all, who dared to invade its solitary reign" (227). Like the castle, Montoni stands in defiance of anyone who contests his will, just as the evil sorcerer in Salisbury Plain does.

Lord Kames answers the question of why Emily succumbs to the influence of the immoral Montoni in his Elements of Criticism (1765). He explains that there are instances in which the sublime is connected to an immoral agent because

> when the sublime is carried to its due height. . . it inchants the mind, and raises the most delightful of all emotions: the reader, ingrossed by a sublime object, feels himself raised . . . to a higher rank. . . . and this fairly accounts for

> what I once erroneously suspected to be a wrong bias originally in human nature; which is, that the grossest acts of oppression and injustice, scarce blemish the character of a great conqueror. . . . (qtd. in Pound 135)

Emily's second approach to Udolpho Castle after a brief respite in the home of a cottager, reiterates the connection between Udolpho, its master and desolation. Emily sees that "massy fragments [of the battlements] had rolled down among the woods. . .and were mingled with the loose earth, and pieces of rock they had brought with them" (425). She sees that "many noble trees were levelled with the ground, and others, to a wide extent, were entirely stripped of their upper branches" (425). Montoni's acts of retribution in response to a competing band of condottieri's attacks on the castle have created this destruction--a destruction that stands in sharp contrast to the natural sublime's grandeur resulting from God's punishment of human sin.

The sight of rampant destruction of the landscape triggers in Emily a fear of seeing the scattered dead of the enemy lying about the castle. In a masterful use of synechdoche that maintains her omniscient point of view while conveying Emily's horror, Radcliffe writes, "the path was often strewn with broken heads of arrows, and with shattered remains [emphases mine] of armour, such as at that period was mingled with the lighter dress of the soldiers"

(425).[27] Horror for Emily comes in the form of ruined landscapes that look like mangled bodies. Again, like Adeline before her, Emily and the narrator interweave external surroundings with retribution, either God's or Montoni's. Obviously, Montoni's justice doesn't produce in Emily either gratitude or awe as is produced in Adeline when she is confronted with God's sublime. There is no room here for the heroine to align herself with a creator who can provide justice and re-creative power. In Montoni's sublime order, there is only a place for truly ruined landscapes and the anti-just and anti-creative act of marrying for money instead of love. Montoni's substition of the empty triad, money, might and man for the spiritually full triad of God, right and love, results in his destruction as well as Emily's progressive realization that he is not truly sublime because his sublimity does not mirror the sublimity in nature.

Montoni has married Emily's aunt with the intent of availing himself of her estates. However, Emily's aunt refuses to sign her estates over to Montoni, and he imprisons her to change her mind.[28] Madame Montoni,

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[27]"'Heroism, or military glory, is considered sublime,' Hume says, unless one stops to consider the 'infinite confusion and disorder' it causes" (Pound 136).

[28]Apparently the reason that Montoni can't get his hands on Madame Cheron's estate is that she has prepared a marriage settlement. However, Montoni can legally dispose of Emily as his guardian without allowing her time or opportunity to draw up a legal settlement that will prevent her property from

suffering from the poor living conditions to which she has been subjected, eventually dies, leaving her estates to Emily. Emily then becomes the target of Montoni's persecution. Montoni is not acting within his legal rights. This becomes an essential point because Radcliffe uses the law as a mirror of divine law. Hence, Montoni's disregard for the law demonstrates his disregard for the divine and for the sublime since the natural sublime is a result of divine retribution.

In Udolpho, Radcliffe creates a legal world far advanced from that of the sixteenth-century Italy which Emily is forced to call home. Emily and her aunt have the legal rights of English women in the eighteenth century. They enjoy the right to dispose of their property regardless of who is their husband so long as a settlement is prepared. The knowledge of these eighteenth-century legal rights allows Emily to confront Montoni's might with human law that reflects (though sometimes dimly) God's right. Montoni resorts to blackmail, threats and bribes. He can physically confine their persons, but he cannot get his hands on their

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devolving to her husband. Hence, while he cannot take Emily the heiress' property, he can marry Emily to whomever he chooses with her estates as the price he'll charge for the arrangement. The argument can be made that Montoni cannot legally force Emily to marry. But this becomes a moot point if a priest, witnesses, and Emily's husband insist that the union was not solemnized under duress.

property without their consent.[29]

The reader knows that a wife's right to her own property is legally protected in The Mysteries of Udolpho because St. Aubert, on his deathbed, commands Emily, "'Never, whatever may be your future circumstances sell the chateau.' St. Aubert even enjoined her, whenever she might marry, to make it an article in the contract, that the chateau should always be hers" (78). Emily's right to hold property is based not only on her legal ability to inherit it, but on her propriety (that word that until about 1782 meant much the same thing) of behavior as well.[30]

Montoni confines his wife in the east turret of Udolpho not because he fears she will desert him over the contested

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[29]Lawrence Stone reports that improvements in legal rights of married women in the eighteenth century "affected those restricted social groups whose marriages were accompanied by a legal settlement, and who could, if necessary, afford the cost of launching a suit in the Court of Chancery" (337). While there is no textual reason to believe that Madame Cheron's "hasty nuptials" were preceded by a settlement (Udolpho 142), apparently Madame Cheron was savvy enough to plan ahead. Certainly Montoni never would have agreed to their marriage if he had realized its conditions as it would have defeated his purpose of reviving his dwindling funds. In fact, after the ceremony Montoni "took possession of the chateau and the command of its inhabitants, with the ease of a man, who had long considered it to be his own" (142).

[30] According to London, propriety is "sustained through active commitment to property; simple possession of estates indicates nothing" (39). "But as succeeding adventures abundantly prove, alienated propriety offers no defense against acquisitive evil" (40). Unfortunately for her, Signora Montoni's propriety is indeed "alienated" as her marriage to Montoni and her interest in social climbing show.

estates--a legal confinement, if not a moral one--but because she has presumably attempted to take his life with a glass of poisoned wine. Montoni's behaviour toward his wife is never limited by the law if he can get away with his acts of injustice. Even his semi-legal right to confine his wife for fear of her deserting him fails to provide sufficient motive. Instead, he takes the law into his own hands by acting as witness, judge, and jury to an act of alleged attempted murder. Hence, Radcliffe is stripping Montoni of any nobility of spirit or legal high ground. For nobility of spirit and the law belong to the true sublime, not the sublime Montoni aligns himself with.

Radcliffe charts Emily's progress as she realizes that Montoni is a violator of both human and divine law. First, Montoni violates propriety. After she believes her aunt dead, Emily approaches Montoni and asks to return to France, with this explanation for her request:

> "I can no longer remain here with propriety, sir," said she, "and I may be allowed to ask, by what right you detain me."
>
> "It is my will that you remain here," said Montoni . . . "let that suffice you."
>
> Emily, considering that she had no appeal from this will, forbore to dispute his right, and made a feeble effort to persuade him to be just.

(361)[31]

Montoni's use of private power fits into a conventional trope in eighteenth-century literature--from Richardson's Pamela to Burney's Cecilia. Radcliffe's use of the trope is different, however, because Montoni isn't just an evil male who physically threatens the hapless female in his power. His evil takes on spiritual ramifications, not because she falls in love with him and not because she is in danger of losing her "honor," but because he entices her away from the true sublime with a cheap, but attractive, substitute. Emily is attracted to Montoni's trappings of power--power that has no basis in legal authority.

Radcliffe expends much effort proving that Montoni does not act in accordance with the law, even though he continually evokes his "rights." The laws of man are reflections in the romances of the Law of God. And as God's Law represents justice, and as humankind's reminder of this Law is the natural sublime, so anything that wields power without reflecting God's Law represents the false sublime. The heroine's task, then, is not only to escape from her captor, but also to escape from the false sublime he represents. Emily's "feeble attempt" to oppose Montoni's

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[31]Whether Montoni bases his actions on a cavalier dismissal of legality, on his belief in the superiority of the male right to rule, or whether he's simply behaving in a culturally determined pattern of Italian male dominance is unclear. Radcliffe doesn't seem to differentiate these potential causes from one another.

will with propriety in the preceding quotation signals the start of her rebellion against him. Lessons imbibed from the natural sublime have given her the tools she needs to overcome the awe he and his castle inspire.

Radcliffe carefully documents Emily's discovery of Montoni's false claim to power and his subsequent demystification. When Montoni demands that his wife "resign her settlements or be imprisoned in the east turret of the castle, 'where she shall find . . . a punishment she may not expect'" (308), he employs a "might makes right" mentality Emily hasn't seen him use before in so explicit a fashion. When Emily asks to leave Udolpho and Montoni refuses because he does not "will" Emily to leave (361), he invokes the same reasoning. After Emily has inherited the Languedoc estates of her aunt, Montoni tries first to trick and then flatter her into relinquishing them to him. When these fail, he tries again to assert a right to the estates in question.

> "I, as the husband of the late Signora Montoni," he added, "am the heir of all she possessed; the estates, therefore, which she refused to me in her lifetime, can no longer be withheld, and, for your own sake, I would undeceive you, respecting a foolish assertion she once made to you in my hearing--that these estates would be yours, if she dies without resigning them to me. She knew at that moment, she had no <u>power</u> [emphasis mine] to

withhold them to me, after her decease." (380)

Montoni bases his right to the estates on his wife's lack of power to dispose of them as she chooses. Emily persists in arguing from the point of view of legal right. She responds,

> "The law, in the present instance, gives me the estates in question, and my own hand shall never betray my right." . . .
>
> "You speak boldly, and presumptuously, upon a subject, which you do not understand. For once, I am willing to pardon the conceit of ignorance; the weakness of your sex, too, from which, it seems, you are not exempt, claims some allowance; but, if you persist in this strain--you have every thing to fear from my justice."
>
> "From your justice, Signor," rejoined Emily, "I have nothing to fear--I have only to hope." (381)

Emily, who could not respond with anything but "feeble" answers to Montoni earlier, is now able powerfully to invoke law and logic. The more that Emily's perceives that Montoni's power is not based on legal right (and hence, on God's law), the more her own power to resist him grows. Montoni, seeing that his hold on her is slipping, threatens Emily explicitly. She responds with the much-quoted statement, "You may find, perhaps, Signor, . . . that the strength of my mind is equal to the justice of my cause; and

that I can endure with fortitude, when it is in resistance of oppression" (381). Again, Montoni will offer Emily the opportunity to sign over her estates. Again he uses the quasi-legal language of "rights." He says,

> "If you are really deluded by an opinion, that you have any right to these estates, at least, do not persist in the error--an error, which you may perceive, too late, has been fatal to you." . . .
>
> "If I have no right in these estates, sir," said Emily, "of what service can it be to you, that I should sign any papers, concerning them? If the lands are yours by law, you certainly may possess them, without my interference, or my consent." (393)

When Emily again refuses, Montoni exclaims, "Neither the estates in Languedoc, or Gascony, shall be yours; you have dared to question my right,--now dare to question my power" (394). Why would Radcliffe continue to write the same scene? The reader already knows that to Montoni right and power are much the same and that the problem Emily and Montoni have radically different definitions of what "right" is founded on. What's new is Emily's response to Montoni. She has lost her awe of him. She is in control of the conversation. She is no longer "appealing" to any quality of his. She is refusing to engage his reasoning by articulating her own. Montoni does not effectively threaten

Emily in the final scene because a mysterious, disembodied voice, a kind of deus ex machina, providentially interrupts the proceedings as if Emily has accomplished the task assigned her and now can be divinely rescued. Between the first attempt at exhortation and the second, Emily learns that Montoni is a fraud. She thinks

> of the evil she might expect from opposition to his will. But his power did not appear so terrible to her imagination, as it was wont to do: a sacred pride [emphasis mine] was in her heart, that taught it to swell against the pressure of injustice, and almost to glory in that quiet sufferance of ills, in a cause, which had also the interest of Valancourt for its object. For the first time, she felt the full extent of her own superiority to Montoni, and despised the authority, which, till now, she had only feared. (381-82)

Emily's new-found courage in the face of Montoni's anger will ebb and flow. But from this point forward Emily no longer respects Montoni. She fears, not him, but his power over her. She no longer stands in awe of him--awe, that powerful hybrid of fear and veneration that results in the sublime experience. Fear, combined with active disrespect, results in despised authority rather than the "sacred pride" Emily feels when she aligns herself with the

true sublime, and more specifically, with law as justice, rather than power as justice, with right rather than might. Another way of phrasing this is that Emily refuses to recognize the legitimacy of any father's law which in her perception doesn't mirror the Heavenly Father's sacred law. So just law, the good father and the natural sublime form an exclusive set to counter that formed by injustice, the evil father-figure, and the destructive manmade sublime. In addition, Emily's "sacred pride" and passivity in response to Providence stands in direct opposition to Montoni's false pride in his own self-sufficiency.[32]

Anne Williams notes that

> the Radcliffe plot presents problems to the feminist reader. It seems to confirm the notion of conventional female passivity, for the Gothic heroine appears to conform to patriarchal notions of what a heroine should be: acutely sensitive and emotional, . . . always in need of rescue, and most interesting in her capacity to suffer. ("Ann Radcliffe's Female Plot" 824)

Williams goes on to attempt to refute this reading by

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[32]Ronald asserts that Radcliffe was "fabricating, not a Bildungsroman, but a pattern of fantasy for women" ("Terror-Gothic" 181). This pattern of fantasy is little more than an adult fairy tale that encourages women to remain childlike in their sexuality. Of course, there are fairy tale elements in Udolpho and in Radcliffe's other works, but Radcliffe's romances cannot be reduced to long-winded fairy tales. Rather, her romances are primarily about "spiritual" development.

asserting that Radcliffe is really writing a "strategy for subversion" (824). Her argument works well with Constance Platt's assertion that before Emily can grow up and claim Valancourt as her lover, she "must confront and survive the conflict with her uncle/father adversary" who is "a prototype of the bad father found in nightmare and fantasy" (176). Though Williams' reading is a feminist one and Platt's is traditionally psychoanalytical, they agree that part of Emily's quest is to overthrow the power of the father.

Williams attributes Emily's newfound power to her link with nature. However, she doesn't distinguish between the sublime and the beautiful in nature. For her, all nature is essesntially feminine and even maternal. But Emily is overthrowing the power of the false father by claiming the authority of the Heavenly Father, by becoming his agent through "sacred pride." Once accomplished, she can reject anything that does not meet His standards--standards discovered by contemplating the natural sublime and its creator. This partially resolves the apparent conflict between Radcliffe's heroines as passive objects of suffering and as active subjects subverting authority. Radcliffe's heroines are always passive to the sublime as long as the sublime reflects divine will. But they attempt to throw off any authority that doesn't mirror that sublime will.

Emily's and her aunt's struggles to maintain their

property is set against and within the counterplot of Montoni's preparations for military conflict at Udolpho. These preparations also reveal Montoni's true character, not just in the private world of the family, but in the public sphere of politics, for Montoni is little more than a hired assassin turned robber baron. Montoni's public power, Emily will learn, is not based on legal authority any more than is his private power. Radcliffe makes the point that a tyrant at home is a tyrant abroad.

Soon after Montoni and his family leave Milan, a singular instance of Montoni's deference and sociability occurs when he meets the "famous captain Utaldo, with whom, as well as with some of the other chiefs, he was personally acquainted" (173). Montoni

> leaned from the carriage window, and hailed their general by waving his cap in the air; which compliment the chief returned . . . while some of his officers, who were riding at a distance from the troops, came up to the carriage, and saluted Montoni as an old acquaintance. The captain himself soon after arriving, his bands halted while he conversed with Montoni, whom he appeared much rejoiced to see. . . . (173)

Emily is impressed by the martial air of these men and of Montoni's being an associate of theirs. Later, however, when Montoni begins threatening his wife, Emily begins to

doubt Montoni's honor. She wonders whether he is a brave leader of a small army defending the state or a captain of banditti. Montoni has repaired the castle's fortifications; sentinels walk the ramparts day and night; and uncouth characters become regular inhabitants of the premises. Montoni's ambivalent intentions reveal themselves as he dines with his "cavaliers." They discuss "war and politics," "the state of Venice, its dangers, the character of the reigning Doge and of the chief senators; and then . . . the state of Rome" (313). So far, so good. But their toast when they rise from the table is "Success to our exploits!" (313). This seems out of keeping for a band of men devoted to defending the state.

When Emily hears men fighting later over plunder, she is sure "that Montoni had really commenced to be a captain of banditti" (358). Emily is mistaken. Actually, Montoni leads a group of condottieri, "soldiers disbanded at the end of . . . war" who didn't want to return "to the safe, but unprofitable occupations, then usual in peace" (358). Though Emily is wrong in her technical identification of Montoni's profession, she has finally and exactly estimated his true character, for "Montoni, though not precisely what Emily apprehended him to be--a captain of banditti--had employed his troops in enterprises not less daring, or less atrocious, than such a character would have undertaken" (397). These actions eventually bring upon him the sudden

wrath of the state. But by this time, Radcliffe is finished with him because Emily has already fulfilled her rite of passage by identifying him as a false object of her awe. True to the romance convention of miraculous rescues, Radcliffe can remove him with as mysterious a death as he deserves as soon as Emily has demystified him in her own mind.

Michasiw notes that Radcliffe's language in reference to Montoni "invalidates Emily's attributing omniscience to" him (333). Emily finally invokes in "the institution of law a power greater than any individual and, in doing so, opposes a private pretender to godhead with a true god" (335).[33] Ellis asserts that Emily's spiritual quest has been appointed by Providence and that one "method of that higher power lies in giving Emily partial knowledge sufficient to create a mystery and then having her wrestle with, and overcome, the excesses of 'fine feeling' occasioned by its presence" (114). Though the reality of her situation precludes helping herself physically, the spiritual battle is won by emoting appropriately.

Montoni's courage is "a sort of animal ferocity; not the noble impulse of a principle, such as inspirits the mind against the oppressor. . .; but a constitutional hardiness

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[33]Michasiw's "god" here is not God, but the governmental law. Michasiw posits that Radcliffe in Udolpho and in The Italian is exploring the limits of the divinely sanctioned institution ("Ann Radcliffe and the Terrors of Power" 333).

of nerve, that cannot feel, and that, therefore, cannot fear" (Udolpho 358). Emily's weakness is more availing than Montoni's strength. Emily feels and fears. Her courage is not "constitutional," but rather hard won and an act of faith. She possesses courage to fight for her principles against the oppressor. When Emily is delivered from Montoni so suddenly and without her own efforts, it is because her spiritual/emotional task at Udolpho is finished, actively won through mental and spiritual discernment and physical passivity. These qualities result from an awareness of God's justice revealed through the sublime in nature, a sublime made available to her through a virtuous imagination. Emily knows that God's justice, not personal will, forms the basis of both law and the sublime. Her discernment proves her to be worthy of Providence's help. Her innocence, like that of Radcliffe's other heroines, is demonstrated by her rational, informed faith that resists the corruption of superstition even when, most importantly when, it takes the form of worship.

Chapter Three: The Sublime Continued

> When we suppose the world of daily life to be invaded by something other, we are subjecting either our conception of daily life or our conception of that other, or both, to a new test. We put them together to see how they will react. If it succeeds, we shall come to think, and feel, and imagine more accurately, more richly, more attentively, either about the world which is invaded or about that which invades it, or about both.
>
> C. S. Lewis, "The Novels of Charles Williams"

Frans De Bruyn reports that "when the sublime was reintroduced into the critical lexicon towards the end of the seventeenth century, it prescribed a rhetorical strategy for the treatment of elevated subjects . . ." (195-96). By the eighteenth century, this term came to be "projected on the natural world" (196). Unlike the heroic sublime character who proved his sublimity through action, the natural sublime demands the "elevated emotional responses of an essentially passive receiver" (196).[1] The appeal to passivity made the natural sublime a socially-acceptable aesthetic theory for women. But De Bruyn asserts that its use also proved an acceptable outlet for other dangerous people prone to enthusiasms in an increasingly unstable European political climate. The sublime allowed these enthusiasms to find vent in a safe, aesthetic theory, the central tenet of which was passivity (206).

According to Richard Kuhns, the sublime worked as an

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[1]Chapter Two discusses the importance of passivity to Emily St. Aubert's eventual rescue in The Mysteries of Udolpho.

intellectual and emotional safety valve by allowing "the philosopher to hold onto an important dimension of experience without having to make certain assumptions about the supernatural" (289). The central assumption was that the supernatural actually exists. Kuhns calls this "natural mysticism" (289). Critics, though they do not use this term, traditionally assert that this is Radcliffe's position. They prove their point by asserting that Radcliffe is actually a debunker of superstition, that her modus operandi is the "explained supernatural."[1]

In fact, Radcliffe defends the supernatural against superstition and demonstrates that the sublime response inspired by the supernatural, like "natural mysticism" inspired by the "natural sublime," is always centered in the proper response to the Christian God. Evoking Joseph Butler's use of the "unexplained mystery" in landscape, in

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[1]Ironically, Radcliffe's use of the explained supernatural is such a commonplace that critics, sure that ghosts don't exist in Radcliffe's texts, fail to see the ones actually there. Again, the problem for critics seems to be their failure to understand Radcliffe's use of contrarieties, doubles and mirror images. Radcliffe, probably using Shakespeare as an example, likes to have a double of everything and an opposite of everything. For instance, she uses the sublime and the beautiful, virtue and taste, sense and sensibility, good fathers and bad fathers, true sublime and false sublime--and real ghosts and unreal ones. This critical blindness started with Thomas Talfourd who finds it "extraordinary" that a writer of Radcliffe's ability and imagination should find it necessary to explain away all her supernatural manifestations (113-17). Scott also discusses this (326-27). See Railo p. 72; Sage p. 30; Dombree pp. xi-xii; Platt p. 69-70; Murrah p. 9; Bruce 302; Bette Roberts p. 147; and Koenig p. 13 for more discussion of Radcliffe and the explained supernatural.

theology and in nature allows space for the numinous and the uncanny. It allows space for the ruined castle wreathed in mists, i.e., for the trappings of the gothic, even for a devotee of natural religion like Radcliffe.[3] Radcliffe, however, would maintain that this darkness only has legitimacy so long as it ultimately serves the light of reason, true worship, and divine will. Certainly by the time of her second work of fiction, A Sicilian Romance, Radcliffe had answered for herself the question of whether supernatural manifestations were possible in the affirmative. What's remarkable is that critics have continually failed to acknowledge this. I will demonstrate in this chapter that her romances, then, provide the guide book to deciphering the puzzle of how the supernatural and superstition can be distinguished from one another and what the proper response is to each. In Radcliffe's schema, the supernatural falls into the larger category of the true sublime, while superstition belongs to the category of the false sublime--as does anything or anyone who serves it, such as evil priests and the negative enclosed space of a popish building.

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[3]Natural religion or natural theology can be described most simply as the belief that legitimate knowledge of God comes through understanding the natural order. For many of its practicioners this implied disbelief in revelation. This is not the case for Radcliffe who, as I argue, seemed to believe that nature and divine revelation both taught the worshipper about God.

Part One: Distinguishing the Supernatural from Superstition

The typical critical view of Radcliffe's position on the supernatural is that she always explains away the ghost in ghost stories.[4] But Radcliffe isn't so much interested in proper skepticism as she is in proper faith. Approaching her work from the faith side of the skepticism-faith continuum results in a far different set of conclusions. Therefore, in this section of the chapter, I will examine Radcliffe's position on those instances in which, to quote C. S. Lewis, "the world of daily life" is "invaded by something other." I will demonstrate that Radcliffe does believe in the reality of the supernatural, and that in one case she actually writes a ghost, albeit a tame one, into one of her romances.

In The Mysteries of Udolpho, after St. Aubert has died, Emily sits alone in the library of her empty house with a sensible mind weakened by bereavement. The mental events that occur in Emily's mind provide an opportunity for an overview of Radcliffe's position on the supernatural and superstition.

> Her thoughts dwelt on the probable state of departed spirits, and she remembered the affecting

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[4]"From the very first she explained away her marvels by natural means" (Birkhead 42). "Mrs. Radcliffe . . . loves to build up a tissue of ghostly horrors, yet explains them away on natural grounds after the reader fancies he sees a spirit around every corner" (Scarborough 23-24). "She sedulously explains by natural agency each marvel of her story" (Varma 105).

> conversation, which had passed between St. Aubert and La Voisin, on the night preceding his death.
>
> 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. She sat for a moment motionless, and then, her dissipated reason returning, "What should I fear?" said she. "If the spirits of those we love ever return to us, it is in kindness."
>
> The silence, which again reigned, made her ashamed of her late fears, and she believed, that her imagination had deluded her. . . . The same sound, however, returned . . . but her fleeting senses were instantly recalled, on perceiving that it was Manchon who sat by her, and who now licked her hands affectionately. (95-96)

This quotation provides a good starting point for deciphering Radcliffe's position on the supernatural.[5]

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[5]Radcliffe uses two sorts of otherworldly manifestations. God and his Providence make one of these. (The spirit world of ghosts is only real when allowed by Providence.) This first category is part of the sublime. The second are the manifestations of Fairy. I do not include her incursions of

First, it demonstrates that emotional reaction without an empirical basis defines superstition in Radcliffe's works. Second, it demonstrates the possibility of the supernatural with the statement "if the spirits we love ever return to us," but it also encourages restraint in interpreting phenomena toward that conclusion. For instance, Emily believes in the reality of "spirits." The only question in her mind is whether or not they make earthly visitations. The quotation also demonstrates that Emily does not seem to attribute an emotional component to the simple existence of the spiritual realm ("spirits" of loved ones) any more than she would to the existence of mountains until she suspects its possible intrusion on her own plane of existence. That's when it becomes a "terror of something supernatural." It is this "terror" that provides a signal to the reader that Emily is not experiencing the true supernatural, but rather succumbing to superstition--taking her fancy for fact. The reader would know this because a true experience of the supernatural depends upon reason, and only a "dissipated reason" falls prey to superstition.

For the hero or heroine, the true supernatural like the true sublime rarely invokes terror, but rather awe, because the good and virtuous are always in league with it just as

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the world of Fairy into the supposedly real worlds of her works as part of the sublime because neither she, herself, nor her characters, take these flights of fancy as anything other than just that.

Adeline in The Romance of the Forest is safe from the sublime alpine storm. The supernatural is a type of the sublime because, like the natural sublime, the supernatural can lead one's thoughts heavenward; the supernatural is measureless, like a torrent or an ocean expanse; it produces awe; it depends upon spiritual acuity in the perceiver; and it separates the virtuous from the evil by measuring their various responses to itself. When Radcliffe uses the term "supernatural" to refer to ghosts or spirits (which is how she most commonly uses the term), these spirits do not produce terror because, as Emily notes, God "suffers them" to visit. Hence, they are under divine control.

The true supernatural occurrence in Radcliffe's works is always intimately connected to the working out of God's will through Providence or through divinely-sanctioned intrusions of the spirit world. For instance, in the frame of A Sicilian Romance, a friar informs the first-person narrator that the ruin of Mazzini "exhibited a singular instance of the retribution of Heaven" (1). The original readers, who, as eighteenth-century English Protestants, would presumably have been suspicious of Catholicism, learn that the friar's perceptions are trustworthy as the narrator relates that the friar's superior, who allows him to copy the text of what becomes the romance, is "a man of intelligent mind and benevolent heart" (2). The Castle of Mazzini comes to represent the scene of supernatural

intrusion in the affairs of humanity through Providence.

Later in the novel, Madame de Menon, the sensible governess of Julia and Emilia, a woman "whose mind was superior to the effects of superstition" (10), informs her charges that she "will not attempt to persuade [them] that the existence of . . . spirits is impossible" (36). She continues:

> Since, therefore, we are sure that nothing is impossible to God, and that such beings may exist, though we cannot tell how, we ought to consider by what evidence their existence is supported. I do not say that spirits have appeared; but if several discreet unprejudiced persons were to assure me that they had seen one, I should not be proud or bold enough to reply--"it is impossible." Let not, however, such considerations disturb your minds. . . . it is now your part to exercise your reason, and preserve the unmoved confidence of virtue. Such spirits, if indeed they have ever been seen, can have appeared only by the express permission of God, and for some very singular purposes; be assured that there are no beings who act unseen by him; and that, therefore, there are none from whom innocence can ever suffer harm.

(36)[6]

Despite the emphasis of most critics who say (and mostly correctly) that Radcliffe conjures her supernatural manifestations only to dismiss them with a reasonable wave of her skeptical hand, Radcliffe clearly signals that the intrusion of the spirit world on our mundane reality is possible. But even spirits fall within the purview of Providence to fulfill God's will. For Radcliffe the spiritual and aesthetic are one, and her belief in the possibility of the supernatural allows her to continue her "taste equals virtue" argument by demonstrating that only the wicked, the tasteless, or the unreasonable, such as villains and servants, believe uniformly in all ghost stories. But Radcliffe also avoids the trap of materialism by allowing for the possibility of a spiritual reality that exists separately from humankind's perceptions of it.[7]

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[6]It is not within the scope of this dissertation to discuss Madame de Menon's theology's inability to account for evil in the world. However, Radcliffe's final chapters of Udolpho and The Italian do offer the possibility that Radcliffe's own theology didn't stop at the grave. After all, in the above passage it isn't people who can't suffer harm, it is "innocence." This life, then, is not the final stage on which Justice acts.

[7]Here Radcliffe shares the concerns of Burke regarding associationist psychology. Radcliffe asserts that only pride leads one to believe that the human mind can know or apprehend all the workings of God. Her position partly invalidates the relativism of the associationists by asserting the importance of realities not always accessible to human perception and by making those realities the measuring rod of human virtue instead of human perception being the measuring rod of reality.

Also, Radcliffe steers clear of the Manichean heresy which would make certain spirits into unmanageable forces opposed to Christian piety and/or outside God's Providential control.

Radcliffe's careful exposition through Madame de Menon's lecture on the question of ghosts cannot be reduced to deistic materialism or to awkward plottings devised by a prudish "authoress."[1] Her Christian answer to the issue of the reality of ghosts fits squarely into the continued eighteenth-century discussion of a seventeenth-century problem--the quest of Deism to find "a set of religious truths attainable by reason alone and therefore accessible to all people, not dependent on special revelation" against "the supernatural, trans-rational aspects of Christianity" (Carter 16-17). Radcliffe's Christian answer to that discussion posits that the quest itself is misdirected. She, like her literary forebear Milton, insists "that reason and faith are allies rather than foes and that superstitious fear is interdicted by both" (Carter 19).

In Chapter Two, I examined the relationship of fear to Radcliffe's version of the sublime. For her heroines, terror is only the product of a sublime landscape if they apprehend a source of immediate danger. The sublime landscape that produces the sublime experience hardly ever

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[1]Deism is materialistic because it is based solely on the evidence of the senses.

produces terror. In just this way, the supernatural experience accompanied by fear is always faith degenerated into superstition. Margaret Carter also notes that "when acceptance of the supernatural engenders fear rather than faith . . ., it is called superstition and condemned" (31).[9] Emily's self-condemnation when she mistakes Manchon for her father's ghost is an example of this. In all of the romances, even the most faithful servants prove to be susceptible to this kind of superstitious folly as a result of their poorly disciplined minds. But the fullest effects of superstition are principally felt by the vicious. After all, the wicked have less "good taste" and no virtue to protect them against the spirit world, whether real or created in their own minds.

One of the best examples of a wicked character's susceptibility to superstitious fear is Montoni's reaction

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[9]Margaret Carter's argument in "Specter or Delusion? The Supernatural in Gothic Fiction" is "that an important use of the supernatural in eighteenth- and nineteenth-century fiction is to provide space for speculation about nonmaterial dimensions of existence, without demanding a positive act of either acceptance or rejection. . . .Thus, an agnostic position regarding the supernatural is valorized." (3) Obviously, though I agree that Radcliffe uses the gothic to explore the supernatural, I disagree with Carter's application of agnosticism to Radcliffe. Carter later says of Radcliffe that "she shows how the supernatural can safely be 'entertained' . . . without firm belief. . ." (19). "In other words, she gives us the awareness of a reality beyond the material without demanding a positive act of belief from us. . ." (29). Radcliffe does demand belief. In fact, virtue depends upon it.

to a suspicious voice in The Mysteries of Udolpho.[10] Montoni sits among his "cavaliers" at the dinner table discussing how he supposedly came into possession of Udolpho when all hear an apparently disembodied voice begin echoing phrases of Montoni's speech. The room is searched, but no one is found. Montoni, "notwithstanding his efforts to appear at ease . . . [is] visibly and greatly disordered" (291). Later, we learn with Emily that Monsieur DuPont was the owner of that voice, who, fearing for Emily's welfare, chose that opportunity to intercede on her behalf. He tells Emily, "knowing that the most impious [emphasis mine] men are often the most superstitious, I determined to try whether I could not awaken their consciences, and awe them from the commission of the crime I dreaded" (460).

Though Emily may temporarily succumb to the temptations of superstitious fear, her piety recalls her to the truth that the spirit world, like her own world, is under God's control. Conversely, Montoni's impiety makes the spirit world a threat. Pride leads to impiety in Radcliffe's romances. In Montoni's case, as noted earlier, he believes himself above the law of humanity or God; therefore, even a human version of the spirit world presents him with a source of the uncontrollable--a reminder of the anarchy within himself and in the world he has tried to create. Fear,

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[10]See Margaret Carter's Superstition and the Supernatural, especially pages 31-32, for a similar perspective on these events in the romance.

then, as a response to the supernatural is always a sign of the lack of faith in God and in His natural laws.

One other example should suffice to make the point. In The Italian, the Marchesa di Vivaldi conspires with Schedoni in church about the projected murder of Ellena. She has just been protesting that she knows her course of action is right when she "cast[s] her eyes upon the inscription over a Confessional, where appeared, in black letters, these awful words, 'God hears thee!' It appeared an awful warning. Her countenance changed; it had struck upon her heart" (176). She, recalling "that this was a common inscription for Confessionals, disregarded what she had at first considered as a peculiar admonition" and what must be a consolation to the pious (176). In a few moments a mournful strain of music begins. The Marchesa finds herself unable to concentrate on the details of Ellena's murder. Her voice trembles as she says, "it is a first requiem; the soul has but just quitted the body!" (177).

In this example, no actual ghost or misapprehended ghost is present. The Marchesa never believes she has seen a spirit. Yet, her conscience is awakened. She reminds herself that the "body is now cold . . . which but an hour ago was warm and animated! Those fine senses are closed in death! And to this condition would I reduce a being like myself!" (177). Of course, this flickering of conscience avails nothing in the end. But the incident is interesting

because in this case, the Marchesa is confronted with what can be argued is the true supernatural--Providence on her behalf and on Ellena's--and she fails to note it when she ascribes her response to superstition. "God hears thee" is printed in italics. I doubt this was simply the printer's choice. Radcliffe is pointing out that though the letters are on the confessional every day, the Marchesa's "today" is when she sees them. Likewise, requiems must have been a common enough occurrence in an eighteenth-century Italian church, but the perfect timing of this one seems providentially significant for the Marchesa. In this example, her fear, which like Montoni's results from impiety, is not misplaced, since Providence seems actually to be at work. Her mistake is in knowing that fear is also a sign of being superstitious and ascribing her awakened conscience to that cause.[11] In fact, the only "true" ghost

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[11]When Schedoni criticizes the Marchesa for her wavering purpose, he says "You said you had a man's courage. Alas! you have a woman's heart" (177). Margaret Carter notes that John Roger Peavoy in his article "Artificial Terror and Real Horrors: the Supernatural in Gothic Fiction" and R. D. Stock in The Holy and Daemonic from Sir Thomas Browne to William Blake take Schedoni to be a reliable source of wisdom in The Italian. Therefore when he criticizes Vivaldi for his openness to supernatural interpretations to events, Radcliffe means for us to agree with him. But, part of Radcliffe's point in The Italian is that Schedoni the father-confessor, who is constantly exposed to real Providence, is utterly blind to the truth. The quote above is an example of this. He is attempting to criticize the Marchesa for the presence of her "woman's heart," the lack of which has involved her in plotting Ellena's destruction in the first place. It would prove interesting to examine carefully Radcliffe's use of such irony in this, her most novelistic romance.

story Radcliffe tells is of an unearthly being serving Providence as a messenger of divine justice or retribution. In Udolpho's "Provencal Tale" and Gaston de Blondeville, the ghosts are explicit. And Adeline in Romance of the Forest also seems to have this sort of spiritual encounter with her father's ghost.

In the "Provencal Tale," Radcliffe offers a foreshadowing of Gaston de Blondeville's plot. Even the critics who mention Ludovico's "Provencal Tale" fail to find much use in it except as a narrative excursion into telling a good ghost story. Several critics cite this episode as an example of Radcliffe's condemnation of Ludovico's superstition, using for support the fact that Ludovico is kidnapped, and it is the rational Count De Villefort who effectively discovers the pirates who have set up shop in the ramshackle wing of his home.[12] But this position overlooks several important points.

First, Emily's task in The Mysteries of Udolpho is to navigate her way through various intellectual and emotional obstacles to arrive at the safe spiritual harbor represented by her marriage to Valancourt and a renewed life at La Vallee. To accomplish this task, Emily must exercise proper taste--that is, she must learn the proper balance to maintain between reason and sensibility, or rather how to

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[12]See Nelson C. Smith p. 33 and Lynne Epstein Heller p. 160.

employ reason and sensibility as the allies they really are, rather than pit them against one another as foes. St. Aubert, on his deathbed, struggles to explain this to Emily in the following manner:

> . . . Happiness arises in a state of peace, not of tumult. It is of a temperate and uniform nature, and can no more exist in a heart, that is continually alive to minute circumstances, than in one that is dead to feeling.
>
> . . .
>
> 'I repeat it,' said he, 'I would not teach you to become insensible, if I could; I would only warn you of the evils of susceptibility, and point out how you may avoid them. Beware, my love, I conjure you, of that self-delusion, which has been fatal to the peace of so many persons; beware of priding yourself on the gracefulness of sensibility; if you yield to this vanity, your happiness is lost for ever. Always remember how much more valuable is the strength of fortitude, than the grace of sensibility. Do not, however, confound fortitude with apathy; apathy cannot know the virtue. (80)

Emily struggles to live by this code. St. Aubert is the model for Emily and for the reader, not the Count De Villefort, noble and well-intentioned though he is. The

Count, in fact, does not live up to this code. He has attempted to deaden his feelings to deal with a lost love. His Chateau is not the eden of La Vallee; in fact it is partially in ruins. His daughter Blanche, though lovely and amiable, is only a faded version of Emily. And his marriage to a shrewish woman hardly qualifies him to give advice on abiding in marital bliss. Therefore, his advising Emily to cast off Valancourt because of his past Paris dissipations in favor of DuPont signals that he has missed the point about marriage.

DuPont is a wonderful man who loves Emily. But she doesn't love him. DuPont, therefore, represents the same second best as the Chateau. Radcliffe makes the point that marriage shouldn't be a default condition, entered into by societal expectation, but rather a love-bond enjoyed between equals by mutual decision. Emily, therefore, is right to take the Count's advice with a grain of salt. Like Valancourt's, her father's youth was also not entirely unchequered by Paris temptations, though also like Valancourt's, her father's integrity of heart was never compromised. Integrity of heart is more important to lifetime happiness, Radcliffe implies, than perfect deportment or economic suitability (especially when a woman has her own money as does Emily). Chateau-le-Blanc, Blanche, and the philosophy there espoused, as the names imply, are pale shadows of the bliss that is possible for

Emily if she is not tempted by this lesser version of truth.[13] Of course, the ending of the romance also confirms the reader's suspicions of the well-intentioned Count.

The reliability of the Count's perceptions has a direct bearing on one's interpretation of the "Provencal Tale" and the events surrounding it. The reader learns that Ludovico has agreed to spend the night in a chamber rumored to be haunted. He enters the room, builds his fire, and settles down to while away the hours reading "a volume of old Provencal tales" (549). Nothing in his behavior indicates excess susceptibility to superstition. In fact, the methodical listing of his actions--he examines the rooms, kindles a fire which revives "his spirits, which had [only] begun to yield to the gloom," draws a table and chair to the fire, has a picnic, lays his sword on the table in easy reach, and settles down to read (549)--signals that the reader is in the hands of a sensible man. The reader already knows that all his past behavior has been brave and exemplary as well. He has seemed an entirely different sort

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[13]Normally, "Chateau le Blanc" and "Blanche" would seem names indicative of positive characteristics. But they are never presented in the unreserved positive light of Emily and La Vallee. In Emily's name may lie a reference to Rousseau's Emile--perhaps she a female version of this pastoral model. The Count De Villefort's name (fortified, "strong," town or city fort) signals safety and security, but St. Aubert's signals spiritual maturity and oneness with God. Aube means "daybreak" in French. "St." needs no explanation. St. Aubert's name, therefore, represents spiritualized enlightenment and piety.

from the usual Radcliffean servant all along.

The scene abruptly changes then to the supper-room of the Count, where he, his family, and a visiting Baron who is the father of Blanche's suitor choose the apropos topic of disembodied spirits on which to converse. The Baron believes in the possibility of spirit visitations, but the Count is "decidedly against him" (549).

> Though many of the Count's propositions were unanswerable, his opponents were inclined to believe this the consequence of their want of knowledge, on so abstracted a subject, rather than that arguments did not exist, which were forcible enough to conquer his. (550)

How would the Count have responded to Madame de Menon's assertion in A Sicilian Romance that

> if we cannot understand how such spirits exist, we should consider the limited powers of our minds, and that we cannot understand many things which are indisputably true. No one yet knows why the magnetic needle points to the north; yet you, who have never seen a magnet, do not hesitate to believe that it has this tendency, because you have been well assured of it, both from books and in conversation? (36)

The Count, however, is not the most reliable source of good judgement. As Carter reminds us, Emily's task in Udolpho,

the narrative conduct book, is to manoeuver successfully between superstition and materialism (25).[14] The Count seems to represent the dangers of excess materialism, or reason not directed by faith, to spirituality.

Just as the Count is a darkened, blurry kind of reflection of Emily's father, so too is this conversation a reenactment of one between St. Aubert and La Voisin much earlier in the romance. La Voisin's enquiry, "Do you believe, monsieur, that we shall be permitted to revisit the earth, after we have quitted the body?" (67), sounds awfully like "this led to the question, whether the spirit, after it has quitted the body, is ever permitted to revisit the earth . . ." of the later conversation (549). St. Aubert's response, however, is much more mitigated with hopeful faith and humility than the Count's. As a result, it seems far more reasonable than simply to be "decidedly against" the possibility of ghosts. St. Aubert replies to the question,

> I hope we shall be permitted to look down on those we have left on the earth, but I can only hope it. Futurity is much veiled from our eyes, and faith and hope are our only guides concerning it. We are not enjoined to believe, that disembodied spirits watch over the friends they have loved, but we may innocently hope it. It is a hope which

[14]Carter writes, "The challenge facing Radcliffe's heroes and heroines is to find a way of eschewing materialism while also shunning the hazardous vice of superstition" (25).

I will never resign . . . ." (68-69)

St. Aubert advocates "faith" to Emily. The question here is not whether there is an afterlife, or even whether that afterlife is the orthodox Christian one (life with God in Heaven), but whether spirits are "permitted to look down on those" left on earth and "watch over the friends they have loved." The question is whether the dead are involved with the living.

It is in this context, after the count's debate with his guests, that the scene shifts back again to Ludovico waiting for who knows what in the mysterious chamber. He reads "The Provencal Tale," a tale of a ghostly knight permitted, by divine reward for his faithful service in the Holy City, to inform a baron of his murder in a nearby forest, so that justice and a Christian burial may be accomplished. Radcliffe, as if to mirror the events in Ludovico's tale, makes a point of introducing a visiting baron into the Count's dining room seemingly for the point of defending the possibility of ghosts (549). Those who maintain that it is Ludovico's love for the superstitious that results in his being kidnapped fail to notice that the effect of the story on him is that he feels "drowsy" (557). Hardly the response of a man enthralled by his own superstitious imagination!

Ludovico does see faces, in the bed draperies and behind his chair, which he suspects are apparitions. But

they aren't apparitions at all. They're the pirates who have set up their smuggling operation in Chateau le Blanc. Ludovico, himself, is convinced that he's let his imagination run away with him or that the faces are dream after-images from a restless sleep in the armchair. According to Occam's Razor, he would have made the correct assessment. Indeed, one could argue that it is his very reasonableness, not his superstition, that leads to his kidnapping. If Ludovico had believed in spirits, he would have believed his senses and not felt compelled to explore the source of the faces he believed to be a figment of his imagination.

So it would seem that given Ludovico's experience with privileging the reasonable over the evidence of his senses, St. Aubert's faith-filled speech, and Radcliffe's previous position in an earlier work established through her mouthpiece, Madame de Menon, that a general belief in the possibility of ghosts and a guarded skepticism regarding any specific supernatural occurrences is the guiding rule established. Again, this seems a far more complicated response than the skepticism most critics would ascribe to Radcliffe, who usually assert that Radcliffe simply dismisses the supernatural in favor of Englightenment rationalism. The "mediated narrative" of the "The Provencal Tale" gains a kind of credibility that it would not have if it didn't seem a response of sorts, a proof from Madame de

Menon's "books and conversation," to the Count De Villefort's stubborn materialism.[15]

Gaston de Blondeville, Radcliffe's last piece of prose fiction and another example of "mediated narrative" is an historical romance based upon the proposition of the spirit's return to earth to right an injustice. Gaston de Blondeville, the seeming hero of the novel, proves to be a murderer who would allow another man to die rather than admit to his crime. The ghost of the murdered victim prevents this. The mysterious "truth telling" harpist who proves a harbinger of the knight to come is, however, the most interesting example of the supernatural in this romance. The "truth-telling" harpist works as an effective use of the supernatural because it is a subtle, mysterious and a convincing blend of divine justice mixed with Celtic-Saxon myth.[16] As such, the harpist follows the rules

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[15]Margaret Carter defines a "mediated narrative" as one at several removes from the reader (17). For instance, in Gaston de Blondeville, two travellers find a man who gives them a manuscript, the authenticity of which is a little suspect. One of the travellers modernizes the story a bit, and then relates it to the reader.

[16]Probably Radcliffe's use of the harpist stems from stories of Thomas Rymer, otherwise called True Thomas, Thomas of Ercildoune or Thomas the Rhymer. The Queen of Elfland gives Thomas an apple, saying, "Take this for thy wages, true Thomas;/It will give thee the tongue that can never lie" (Child ballad no. 37). Thomas's real name is reported to have been Thomas Learmont. Stories of Thomas were popular in the late eighteenth century. Scott discusses him in his Letters on Demonology and Witchcraft as preparing the forces that will rescue Scotland from its oppressors (qtd. in Douglas 159). The ballad "Glasgerion" (Child ballad no. 67) also tells the story of a musician, named Jack Orion, capable of transmuting

(serving divine justice and not eliciting terror or horror) necessary to belong to the category of "true" sublime while appealing to the reader's sense of the mythic.

The harpist ("jongleur" or "glee-man"), looking travel-weary and stained, enters Henry III's court at Kenilworth in the midst of the festivities celebrating the marriage of the Baron de Blondeville to Lady Barbara. Given his appearance, those who see him marvel "how he had gained admittance" (2.55). Later the King watches an unscheduled pageant depicting events from the life of a knight returned from successful battle against the Saracens only to be murdered in his native forests. However, the pageant isn't produced by the locals. It is real--real battles, real weapons, real blood, a real sea with boats at anchor. Buildings burn with real fire and when the story ends "darkness [falls] over the whole scene, which appeared no more" (2.81).

When the King realizes that the import of the pageant is to condemn someone within his court, he demands that its organizer be found. All immediately remember the strange glee man who has mysteriously disappeared. The marshal of the hall "[scruples] not to say, he believed the whole to be the work of magic" (86). He wonders aloud to the king

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matter. Radcliffe's familiarity with such tales is evident in her poem "Stonehenge," in which the Druid who will "set the wretched country free" owns "THE SPELL OF MINSTRELSY" (21.8-9). He plays upon his harp to provide the necessary stealth for surprizing the evil Wizard in his cavern. See Douglas pp. 155-59 for more discussion on Thomas the Rhymer.

> how it was possible, so marvellous a pageant, showing so many changes, and such a multitude of people, could have been completed, without long pains and trouble; and therefore, how it could have been effected, unless by the glamour-art; but no preparation for this had been seen by any; nor knew he or any one how the different changes had entered the hall. The jongleur had sitten there the while, playing on his harp, but he had drawn from it sounds of many different instruments, that sometimes had seemed close where he sat; and at others far off in the hall; the music, that had been heard there was not of the King's minstrels! (87)

This long and complete explanation seems not only designed to convince the King but also the reader that something supernatural has indeed occurred.

It is true that Radcliffe casts doubt on the authenticity of the document in which Willoughton finds the story of Gaston in the romance's "Conclusion." Even Willoughton remarks that the manuscript is inconsistent in both its history and its depiction of period manners (3.52-53). But these seem to be primarily conventional modest disclaimers, noting that Radcliffe thinks herself no historian. She is not apologizing for her supernatural events. For instance, the monk who supposedly writes the

romance doubts witchcraft and magic, as Radcliffe does. But he believes, apparently, the incident of the pageant in the castle's hall. However, "the way, in which he speaks of the melancholy monotony and other privations of a cloister, seem to come from heart-felt experience; yet, if it had been so, he might not have ventured thus to have expressed his feelings" (3.53). Again, Radcliffe is pointing out that she is not an historian, but she is a writer who prides herself on capturing timeless human emotions, albeit a Protestant one with a distrust of cloisters.

In the history's favor are

> the illuminations it exhibited, with the many abbreviations and quaintnesses in the writing, only a few of which, however, [Willoughton] has preserved in this, his translation, and those few but here and there, where they seem to have gained admission, by their accordance with the matter then in narration . . . . (51-52)

Once again, Radcliffe seems eager to draw attention away from her possible inaccuracies by filtering them through Willoughton's translation, but she never invalidates the story itself. Radcliffe seems to be more interested in pointing out her failings and strengths before her critics do, than she does in debunking the supernatural occurrences in Willoughton's suspicious manuscript. If Radcliffe is "poking fun" at Willoughton, then she's doing the same to

herself, for he is her alter-ego and her translator just as the narrator/monk who writes the orignal manuscript is a mask for Radcliffe the author.[17]

In The Romance of the Forest, no such apology occurs to water down Radcliffe's insistence on the possibility of divinely-sanctioned supernatural events. In fact, in this romance, supernatural occurrences are never explained away, and there is even what is arguably a "real" ghost. The most obvious examples in this romance of the true supernatural are the three consecutive dreams Adeline experiences in one night. These show her events related to her father's death

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[17]Radcliffe's dialogic aesthetic essay, "The Supernatural in Poetry" was an early section of Gaston excerpted out before its posthumous publication. It was published separately in the New Monthly Magazine just months before Gaston's publication. In it Willoughton, who is trouncing Simpson in an argument over a recent staging of Macbeth states,

> "You would believe the immortality of the soul," said W---, with solemnity, "even without the aid of revelation; yet our confined faculties cannot comprehend how the soul may exist after separation from the body. I do not absolutely know that spirits are permitted to become visible to us on earth; yet that they may be permitted to appear for very rare and important purposes, such as could scarcely have been accomplished without an equal suspension, or a momentary change, or the laws prescribed to what we call Nature--that is, without one more exercise of the same CREATIVE POWER of which we must acknowledge so many millions of existing instances, and by which alone we ourselves this moment breathe, think, or disquisite at all, cannot be impossible, and, I think, is probable." (148-49)

Willoughton paraphrases Madame de Menon in Romance of the Forest and St. Aubert in Udolpho. His love of Shakespeare and his sensibilities in general (he is a great admirer of sunrises, for instance) indicate that he is something of a mouthpiece for Radcliffe.

and rooms in the abbey which she has not yet seen but will later find to be exact matches for the ones in her dreams.

In the first dream, a dying man calls to Adeline from his bed in a part of the abbey which she recognizes as part of that structure though she has yet to see it. When she approaches, the man grabs her hand, and she struggles to break free. When she looks at him again she sees "a man, who appeared to be about thirty, with the same features, but in full health, and of a most benign countenance" (108). This man, the reader later learns, is Adeline's father.

In the second dream, a funeral attendant tries to lead Adeline out of the abbey catacombs, but she fears to follow. In the third she sees the man of the first dream lying dead in his coffin, when a gush of blood from his side threatens to drown her. Both of these dreams seem to signify that Adeline must solve the mystery of her father's death before she can proceed with her own life. "The longer she considered these dreams, the more she was surprized: they were so very terrible, returned so often, and seemed to be so connected with each other, that she could scarcely think them accidental; yet, why they should be supernatural, she could not tell" (110). The reader at this point in the romance, "can't tell" either but will later see that Adeline's very existence depends upon this intrusion of the supernatural on the natural world. Adeline's life is in danger from the same man who killed her father--his brother,

Adeline's uncle, the Marquis de Montalt. (He, not realizing Adeline's true identity, is plotting her seduction as she dreams.) The supernatural aspect of the dreams is never denied, only admitted to be temporarily unexplainable.

Again, the next morning at breakfast, Adeline is prevented "by a strong and involuntary impulse" from describing her dreams (111). Radcliffe never explains away this unaccountable impulse. The reader is left to believe that it is providential.[11] The following night Adeline discovers the manuscript that unbeknown to her was written by her own father in the apartments she dreamed of the preceding night. Again, her familiarity with the apartments is never explained as originating in anything but her dreams. On other nights, as she reads the manuscript, she hears hollow sighings and in a preternatural cold sees "a figure, whose exact form she could not distinguish" that "appeared to pass along an obscure part of the chambers" (134). This ghostly vision and its corroborative physical sense of chilliness is never explained away except by the statement that "her imagination refused any longer the controul of reason" (134). But Radcliffe almost immediately

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[11]La Motte, Adeline's protector, is at the mercy of the Marquis de Montalt. He is, in fact, already making plans to hand Adeline over to him. The Marquis is the one who killed Adeline's father, the man in her dreams. La Motte doesn't know about this murder. He would undoubtedly report the incident to the Marquis who would realize that Adeline knows about his dastardly deed. Telling her dreams at breakfast, therefore, would put Adeline's life in danger before she uncovers the truth of her parentage and her father's murder.

undermines this explanation when she tells that the next morning Adeline's mind "rejected the mystic and turbulent promptings of imagination" (134). In both of the above instances, Adeline errs. In the first she loses her use of reason. In the second, she loses her use of imagination. But as I have demonstrated before, both of these faculties working in agreement are necessary for the true sublime experience.

Adeline's experience of the next night, however, meets the necessary criteria for the true sublime. She experiences an "unaccountable dread" that mystically informs her "some horrid deed has been done" (140). She employs her reason by trying to examine the evidence of the old dagger. She uses her imagination to connect emotionally to the murder victim (her father) and thereby to make a connection between her fate and the one awaiting her. She says, "I forget that even now, perhaps, I am like thee abandoned to dangers, from which I have no friend to succour me" (140). She is not in a dangerous frame of mind. Adeline is using both her reason and her imagination. That is when she hears a "sigh, such as, on the preceding night, had passed along the chamber" (140). Radcliffe's comparision of this experience to Adeline's on the previous night signals that that earlier experience was legitimate as well and that the voice (not a sigh) that she hears in the next episode is not from the same source. This is arguably the one "real" ghost

in Radcliffe's works published during her lifetime.

Adeline, hearing the sigh, begins to be overcome by her own fear. But panic's toehold on Adeline's reason loosens when she "address[es] a short prayer to that Being who had hitherto protected her in every danger. While she was thus employed her mind gradually become elevated and re-assured; a sublime complacency filled her heart. . . (140). Adeline's prayer, her "sublime complacency," and the fact that the narrative she reads is written by her murdered father signal that Providence is at work. Add to this that Emily has just exclaimed, "Could no friend rescue thee from destruction! O that I had been near!" and Radcliffe gives the reader the typical makings of ghost story plots in which the purity and faith of a young woman moved by compassion for a seeming stranger provides soul-rest for a murdered relative and prosperity for herself (O'Sullivan 151-64). Furthermore, she provides a ghost who seems to follow the examples she has set forth in her own works.

The narrator never undermines the veracity of Adeline's perceptions when Adeline considers that the strange set of circumstances surrounding the abbey and her discovery of the manuscript must "be produced by some supernatural power, operating for the retribution of the guilty. These reflections filled her mind with a degree of awe . . ." (141). Awe, as I've demonstrated earlier, is a spiritually healthy emotion that can inspire "sublime complacency" such

as Adeline felt moments before. But this time it fails to do so. Instead, awe mixed with

> the loneliness of the large old chamber in which she sat, and the hour of the night, soon heightened into terror. She had never been superstitious, but circumstances so uncommon had hitherto conspired in this affair, that she could not believe them accidental. Her imagination, wrought upon by these reflections, again became sensible to every impression, she feared to look round, lest she should again see some dreadful phantom, and she almost fancied she heard voices swell in the storm, which now shook the fabric. (141)

In Chapter Two, I argued that excessive terror never produces the sublime experience. The above example exemplifies this. Radcliffe signals that Adeline's experience is different from the one immediately before by her contrasting terms for the Deity. In the first example, God is "that Being who had hitherto protected her"; in the second He is "some supernatural power." While Radcliffe never explains away anything in Adeline's first experience, she quickly explains that the voice she hears in the second one is Peter, the servant, attempting to warn her of the Marquis' plans. But it is a mistake to assume that explaining away the voice Adeline hears in the second

instance also accounts for the dreams, the sighs, or the apparition.

Careful reading of the two passages will demonstrate that Radcliffe is more interested in the correct and incorrect responses to the supernatural sublime than she is in the ghost story itself.[19] That may be why she places a true supernatural experience beside a false one generated by superstition. Radcliffe provides the careful reader with side by side examples of both. The supernatural sublime that does not result in pious gratitude or worship of the Creator is superstition. A chart may be the most useful way to measure the differences in Adeline's mental states.

Adeline's Two Responses to the Supernatural

Sublime[20]	Becomes	Superstition[21]
hears a sigh		voices swell in the storm
lonely situation of her room		loneliness of the large old chamber in which she sat
struck forcibly upon her imagination		her imagination, wrought upon by these reflections

[19]The reader's focus is on the story, not on subtle (but telling) psychological differences constituting proper and improper responses to the sublime. The reader may be so caught up in Adeline's experience as to lack the critical distance to read accurately. This may be the most essential flaw in Radcliffe's work rather than her constant explaining away of the supernatural events in her romances.

[20]All quotations in this column are from page 140.

[21]All quotations in this column are from page 141.

with difficulty preserved herself from fainting	lost all recollection
sat for a considerable time, but all was still	feared to look round, lest she should again see
her first design was to alarm the family; but farther reflection again withheld her[21]	tried to command her feelings . . . but they became so painful, that even . . . ridicule had hardly power to prevent her quitting the chamber
endeavoured to compose her spirits and addressed a short prayer	tried to argue herself into composure
that Being who had hitherto protected her in every danger	some supernatural power
operating for the retribution of the guilty	won't punish her for the crime of another
elevated and re-assured	terror
sublime complacency	superstition

In every case, Adeline's responses to her self-generated fears are more intense than her responses to the actual supernatural. Moderation is lost when she is fighting her own imagination, out-of-control. She loses the ability to turn her responses outward toward either God or toward a sense of critical distance. Superstition, then, depends upon a lack of reason and a heightened imagination.

The problem lies not with the supernatural, but with Adeline's responses to it. Responding properly leads to "sublime complacency" and the reasoned conclusion that God

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[21]Earlier, when she is at breakfast Adeline is "withheld unaccountably" from speaking of her dreams.

is in control. For Radcliffe, superstition forces the imagination to travel a dark road without the light of reason as its guide. This is the difference between faith and superstition. Faith results in control through lost control to a personal (rather than a clockmaker) God. Superstition, based on distance from God, who becomes "some supernatural power," forces one to a futile attempt to "command feelings" and "argue oneself into composure." Faith results in a reasonable response--Adeline continues to read the manuscript, and superstition results in an inability to recognize and escape from real danger--hearing Peter try to warn her about the Marquis.

As if to verify the reliability of Adeline's legitimate experiences with the supernatural, the narrator relates at the romance's conclusion that Adeline's safety from the Marquis during her childhood

> seems somewhat surprizing, unless we admit that a destiny hung over him on this occasion, and that she was suffered to live as an instrument to punish the murderer of her parent. When a retrospect is taken of the vicissitudes and dangers to which she had been exposed from her earliest infancy, it appears as if her preservation was the effect of something more than human policy, and affords a striking instance that Justice, however long delayed, will overtake the

> guilty. (343)[23]

And later we find Adeline just before the Marquis' trial remembering the tears she has shed over what she would later learn was her father's manuscript. She realizes that

> the circumstances attending the discovery of these papers no longer appears to be a work of chance, but of a Power whose designs are great and just. 'O my father!' she would exclaim, 'your last wish is fulfilled--the pitying heart you wished might trace your sufferings shall avenge them.' (346)

Clearly, Radcliffe does not always denounce the supernatural or explain it away. Rather she does emphasize that faith and reason compose the basis for the proper response to the supernatural rather than fear and superstition. Of Radcliffe's six romances, only The Castles of Athlin and Dunbayne, her first, and The Italian, do not directly address the issue of ghosts visiting the living for the purpose of facilitating Divine Justice.

Part Two: Radcliffe and Worship

Radcliffe's interest in discriminating the supernatural from superstition derives from one of the principal religious debates of eighteenth-century England. By the late eighteenth century, the Church of England had weathered

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[23]Once again, we see Radcliffe equate God's Law as Justice, with human law. Justice cooperates with justice when the Marquis dies during his earthly trial.

the outside storms of deism and dissent[24], but inside the church the chaos often continued.[25] The Methodist break with the established church had caused Anglicanism a loss of much-needed energy of organization. The Evangelicals, while zealous and moral, neglected theological development in favor of Biblical literalism and rejected reason for sometimes unfettered emotion. The Latitudinarians, like the Presbyterians and more radical nonconformists outside the

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[24]"Deism" here refers to the following system of beliefs: 1. Nature is "the true and sufficient publication of the truth about God." 2. So nature also supplies "the perfect manifestation of his law for human life." 3. Because God's work is perfect "nothing can be added to it without casting aspersions on God's original purpose or on his initial handiwork." Apparently, most "everyone conceded the reality of natural religion. The crucial question, therefore was whether natural religion was sufficient. The Deists said Yes; the Christians said No." (Cragg 159-60)

Radcliffe, I have argued, uses nature as a groundwork for the revelations of God's will and God's law. She avoids Deism by incorporating Burnet's theory of the Fall of Nature. Nature was perfect when created, but man's pride and sin resulted in the Great Flood, which changed God's initial creation to emphasize humankind's need for redemption and dependence on God to reach perfection.

[25]See G.R. Cragg's The Church and the Age of Reason 1648-1789 for a full account of the late eighteenth-century English church. J. Wesley Bready's England: Before and After Wesley discusses the English church from the Restoration to about 1840. It's a useful account if one remembers that its point of view and its purpose are openly evangelical. Horton Davies Worship and Theology in England, which covers the years 1690-1850, is less polemic, but still favors Wesley and Whitefield and gives short shrift to the Latitudianarians. Ursula Henriques' Religious Toleration in England 1787-1833, as the title suggests, is less an exploration of church history than of religious toleration as an outgrowth of the reformation. However, it too is a useful work on the subject, primarily because it is the least partisan work besides Cragg's and because it focuses on the meeting places between religious and political policies.

church, moved slowly but surely toward various forms of unitarianism that became more and more inconsistent with traditional church dogma. Liberals within the Anglican church sought internal reform, which they perceived would liberate the church from the dead theological weight of past centuries that they often termed "superstition." In addition, a continuing struggle with Catholic France abroad and two Jacobite invasions from Scotland (though many Anglicans in Scotland were also Jacobites) did little to relieve English prejudice of popery. Add to this Radcliffe's uncle's friendship with the radical Socinian, Joseph Priestly, her merchant-class familiarity in childhood with the industrious Quakers, her own devout upbringing in the established church, which she honored with continued faithfulness as an adult, and the result is the milieu in which and with which Radcliffe worked.[16]

Radcliffe's views on institutionalized worship are more complicated than that she rejects Catholicism--the standard critical view.[17] Victor Sage is closer to the mark when he

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[16]Radcliffe's sonnet, "To the Lark" (published in 1826 with her other miscellaneous poems) was written in response to the bower of the deceased Lady Elizabeth Lee. It provides the most succinct summary of Radcliffe's religious position. In it one finds the preoccupation with death and mortality familiar to the Graveyard School and the Evangelicals, the natural religion that permeated almost all eighteenth-century theology, the plea to a personal God regarding the individual soul that reveals a rejection of Deism and Socinianism, and the belief in personal revelation aware of the limitations of strict rationalism.

[17]see Tarr p. 18; Varma p. 171; Sage pp. 30-31.

notes that Radcliffe "does evince a split or conflict between a romantic commitment to the emotions and the necessity of rational explanation" (30), but he concludes erroneously that

> this is deliberately designed to titillate the conscience of the Protestant readership. The author suddenly turns into a Reformation historian, offering her fiction as testimony with which to score a point off Romish superstition. (30)

It would be pointless to assert that Radcliffe isn't generally anti-Catholic in sentiment. But focusing on this draws attention away from the larger issue of correct worship.

In Chapter Two, I demonstrated that the manmade artifact or ruin can serve the true sublime by guiding the viewer's thoughts to the divine from a consideration of the vanity of humanity's best attempts at permanence. Humanity's attempts at permanence are vain compared to the rich patterns of nature, themselves mutable to God's direction. Like manmade edifices, when the church becomes an end in itself, it also is associated with the "craft" or "art" of the false sublime which can prevent the participant's thoughts from soaring on toward Heaven.

In Chapter Two I also discussed the connection between the sublime and the masculine. The priest, the father (both

kinds) are both representatives of the sublime. In like manner to the edifice which stops the perceiver's sense of awe at the manmade, the Catholic priest's task seems inherently false in Radcliffe's doctrine. Her Protestantism, as well as her belief that the revelations of God are often available through nature, is incompatible with the Catholic insistence on the priest as mediator/confessor. Therefore, it is the rare priest in her works who overcomes the temptation to have hallowedness end in himself rather than acting as a conduit to the divine.[21] Therefore, priests often serve the false sublime rather than the true. The subtitle of The Italian, The Confessional of the Black Penitents, highlights Radcliffe's interest in the compromises involved with the idea of a confessor. The problematic nature of the priest's duty as confessor becomes further imbued with the taint of the false sublime when the priest/confessor/father is confused with a biological "real" father or Heavenly Father. In fact, in The Italian, Schedoni's sublimity seems to depend precisely on his false subsuming of all these roles. Through the case of Montoni in The Mysteries of Udolpho, I demonstrated that the father represents the true sublime in proportion to his resemblance to the Heavenly Father, e.g., St. Aubert. When the false

[21]Good priests do exist in Radcliffe's works, for instance, the monk Jerome in St. Alban's Abbey, the confessor of Vincent in A Sicilian Romance, and the good inquisitor in The Italian.

father is also the false father/priest/confessor, the stakes rise proportionally for the heroine.

The Italian is full of examples of false holy men besides Schedoni. For instance, there are the two Carmelite spies who follow Ellena and Vivaldi from San Stefano (155-56) and the Father-director of the pilgrims on their way to the Carmelite convent who tells jokes and directs the revels and drinks, rather than his charges' spiritual preparation (114-15). One of the more interesting examples is the Abate of San Stefano, to whom Vivaldi appeals for the release of Ellena. Described as "prudent rather than wise, and so fearful of being thought to do wrong that he seldom did right" (121), he is addressed as "holy father" by Vivaldi at the moment of the greatest evidence of his weakness.

> 'And can you endure, holy father,' said Vivaldi, 'to witness a flagrant act of injustice and not endeavour to counteract it? not even step forward to rescue the victim when you perceive the preparation for the sacrifice?'
>
> 'I repeat, that I never interfere with the authority of others,' replied the Superior; 'having asserted my own I yield to them in their sphere, the obedience which I require in mine.'
>
> 'Is Power then,' said Vivaldi, 'the infallible test of justice? Is it morality to obey where the command is criminal? The whole world have a claim

> upon the fortitude, the active fortitude of those who are placed as you are . . . . (121)

The titles "superior" and "holy father" become ironic accusations in this display of moral weakness based on earthly concerns rather than heavenly ones.

But Schedoni, precisely because he is not weak, because he is sublime, is the most false father of all. First, Schedoni is a false holy man. He uses meditation, the cowl, and silence in order to "abstract himself from the society [the Dominican convent of the Spirito Santo] for whole days together" (34). Likewise, he is a false priest because his entire identity is a ruse designed to escape justice for having killed his brother. The romance reports that his "family was unknown, and from some circumstances, it appeared, that he wished to throw an impenetrable veil over his origin" (34). Schedoni is a false confessor. He encourages the machinations of the Marchesa di Vivaldi because he "[hopes] to obtain a high benefice for his services" (35).[19] And Schedoni is a false biological father. Both he and Ellena believe he is her parent, when actually he is the uncle who killed her parent.

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[19]In a chilling mockery of the father-daughter and confessor-penitent relationships, the narrative exposes Schedoni and the Marchesa in the following conversation: 'My good father, I rejoice to see you,' said the Marchesa. . . . Schedoni, stalking to a window could with difficulty conceal the perturbation with which he now, for the first time, consciously beheld the willing destroyer of his child. 'Daughter! you always send me away a worse Dominican than I come. . ." (292).

Schedoni also represents the false sublime. "Wrapt in the black garments of his order, there was something terrible in its air; something almost super-human" (34-35). He is "gloomy," "ferocious" with a "melancholy eye which approached to horror" (35). His sublimity is false because it is self-generated, described as "artificial," "subtle," and "artful." He cannot any longer perceive truth, any more than he worships its Author, but rather "loved to exert the wily cunning of his nature in hunting it through artificial perplexities" (34).

It is perhaps this quality, ironically, which prevents him from discovering the truth about Ellena in a situation strangely paralleling that at the end of the romance, when it is the Inquisition, condemned by Radcliffe, which acts as the arm of the Justice for which Ellena earlier yearns while in the tower of San Stefano. Schedoni ponders upon the irony of "accidentally" discovering that he was about to murder his own daughter "with a view of gratifying his ambition" and "while he had been wickedly intent to serve the Marchesa and himself, by preventing the marriage of Vivaldi and Ellena, he had been laboriously counteracting his own fortune" (243). He never considers that Providence is at work.

The Inquisition that condemns Schedoni is also described in the language of the sublime. The Inquisition is first described as an edifice, much like Udolpho Castle.

It is immense, gated, towered, and horrible, then later as the scene where the "perversion of right is permitted" (198). However, the law, even in the case of the Inquisition, is still made to serve the Law, though in a manner the Inquisitors might not have anticipated.[30] The false sublimity of the Inquisition and of Schedoni is made to serve the true sublime of God's Providence and Justice. Hence, in Radcliffe's world view, even the false sublime that encourages worship of itself--the darkness of man's best efforts--rather than of God--the light represented by nature--is made to serve its Creator whether it will or no.

Radcliffe's condemnation of Schedoni cannot be read as a categorical indictment of Catholicism, however. Radcliffe is only opposed to Catholicism when she perceives that its trappings confuse the worshipper by creating awe of the false sublime rather than of God. Catholicism as a system was, doubtless, troublesome to her. However, irreverence, as Alida Wieten notes, was far worse (68-69). For instance, Radcliffe in her Journey is deeply offended by the German practice of opening theaters and taverns on Sunday across from the Catholic church (108-09). She is offended, likewise, that the men in Haerlem wore their hats in church

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[30]In Leviathan, Thomas Hobbes equates the common-wealth and its law to the mythical monster. He asserts that the Leviathan is "that Mortall God, to which wee owe under the Immortall God, our peace and defence" (137). Radcliffe, through a similar doctrine, encourages submission to the state-sanctioned authority, no matter how questionable it may seem, as submission to Divine authority.

(55), that in the village of Ouderkirk the people conduct a fair on Sunday (70), that the possessions of the Bishopric of Utrecht were stolen (74), etc. In St. Alban's Abbey she writes of the abbey's destruction:

> . . . the latter Henry's bands
> Each consecrated altar spoiled,
> Seized on the Abbey's ample lands,
> And recklessly for plunder toiled.
> Then, nearer to the living day,
> Here other spoilers bore the sway,
> Who, feigning reason for their guide,
> Indulged an impious, bigot pride.
> All arrogant in their chicane,
> They dared these reverend walls profane.
> Then Cromwell's bands on grave-stones lay. . . .
> (38.9-19)

Clearly, Radcliffe cannot be summarily classified as anti-Catholic. She may be opposed to certain Catholic doctrines, but she clearly thinks of Catholics as part of the larger Christian Church.

Her toleration, in theory, of Catholicism is evident in the poem, "Crowned With a Convent."

> With weary step a convent's porch we found.
> What music met us on that holy ground,
> Swelling the song of peace and praise to HIM,
> Who clad with glory all the prospect round!

> Our full hearts echoed back the grateful hymn.
>
> (Gaston iv.11-15)

Here Catholic vesper chants (art) combine with nature in an ideal combination for creating the proper attitude for worship. In Chapter Two, I noted that a worshipful sense of the viewer's mortality can be created by ruins, architecture overrun by natural decay. This is a similar, though decidedly happier use, of art and nature. In the instance above, Radcliffe does not use the word "sublime," but the reader will have seen enough examples of her use of that term to realize its appropriateness.

In The Italian, Radcliffe describes the happily managed Santa della Pieta as governed by a superior whose

> religion was neither gloomy, nor bigotted; it was the sentiment of a grateful heart offering itself up to a Deity, who delights in the happiness of his creatures; and she conformed to the customs of the Roman church, without supposing a faith in all of them to be necessary to salvation. (300)

When she spoke of religion, the sisters "revered and loved it as a friend, a refiner of the heart, a sublime consoler; and experienced somewhat of the meek and holy ardour, which may belong to angelic natures" (300).[31] Granted that the

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[31]Radcliffe's Latitudinarian leanings demonstrate themselves in the excerpt, "In her lectures to the nuns she seldom touched upon points of faith, but explained and enforced moral duties . . ." (300). The Latitudinarians were Anglicans who "believed that the essentials of the faith could

implication of the above is that Catholicism mostly succeeds when it is as little Catholic as possible; nevertheless, Radcliffe acknowledges that Catholicism can lead to the sublime.

However, the convent's success is partly attributable to its natural setting. Its "extensive domains included olive-grounds, vineyards, and some corn-land; a considerable tract was devoted to the pleasure of the garden . . ." (301). This description represents the beautiful in nature. "Beyond the hills of Naples, the whole horizon to the north and east was bounded by the mountains of the Appenine, an amphitheatre proportioned to the grandeur of the plain, which the gulf spread out below" (301). This is a description of the sublime. Again, human-made institutions of worship (the convent) are most effective in combination with nature. This is true because nature comes to represent natural law--the first revelation of God--and natural law is available to all who use their reason. Emotion is not necessarily bad, but it, too, should be validated by external order created by God or mirroring his creation.

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be expressed in simple, non-technical terms that paid little attention to traditional formulations" (Cragg 158). The Latitudinarians based their arguments on "the harmony and order of the universe" that "pointed to a Creator who is as beneficent as he is wise. The fatherly rule of God demanded of his children a benevolence like his own, and . . . the fatherhood of God and our duty to show a good will comparable with his--were the essential ingredients in their teaching" (158). The Latitudinarians like the other exponents of reason equated the "harmony and order" of natural creation with the reason--the harmony and order--in their own minds.

In Radcliffe's mind, as in the mind of many Gothic writers, people seem to

> sweep rationalistic evaluation aside when they are confronted with Catholic practices. Held as though spellbound by strains of solemn chant and the glow of candles seen through incense-laden air, they are willing to yield to the attractiveness of Catholic ceremonial and the allure of Catholic practices without stopping to examine their raison d'etre. (Tarr 43)[32]

Hence, in typical eighteenth-century fashion, they ascribe Catholic ceremonial to emotionalism unsupported by reason.

In A Sicilian Romance, Radcliffe demonstrates the emotional appeal and ensuing spiritual trap that results from confusing false worship with true. Julia takes refuge from her father in the abbey of St. Augustin where "the dark clouds of prejudice" had yet to "break away before the sun of science" (116), where "a few scattered rays. . . served to shew more forcibly the vast and heavy masses that concealed the form of truth" (116). There

> prejudice, not reason, suspended the influence of the passions; and scholastic learning, mysterious philosophy, and crafty sanctity supplied the place

[32]Sister Tarr, a nun, is here trying to explain the fear of Catholicism in Protestant fiction. Obviously, she is asserting that understanding the raison d'etre would prevent Protestantism's unreasonable fears.

> of wisdom, simplicity, and pure devotion.
>
> At the abbey, solitude and stillness conspired with the solemn aspect of the pile to impress the mind with religious awe. The dim glass of the high-arched window, stained with the colouring of monkish fictions, and shaded by the thick trees that environed the edifice, spread around a sacred gloom, which inspired the beholder with congenial feelings. (116-17)

The abbey inspires "sacred gloom," but, as Radcliffe asserts, the sacred in its cooperation with science should bring about light. The validity of "religious awe" is not questioned any more than "pure devotion," but the end does not justify the means in Radcliffe's philosophy because "monkish fictions" lead to faulty conclusions.

Cornelia in this romance is Julia's double and like her the innocent victim of "crafty sanctity."[33] She has entered St. Augustin as emotional refuge after the alleged death of her fiance, Angelo. Her "father applauded [her] resolution" (121). When she took her vows

> the high importance of the moment, the solemnity of the ceremony, the sacred glooms which surrounded [her], and the chilling silence that prevailed when [she] uttered the irrevocable vow--

[33]Julia is suffering from the Abate's extortion that she either sacrifice her freedom to the abbey or to her father for a marriage the idea of which she cannot abide.

> all conspired to impress [her] imagination, and to raise [her] views to heaven. When [she] knelt at the altar, the sacred flame of pure devotion glowed in [her] heart, and elevated [her] soul to sublimity. (121)

Evidently, "pure devotion" can occur in St. Augustin, after all because the virtuous imagination is inspired by the sublime to devotion. But, from Radcliffe's point of view, this sublime is false, based solely on the craft of men. This devotion is based on the spurious notion engendered by "crafty sanctity" that to retire from the world and to devote oneself to God means to renounce not only the world, but the God-given pleasures of marriage and family. It is a life of sterility legitimized by "art" (colored windows, etc.)--the opposite of that inspired by Ellena's convent with its fertile gardens and inspiring vistas.

Of course, Julia, who is so close to making the same set of decisions which are literally killing Cornelia, is saved from the same fate by Cornelia's example. Cornelia hopes for death to release her "from the agonizing ineffectual struggles occasioned by the consciousness of sacred vows imperfectly performed, and by earthly affection not wholly subdued" (123-24). But for Radcliffe these two sets of vows are not in conflict when life is lived outside

"crafty sanctity."[34]

Hence, Julia remembers Hippolitus' (her lover, and significantly, Cornelia's brother's) poem about monkish superstition which foreshadows the effect such will have on Cornelia. Superstition is personified as a demon who "shocks" Nature (117). "Enthroned amid the wild impending rocks,/Involved in clouds, and brooding future woe" (5-6), Superstition bids from "around her throne, amid the mingling glooms" (like the abbey "glooms") "hideous forms. . .to glide/. . .to shade earth's brightest blooms" (Cornelia as well as nature) "and spread the blast of Desolation wide" (9-12). After Cornelia's final desolation--dissolution--the abbey significantly loses all attraction for Julia. Though she agrees to join the abbey to avoid a marriage to the Duke de Luovo, she imagines it now "as a fate little less dreadful" (141). Once Julia has reached this conclusion, Radcliffe can extricate her from the abbey, as she later rescues Emily in Udolpho, once she is no longer susceptible to the enticements of the false sublime.

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[34]That devotion to God and to a family are seen as conflicting values is demonstrated by the Abate's pride-inspired conflict with the Count de Mazzini over whether the church or the father has the right to "dispose" of a daughter in marriage. Radcliffe's romance would lead the reader to believe that she has the right to dispose of herself since marriage should be based on "the liberty of choice which nature assign[s]" (Romance 61).

Part Three: Conclusion

According to Cragg, natural religion could act as a subset of revealed religion, thereby offering an alternative to corrupted forms of worship (such as that which killed Cornelia) without losing its emotional component.[35] This isn't because nature is full of light and reason--the use to which natural religion had typically been put by the Deists. After Bishop Butler's The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature (1736), nature was often viewed within the context of religious theology as "not only a region in which light and reason are supreme" but also "filled with dark areas and regions of unexplained mystery, obscurity and perplexity" (Cragg 166).

> We know the ordinary course of nature because it is disclosed to us by experience, and find it pervaded by ambiguity and uncertainty; if the precepts of religion are marked by analogous obscurity and difficulty, then it is reasonable to assume that the one kind of knowledge is as dependable as the other. (166)

The words used to describe the mysterious in nature and in religion are the same words traditionally used in theories of the sublime--"obscurity," "difficulty," and "darkness."

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[35]Cragg reports that for Bishop Joseph Butler "the facts of nature, though failing to provide a basis for assured certainty, form a distinct ground for inferring the probable truth of revealed religion" (166).

But this darkness or gloom is part of the natural order and hence created by God, unlike the darkness created by man.

Radcliffe's use of the sublime allows her to unite, under what she perceived to be one set of divinely created rules, natural science (such as Burnet's theory of the sublime in nature), religious theory (such as Butler's theory of importance of darkness to religion and nature), social and moral theory (such as Hobbes' concept of the Leviathan), and, of course, aesthetic theory (Durant 8). She uses the sublime to explore the nature of moral worth, aesthetic purpose, and of the individual's relationship to nature, family, and God. In a world view in which virtue is active taste (Udolpho 49), such an exploration of the sublime seems almost unavoidable.

Chapter Four: The Beautiful

"I'm puzzling over whether we can recuperate the aesthetic . . . but we're losing something in the present if we don't try to make an equation between the good and the beautiful."
Anne K. Mellor in Chronicle of Higher Education[1]

In Chapters Two and Three, I argued that Radcliffe's masculine sublime is a physical manifestation of a Just Creator, and that the sublime creates communion with God through nature. I also argued that any sublime that does not lift the perceiver's thoughts to heaven is a false sublime. Just as the sublime is gendered masculine in Radcliffe's aesthetic, the beautiful is gendered feminine. As the sublime in nature demonstrates God's power, the beautiful in nature demonstrates God's mercy. The virtuous heroine in Radcliffe's works aligns herself with the true sublime and thereby is empowered to overcome the false sublime as it manifests itself in the false father figure. She realizes that the false sublime has no real authority over her because it is not divinely sanctioned. Likewise, the beautiful in nature teaches Radcliffe's heroines to recognize appropriate feminine role models--their spiritual mothers.

I will also examine how Radcliffe's heroines often personify the beautiful in creation. I will argue that

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[1]Anne Mellor is quoted by Scott Heller in his article "Wearying of Cultural Studies, Some Scholars Rediscover Beauty" in the Dec. 4, 1998 edition of The Chronicle of Higher Education.

while the true sublime produces worship and unity with the divine, beauty produces "social feeling." This is beauty's most salient and important quality for Radcliffe and for Burke, from whom she borrows the idea. Beauty creates social feeling by producing affection or love, thereby paving the way for the marital harmony of the heroines who exemplify it and the heroes who learn to internalize it. I will show that whatever does not create social feeling is a false beauty that traps its victims in sin, pride and loneliness. In sum, while the sublime directs us to love God, the beautiful leads us to love our neighbor.

Part One: Critical Framework

Though much has been written on aesthetic theory in Radcliffe's works, most of this criticism has explored her use of the sublime. There has been no criticism linking the social feeling that is attributed to the formal aesthetic of beauty to the marital bliss Radcliffe's couples find at the end of her works. Alida Wieten does note that Radcliffe's use of beauty in nature gives "joy" and "makes her feel that the Creator directs our lives, encompassing us with his love and goodness, and rousing our hopes of everlasting happiness" (52, 62). She also notes that the relationships the couples experience in the end of the works demonstrate a "new order (26). But "new order" means English Romanticism for her. In other words, she doesn't attribute the social

feeling created by beauty in the minds of eighteenth-century aestheticians to the outcomes of Radcliffe's fictions. Indeed, she doesn't deal with beauty as a formalized aesthetic at all.

In a similar manner, Alison Milbank discusses the role of nature as a mediating force that unites the hero and heroine through melancholy (Athlin and Dunbayne xix). However, she doesn't note that for Burke, melancholy and social feeling are both qualities associated with beauty. In fact, she doesn't discuss beauty at all. Mary Poovey connects feminine virtues to domestic and nonmaterial values, but not to beauty specifically. She attributes these qualities to sensibility, instead. Birgitta Berglund also recognizes the importance of the spiritual in Radcliffe's works. She explores the relative roles of the spiritual and luxurious physical rooms in the fictions, but she doesn't tie this idea to beauty, either.

In a similar fashion, Bette Roberts in The Gothic Romance applies John J. Richetti's conclusions on early eighteenth-century fiction to Radcliffe. Richetti discusses the emblem of the suffering virgin as "an embodiment of that cluster of values and associations which [he] call[s] the 'religious' view of experience." These values are "submission, passivity and self-effacement before the ideal" (44). However, Roberts doesn't discuss the formal aesthetic of beauty or the sublime in her work.

Edward Pound provides a useful background on the formal aesthetic in The Influence of Burke and the Psychological Critics on the Novels of Ann Radcliffe, but it is primarily a source study. He charts various aestheticians influence on Radcliffe's works. Also, while his work on the sublime is extensive, his exploration of beauty is much more brief. In a similar vein, Elizabeth Manwaring briefly discusses the influence of Salvator Rosa and Claude Lorrain on Radcliffe's works (16). Though Rosa was normally thought of as painting the sublime and Claude the beautiful, Manwaring doesn't explicitly discuss this. In fact, she does little but note influence. David Durant in Ann Radcliffe's Novels: Experiments in Setting also comments on Radcliffe's use of the beautiful Claudesque landscapes. But after providing several examples, he has little else to say on the matter. Likewise, Rhoda Flaxman asserts that Udolpho's beautiful landscapes are unique (126). But she draws no conclusions from this. Malcolm Ware, commenting on such landscape scenes, argues that the beautiful in Radcliffe's fictions keeps the terror created by the sublime from degenerating into horror (67).

Ann Ronald in Functions of Setting focuses most of her discussion on the sublime in Radcliffe's works. However, she does discuss melancholy, though she doesn't attribute this to beauty. John Thomson in his "Seasonal and Lighting Effects in Ann Radcliffe's Fiction" relates the beautiful

landscapes in Udolpho to Emily's pensiveness, melancholy and passivity (197), but he goes no further than recognizing this relationship. Anne Mellor discusses the link between Burke's beautiful and melancholy, but she doesn't apply this to Radcliffe ("Exhausting the Beautiful" in Romanticism and Gender). Daniel Cottom in The Civilized Imagination comments on the heroines' melancholy and languidness when he notes that a heroine appears "most interesting when her beauty is touched with suffering" (50). He also links this to Radcliffe's use of landscape through "taste and sentiment," which he posits (correctly, I think) "work together to draw the truth of nature into social intercourse" (48). However, Cottom doesn't link melancholy and languidness to beauty directly. Neither does he recognize that in Radcliffe's works it is beauty itself that creates social feeling. "Taste and sentiment" are the means necessary (for Radcliffe) to recognizing beauty. Also, he doesn't acknowledge that Burke refers to melancholy and languidness as qualities emanating from beauty, not qualities that "touch" beauty. Therefore, he fails to see, or at least to explore, the way the beautiful works in other areas of the fictions or to recognize the final redemptive power of beauty in Radcliffe's works.

Unlike Cottom, Alison Milbank in her introduction to A Sicilian Romance does comment that the aesthetic of beauty can "reveal Utopian strivings toward representation of the

female" (ix), but after making this interesting comment, she proceeds to discuss the sublime and the picturesque. Milbank's agenda in this introduction is to find a connection between eighteenth-century women writers like Radcliffe and twentieth-century feminism. Kate Ellis in The Contested Castle also approaches beauty in Radcliffe's works from a feminist point of view. She asserts that feminine beauty overcomes the sublime evil father figure. She discusses the passivity associated with beauty as positive, as I discussed in Chapter Two. However, Ellis fails to see that there is a positive sublime and a negative beauty in Radcliffe's works. Also, she doesn't explore beauty as a formalized aesthetic popularized by Burke and implemented by Radcliffe.

Maureen Jacobs also applies a feminist (and psychological) critique to beauty in Radcliffe's works. She acknowledges the difficulty that Radcliffe's heroines have in finding an appropriate female role model (15-16). However, beauty for her is the source behind this problem. She maintains that Radcliffe's use of beauty is "escapist" (12). William Snyder in "Mother Nature's Other Natures" also fails to find anything empowering in beauty. He asserts that many late eighteenth-century women writers used the picturesque as an alternative to the aesthetic of the beautiful because they perceived beauty "as often illusionary and easily appropriated, its association with

the female too heavily dependent on male desire" (161). Snyder doesn't deal with Radcliffe, explicitly, however; therefore, it's impossible to guess how he might have applied this to her works.

Ann Brian Murphy in Persephone in the Underworld might agree with Snyder's implications for Radcliffe's works. She argues that Emily has difficulty finding an appropriate female role model because of the choices offered Radcliffe in eighteenth-century culture (60-61). However, she doesn't discuss this difficulty in terms of beauty at all. In this chapter, I will connect these critical discussions of Burke, beauty, role models, virtue, social feeling, melancholy and redemption through the domestic.

Part Two: Burke's Influence on Radcliffe

Eighteenth-century aestheticians and philosophers located the appeal of beauty in its "social" qualities. James Beattie in Essay on the Nature and Immutability of Truth (1770), Thomas Reid in Inquiry into the Human Mind (1764) and Lord Kames in Elements of Criticism (1762) all agree that beauty--either of body, mind, or both--creates love and hence that beauty has social qualities. Hugh Blair, in his Lectures on Rhetoric and Belles-Lettres (1783) says that such qualities "as are of a softer and gentler kind; as compassion, mildness, friendship, generosity" raise "a sensation of pleasure so much akin to that produced by

beautiful external objects, that . . . it may, without impropriety, be classed under the same head" (qtd. in Pound 116).[2]

Radcliffe's conception of the beautiful follows Burke's, who also attributes this quality to the beautiful. He writes,

> I call beauty a social quality; for where women and men, and not only they, but when other animals give us a sense of joy and pleasure in beholding them . . . they inspire us with sentiments of tenderness and affection towards their persons . . . . (39)

In keeping with the social nature of beauty, Burke asserts that certain "qualities of mind" such as "easiness of temper, compassion, kindness and liberality" do "impress us with a sense of liveliness" (100). But he denies a one-to-one correlation between beauty and virtue (101-02). Burke attributes the "real cause of beauty" to certain physical traits which are applicable to people, places or things such as "smallness," "smoothness," "gradual variation," "delicacy" even to the point of "fragility," and "softness of color" (Burke 102-07). However, Burke concludes by saying "that to form a finished human beauty, and to give it its full influence, the face must be expressive of such

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[2]See Pound pp. 115-18 for a more complete account of the aesthetic history of "the beautiful."

gentle and amiable qualities, as correspond with the softness, smoothness, and delicacy of the outward form" (107). Obviously, such concepts as smallness, delicacy and gradual variation are easily aggregated into culturally standard visions of the feminine.[3] As I pointed out above, Burke acknowledges that this feminine characteristic of beauty has a "social quality" which, he says, is the basis of affection between the sexes (39). I am calling the emotional context created by the beautiful "social feeling."

Part Three: Radcliffe's Use of Beauty

For Radcliffe, what is beautiful can, perhaps, be best visualized in the paintings of Claude Lorrain.[4] In art, "the ideal or beautiful landscape was everywhere associated

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[3]William C. Snyder points out that in representative women's writing from the years 1770-1830, "women writers often resisted portraying Nature as Mother" (143).

> They drew the self not as individualized against natural and social barriers, but as communalized with other and Nature. Their implicating of gender in natural process stressed inclusion and integration . . . . (143)

Radcliffe avoids equating Nature with an all-powerful Mother Nature, in part because this would conflict with God as Creator. If God is the Creator, then Nature must be Creation, still feminine, but in the role of daughter rather than mother, secondary and dependent on the Creator.

[4]The comparative lack of critical comment on Radcliffe's use of beauty (as compared to the sublime) may result from her own comparative lack of interest in the beautiful. For instance, in October of 1800, while on a trip to the Isle of Wight, Radcliffe comments, "Upon the whole, I prefer rich beauty to wild beauty, unless accompanied by such shapes as verge upon the sublime (Memoir 53-54).

with the undulating lakes, harmonized tonalities, and securely framed composition of Claude Lorrain and his British imitators . . ." (Mellor 87).[5] These landscapes often contain a pensive figure in the foreground thus signalling Claude's intent to create pensiveness in the viewer. Eighteenth-century English enthusiasts of Claude could easily associate Claude's use of the pensive figure with Burke's statement that "the passion excited by beauty is in fact nearer to a species of melancholy, than to jollity and mirth" (112).[6] Radcliffe, who was well read in the aesthetic theory of her day,[7] draws upon these commonly held views of the beautiful in her descriptions of her

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[5]Radcliffe's art education was probably heavily influenced by Joshua Reynolds, a friend and visitor to her Uncle Bentley. This may explain the vaguely allegorical, or at least generalized, nature of her works. For she probably agreed with Reynolds that "the whole beauty and grandeur of art consists . . . in being able to get above all singular forms, local customs, particularities, and details of every kind" (qtd. in Hagstrum 143).

[6]Ellen Moers reports in Literary Women that one of Radcliffe's vocabulary patterns is to shift from the adjective "pensive" to the adjective "drooping" in describing her heroines as each romance proceeds (140). Radcliffe asserts that this "drooping" takes away from the heroines' "freshness", but makes them look more "interesting." In other words, Radcliffe increases the melancholy of her heroines to increase their beauty. This melancholy results from a sense of the transitory quality of all beautiful things. Hence, like the sublime ruin, this sense of the transitory forces one to contemplate the unchanging divine. This pattern of association demonstrates Radcliffe's connection to the Graveyard poets whom she so frequently quotes in her romances.

[7]See Elizabeth Bohls' "Aesthetics and Ideology in the Writings of Ann Radcliffe"; Durant's "Aesthetic Heroism in The Mysteries of Udolpho" p. 8; Pound's The Influence of the Psychological Critics on the Novels of Ann Radcliffe p. 1.

landscapes and heroines.[1]

Radcliffe's heroines are creatures in whom the Creator's beauty is most fully realized. Burke's assertion that beauty "greens the spirit" acknowledges the "merciful" quality of beauty (101), and Radcliffe develops this metaphor by associating her heroines with what is soft and tender in nature. Emilia of A Sicilian Romance provides a typical example of Radcliffe's usual description of feminine beauty.

> The person of Emilia was finely proportioned. Her complexion fair, her hair flax, and her dark blue eyes were full of sweet expression. Her manners were dignified and elegant, and in her air was a feminine softness, a tender timidity which

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[1]In her Journey, Radcliffe compares the beautiful landscapes of England to the sublime scenery of Germany in the following passage:

> English landscape may be compared to cabinet pictures delicately beautiful and highly finished; German scenery to paintings for a vestibule, of bold outline and often sublime, but coarse and to be viewed with advantage only from a distance. (370-71)

Because she is more interested in the sublime than the beautiful, Radcliffe expends less effort on the latter. The tacit disappointment she feels when met by only beauty in a landscape shows when she comments of Derwentwater that its outline "has a much greater proportion of beauty, than Ullswater, but has neither its dignity, nor grandeur" (450). Of Windermere, Radcliffe notes that when it appeared "at some distance" it was "in gentle yet stately beauty" (472). However, she goes on to note that "its boundaries showed nothing of the sublimity and little of the romantic wildness, that charms, or elevates in the scenery of the other lakes" (472). Implied in this description is a sense of something a bit inferior, something incapable, after all, of "elevating" as does the sublime.

> irresistibly attracted the heart of the beholder. (6)

In Emilia, Radcliffe portrays the soft colors associated with beauty as well as a more general sense of smoothness and delicacy. Emilia has "softness" and "tenderness," qualities associated with rest and revitalization. These traits produce affection by "attracting" "the beholder."

Emily in Udolpho is described as having an "elegant symmetry of form," delicate features, and "blue eyes full of tender sweetness. But, lovely as was her person, it was the varied expression of her countenance . . . that threw such a captivating grace around her" (5). Again, here are Burke's qualities associated with beauty--"sweetness" (137), "variation" (140), "soft color" (144), "grace" (109) and "gradual variation of fine symmetry of form" (104). But this time, it is Emily's internal beauty, some of which is inherited, some of which is "cultivated" (an important word for Radcliffe), which is most at issue. Radcliffe describes Emily in less physical detail than she does Emilia and Julia in her earlier work.

Radcliffe's emphasis on Emily's mental prowess as on Ellena's in her last major work, The Italian, demonstrates her attempt to make the physical description subservient to, as well as a revelation of, more important mental and spiritual qualities of her heroines. Radcliffe proceeds in the description of Emily to delineate her "cultivated

understanding" (6), while of Ellena we are not told the color of her hair or the smoothness of her complexion but rather that her features "expressed the tranquillity of an elegant mind" and that "her dark blue eyes sparkled with intelligence" (Italian 6).

Here Radcliffe departs from Burke when he asserts that beauty and virtue have no positive relationship to one another (101-02). In Radcliffe's worldview, as I explained in Chapter Two, virtue and taste are basically the same. Therefore, for her, a one-to-one correlation between virtue and beauty is almost mandatory for her aesthetic/religious system to maintain consistency. In her descriptions of Emily and Ellena and in her long explanation of Emily's, Julia's and Emilia's education, Radcliffe connects intelligence and virtue directly to the idea of beauty. The first subject St. Aubert is reported to have instructed Emily in is "a general view of the sciences" (6). Certainly this general knowledge of science better prepares Emily to enjoy beauty in landscape. St. Aubert stops just short of claiming, in fact, that an education is necessary to understand what is beautiful when he asserts that

> a well-informed mind . . . is the best security against the contagion of folly and of vice. . . . Thought, and cultivation, are necessary equally to the happiness of a country and a city life; in the first they prevent the uneasy sensations of

> indolence, and afford a sublime pleasure in the taste they create for the beautiful, and the grand. . . .(Udolpho 6)

The daughters' physical attributes, their educations and their virtue are designed to fit them for lives lived close to the nature they mirror and to teach them how to understand the beautiful.[9] The heroines will, therefore, be well prepared for lives lived in harmony with mates who also understand the social quality produced by beauty.

Adeline, in The Romance of the Forest, is the daughter most directly linked to nature in the Radcliffe canon. She sings of the lily in terms particularly Burkean in such lines as

> Thy tender cups, that graceful swell,
> Droop sad beneath her chilly dews;
> Thy odours seek their silken cell,
> And twilight veils thy languid hues. (75.6-9)

The lily is "silken" for the Burkean "smooth"; it displays "gradual variation" in its "graceful swelling." Its "delicacy" is obvious in its susceptibility to "chilly dews." And its soft color, specifically its "weak white" (Burke 106), are evident in its "languid hues." Furthermore, the entire poem revolves around "melancholy,"

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[9]I use the word "mirror" because Radcliffe's heroines are a product of their parents' cultivations as nature is a product of God's creation. The virtue which the heroines seek to uphold is ultimately the virtue taught to them by the Creator through creation.

the feeling Burke most closely associates with the beautiful (112).[10] Radcliffe's lily poem is directly connected to Adeline in the stanza,

> Sweet child of Spring! like thee, in sorrow's shade,
> Full oft I mourn in tears, and droop forlorn;
> And O! like thine, may light my glooms pervade,
> And Sorrow fly before Joy's living morn! (15-18)

That Adeline identifies herself with the beautiful lily and hence with its soft, delicate, smooth, and melancholy qualities, signifies not so much Adeline's aesthetic perceptions as Radcliffe's.

Milbank argues persuasively that "the reunion of subject and landscape . . . is redemptive precisely in its recognition of a shared sense of loss in both the human and natural worlds" (Athlin xix). This mutual loss, she says, is a result of The Fall. Melancholy derives from the individual's awareness of separation from nature. Twilight is the natural correlative of melancholy. As such, melancholy and twilight are "not so much an achieved balance" as an "awareness that separations exist and mediation is necessary" (xviii). Taking Milbank's argument

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[10]Radcliffe frequently personifies the beautiful in her poems. See, for instance, "Eve" in Romance of the Forest pp. 262-63, or "Autumn" in Udolpho p. 592 or "The Sea-Nymph" in Udolpho p. 179.

a step farther, I believe the social feeling created by natural beauty results from this awareness of connection through loss between humankind and nature. After all, when Burke asserts that renewal, "greening of the spirit," is one of the attributes of beauty, he implicity acknowledges the reality of death.

The sweet and refreshing quality of beauty is better exemplified for Burke by female beauty even than by the natural landscape (47).[11] Again, Burke refers to beauty of companionship and in companions as "the soft green of the soul on which we rest our eyes, that are fatigued with beholding more glaring objects" (101).[12] (Burke's "companions" in this passage are presumably female since he

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[11]Though I recognize that there are many negative associations attached to seeing the woman as landscape, Radcliffe apparently did not. However, her use of the picturesque as a model for completed perfection in landscape does signal that she might have been aware that beauty is only one part of the equation.

[12]Radcliffe also connects this "greening" of the spirit with feminine beauty. During the St. Auberts' alpine trip, the narrator of Udolpho reports of the green peace surrounding Rousillon that

> the scenes, through which they now passed, were as wild and romantic, as any they had yet observed, with this difference, that beauty, every now and then, softened the landscape into smiles. Little woody recesses appeared among the mountains, covered with bright verdure and flowers; or a pastoral valley opened its grassy bosom in the shade of the cliffs, with flocks and herds loitering along the banks of a rivulet, that refreshed it with perpetual green. (48-49)

Beauty, in this example, provides rest for the eye glutted with grandeur. Beauty's association with the feminine is evident in the blazon of "soft smiles" and "opened bosom."

is specifially referring to marriage.) This agricultural metaphor is important for Radcliffe as she emphasizes that the heroines reward the husbandry requisite to grow them with "cultivated" conversation (Sicilian 7), or with "cultivated" "elegant arts" (Udolpho 3) that create feelings of affection.

Part Four: Beauty's Relationship to the City

If the heroine with her resemblances to the refreshing in nature epitomizes beauty, then the city epitomizes false beauty. Beauty, in Radcliffe, is associated with what is natural and simple. The city is, de facto, unnatural. Cities exclude nature, thereby providing a breeding ground for false beauty. False beauty is a product of artifice. This artifice usually results from the presence of luxury, a temptation, the social locus of which Radcliffe associates more with the urban than the pastoral because she identifies the city with idleness. Radcliffe's virtuous characters work--in their gardens (Emily and Clara), making medicinal emollients (La Luc's sister), at their needle (Ellena) and distributing money to their cottagers (Theodore, Valancourt, Emily, St. Aubert). Nature, directly (by working in it) and indirectly (by contemplating it), provides edification for the soul.

Luxury without the controls generated by nature creates duplicity by allowing externals to misrepresent internals.

External manifestations of taste, such as decor and clothing, when not accurate representations of internal moral goodness, are a sign of moral luxuriousness. I am using this term to apply to the condition resulting from a combination of immorality (such as idlenss) and luxury.[13] Moral luxuriousness is always a trap in Radcliffe's works.

In light of this notion of the duplicity fostered by the city, it is significant that Radcliffe has Emily see Venice for the first time during Carnival.[14] The masks of the Carnival that present only gaiety, pleasure, and beauty hide the corruption that has such a fertile breeding ground

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[13]John Sekora reports that Defoe also associated luxury with idleness and that "he is often uncertain who is more morally luxurious, the garishly rich or the dismally poor. . . . About the middle orders, however, he admits no serious doubts. . . (117)." Radcliffe also seems to favor middle-class virtue.

[14]Radcliffe's interest in the duplicity generated by great cities again takes the form of Carnival--this time in Rome--in The Italian. However, this time Carnival is contrasted with the evil Inquisition which also calls Rome its home. The narrator comments on the contrast that "altogether, this was one of the most striking examples, which the chequer-work of human life could shew, or human feelings endure" (194). Radcliffe's emphasis on "chequer-work," the pattern created by duplicity of black and white, echoes La Motte's connection to Paris in The Romance of the Forest. La Motte is "allured by the gaieties of Paris" and, as a result, "soon devoted to its luxuries and in a few years his fortune and affection were equally lost in dissipation" (3). Again, the devotees of city life seem unable to love. La Motte engages, however, in the duplicity of "false pride," staying in Paris, living a life he can't afford in a place which encourages him to hide his poverty while it encourages him to spend more. Cities are not the home of "simplicity." They destroy the "affection" necessary for "social feelings" and cause dissipation rather than integration because they are essentially opposed to nature and true beauty.

in the city.[15] Indeed, the duplicity (as opposed to simplicity), in the sense of having two faces, reflects itself in Carnival, in the Venetian ladies Emily meets and in Montoni's Venetian house, the public rooms of which are "fitted up in a style of magnificence that surprised Emily" (Udolpho 176). The walls and ceiling are covered in paintings. Silk and silver are everywhere. But Emily is "not less surprised on observing the half-furnished and forlorn appearance" of the private rooms whose paintings and old tapestries have largely disintegrated (179). The state of this set of interiors, like other interiors in Radcliffe's fiction, mirrors its owner's mental state. Montoni looks respectable, even impressive, on the surface, but on further examination his spiritual well-being reveals itself as sorely disintegrated.[16]

In Masquerade and Civilization, Terry Castle reports that the masquerade in England had declined by the 1780s and 1790s (3). But many of Radcliffe's ideas of Carnival seem derived from a conflation of Carnival with the masquerade, specifically because it is the "mask" she is interested in.

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[15]Donald Bruce points out in "Ann Radcliffe and the Extended Imagination" that when "Emily leaves the opera-house in Venice, she reflects on 'how infinitely inferior all the splendour of art is to the sublimity of nature'" (304). Obviously, splendour and the sublime are the issue, here. But that Emily thinks this after watching "costumed" drama (another carnival-like public display) is also relevant to the current discussion of beauty.

[16]I discussed Montoni's character flaws and their source in Chapter Two.

Castle says of the masquerade that it resulted in

> a material devaluation of unitary notions of the self, as radical in its own way as the more abstract demystifications in the writings of Hume and the eighteenth-century ontologists. The pleasure of the masquerade attended on the experience of doubleness, the alienation of inner from outer. . . .(4)

It is precisely this alienation that Radcliffe would find so disconcerting because it would posit a world in which taste (the outer) could be different from virtue (the inner).[17] Castle refers to the quintessential "urbanity" of the

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[17]Mikhail Bahktin's Rabelais and His World discusses carnival's reliance on "a l'envers" ("the 'turnabout'") which represents "the continual shifting from top to bottom, from front to rear, of numerous parodies and travesties, humiliations, profanations, comic crownings and uncrownings" that create a "sense of the gay relativity of prevailing truths and authorities" (11). Of course, Bahktin sees this as ultimately renewing. Radcliffe, at least in the passage under discussion, does not because she is writing a fiction describing and using what she perceives to be universal truths that don't allow for relativity.

In The Politics and Poetics of Transgression, Peter Stallybrass and Allon White argue that "Johnson, Dryden, Pope and Wordsworth, each sought to legitimate his claim to the voacation of master-poet by disengaging himself from the carnivalesque scene so as to stand above it, taking up a singular position of transcendence" which Stallybrass and White assert is "an illusory unity above and beyond the carnival" (123-24). Radciffe also seeks transcendence in her works. This will be the subject of Chapters Five and Six. Considering her use of the picturesque and her ending of The Italian in which Paulo promotes thinking of the world as inside out, she would probably agree that the carnivalesque is something one does not "stand above" to transcend, but rather something that helps one transcend and is ennobled in the process.

masquerade (2). The city is the place where this doubleness, this alienation of self from self, can occur. In Radcliffe's aesthetic, doubleness doesn't allow for freedom, Castle's "mediation of self and other" (4), but for imprisonment since a world in which identity is circumstantial and always suspect cannot breed the virtue necessary for social feeling, for true beauty.

The misuse of luxury forms the basis of the city's false beauty and is the opposite of what Radcliffe terms "innocent pleasures" (Italian 195; Udolpho 6), a term which seems to refer not only to pleasures with no morally ambiguous effects, but to pleasures that begin in innocence of mind. Those who prefer cities over the pastoral, though they may be beautiful, are never beauty full because cities, in Radcliffe's works, are mostly productive only of vice and dissipation rather than holiness/wholeness. City-dwellers, because they don't have the example of nature before them, more easily succumb to moral luxuriousness. Therefore, cities, though they seem to be the ultimate social center, actually produce little social feeling precisely because they produce little virtue. Emily, who is fascinated at first with Venice, will learn this lesson at the same time Valancourt learns it in Paris.

The first page of Udolpho confirms that the simplicity of nature is superior to the artifice (falsity) of the city. The reader learns there that St. Aubert

> had known life in other forms than those of pastoral simplicity, having mingled in the gay and in the busy scenes of the world; but the flattering portrait of mankind, which his heart had delineated in early youth, his experience had too sorrowfully corrected. (1)

Therefore, he retired "to scenes of simple nature, to the pure delights of literature, and to the exercise of domestic virtues" (1). Radcliffe implies that duplicity is at the heart of the young St. Aubert's disillusionment. The world (Paris, the reader later learns) is apparently gay and busy. These are positive attributes. But in this reference they seem a mask, instead, for the dissipation and idleness St. Aubert finds in the city, and they stand in contrast to "domestic virtues."

Also, as much as St. Aubert's decision to retire from the world is based on virtue, it also is financially expedient since "the late Monsieur St. Aubert's liberality, or extravagance, had so much involved his affairs, that his son found it necessary to dispose of a part of the family domain. . . ." (2) Again, Radcliffe implies that vice often depends upon duplicity for a camouflage. The elder St. Aubert, one reads between the lines, conflated liberality with extravagance. The former is a virtue dependent on character manifesting itself through positive action. The latter is a vice hiding beneath the mask of virtue, a vice,

moreover, that results in dissipation of character and wealth and stands in stark contrast to domesticity. In other words, it is a vice that loses the family's property through loss of propriety, two terms which Radcliffe implies should not be separated.[18]

Again, St. Aubert confirms the value of the pastoral over the urban when, upon seeing Valancourt's enthusiasm to share his sense of nature's beauty, he says, "Here is the real ingenuousness and ardour of youth. . . . This young man has never been to Paris" (Udolpho 36). Later as he watches Emily and Valancourt and observes their oneness with each other and with nature, he notes that they seem like people "who had never strayed beyond these their native mountains; whose situation had secluded them from the frivolities of common life, whose ideas were simple and grand, like the landscapes among which they moved. . . " (49). Clearly, to leave nature is to "stray" from the native path, that which one is born to and for. To experience social feeling, i.e., affection, in Radcliffe's fiction depends upon one's connection to nature (and through nature to nature's God) and consequent rejection of the world. Rejection of the world is, of course, a primary tenet of most religions, certainly of Christianity. The city, for Radcliffe, symbolically stands for "the world"

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[18]It is, again, interesting to remember that until the middle of the eighteenth century, these two words were synonymous as I demonstrated in Chapter Two.

from which Christians are admonished to separate themselves.[19] St. Aubert makes this association explicit when he continues his musings upon Valancourt and Emily.

> 'The world,' said he, pursing this train of thought, 'ridicules a passion which it seldom feels; its scenes, and its interests, distract the mind, deprave the taste, corrupt the heart, and love cannot exist in a heart that has lost the meek dignity of innocence. Virtue and taste are nearly the same, for virtue is little more than active taste, and the most delicate affections of each combine in real love. How then are we to look for love in great cities, where selfishness, dissipation, and insincerity supply the place of tenderness, simplicity and truth?' (49-50)[20]

St. Aubert's belief that the feelings that unite one human being to another are fostered by nature are evident in Radcliffe's early description of him playing with his

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[19]It would seem a paradox to reject the world, yet maintain social feeling. However, for Radcliffe, social feeling seems best demonstrated in the small community where innocence is not corrupted, where ridicule does not touch those who live in simplicity and have not lost the ability to appreciate the fineness of spirit that enthusiasm in others for nature demonstrates.

[20]Emily's discomfort upon hearing of Valancourt's life in Paris and her subsequent temporary rejection of him make more sense within this context. Without virtue and innocence of heart, Valancourt cannot love her. Indeed, his pleading with her to stay with him despite his city follies and poverty are a sign that he doesn't love her since he is willing to involve her in his misery (515).

family. He is described as "resigning himself to the influence of those sweet affections" that "are ever attendant on simplicity and nature" (4). He asserts that these moments are "infinitely more delightful than any passed amid the brilliant and tumultuous scenes that are courted by the world" (4). (Again, brilliance seems a trait whose external splendor blinds its devotees to its lack of true substance.) Hence, Radcliffe demonstrates her belief that virtue and affection are interdependent and dependent on nature. Also, virtue and affection increase one's awareness of nature. St. Aubert is described as a man whose "moral perceptions" refined his sense of . . . surrounding blessing[s]" of nature and domesticity (4).

Part Five: The Entrapments of Luxury

According to John Sekora, the concept of luxury in the eighteenth century was "radically different at the end of the century from what it had been at the beginning" (Luxury 2). At the beginning of the century, luxury was perceived as one of the greatest ills of mankind, and the one ill most responsible for destroying empires. Rome was the case study in point. By the end of the century, luxury was perceived as the necessary condition of societal health, one that would produce a strong economy. And by the third quarter of the century, even such a major figure as Johnson asserted that luxury was a moral as well as an economic good (Sekora

110).[21]

Radcliffe was not a political economist, and her interest in this topic was less in the effect on the viability of the overall economy, than in the well-being of the individual's soul. Radcliffe is not concerned with physical luxuriousness which displays itself in human made beauties such as fine jewelry and clothing. She's concerned with moral luxuriousness--and that can apply to the poor as well as to the rich (though the wealthy are more susceptible to it because possessing too many of the beautiful things created by art can easily produce avarice). Since this chapter is specifically devoted to beauty, I will forgo a lengthy account of Radcliffe's sense of how luxury fits into her notions of political economy. Rather, I should like to

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[21]Sekora reports that as late as "1776 . . . Johnson was still correcting Boswell: 'Many things which are false are transmitted from book to book, and gain credit in the world. One of these is the cry against the evil of luxury. Now the truth is, that luxury produces much good.'" (110) The argument for moral good stems from recognizing the difference between necessity and luxury. Sekora provides examples of those who termed basics "luxuries." Admitting them as necessaries influenced the connotation of the word "luxury." In the new definition, luxury meant not wanting the common necessities of life that was so often connected to lack of civic, moral and spiritual dependability. Citizens who have what they need, don't feel the need to revolt. Much of this argument Sekora attributes to "Hume's study of English and European history" which "yielded his fundamental premise: the rise of materialism, individualism, and economic power outside the court had stimulated political freedom and parliamentary government. Indeed the increase of European power and grandeur during the previous two hundred years was directly attributable to the fruits of luxury" (120). See Sekora pp. 120-29 for a more complete discussion of this complicated subject.

focus on how luxury traps several characters in her works of fiction. Radcliffe believes with Jesus that "all men are by nature enslaved, yet all men have the choice of master--God or mammon. Bondage is inescapable, but it may be the ennobling kind that brings redemption or the luxurious kind that brings corruption" (Sekora 39).

For Radcliffe, the key to "redemption" is virtue. Virtue gives one the ability to perceive beauty, to understand it within and without. Negative characters such as Udolpho's Madame Cheron, Signora Livona, and Montoni (all of whom desire to be city-dwellers) behave evilly or inappropriately because they have failed to make the connection between the inner (virtue) and the outer (taste). The masks they wear, Livona's attempt to pass as a lady of character, Madame Cheron's attempt to display taste, and Montoni's attempt to pass as wealthy, all involve them in situations that destroy social feeling. Their attempts fail, and their masks are removed. They imprison themselves in fruitless ventures.

One sign of luxurious corruption is incorrect taste. Nature is the foundation for correct taste. Just as the laws of natural beauty dictate what is beautiful in the garden, so they also provide direction for such environments as house interiors. The well-decorated room is simply furnished and provides for optimum sociability. The poorly decorated room does not provide for comfort or society.

For instance, we learn that the taste of the virtuous Madame St. Aubert is "conspicuous in [the] internal finishing" of La Vallee, "where chaste simplicity was observable in the furniture, and in the few ornaments of the apartments, that characterised the manners of its inhabitants" (Udolpho 2). Taste, which in this instance means recognizing the beautiful, and virtue lead to social feeling, and a room's interior has the potential to be the ultimate social space.[22]

Madame St. Aubert's decorating style contrasts with that of her sister-in-law, Madame Cheron. Of Madame Cheron's house near Tholouse, the reader learns that "Emily, who had not been there for many years, and had only a very faint recollection of it, was surprised at the ostentatious style exhibited" there, "the more so, perhaps, because it was so totally different from the modest elegance, to which she had been accustomed" (Udolpho 118). Here Radcliffe displays her interest in the relationship between virtue and taste by associating taste with two sexually-loaded words--"exhibited" for bad taste and "modest" for good. Madame Cheron does indeed exhibit when she callously "expatiated on the splendour of her house" while Emily shows signs of sorrows over her father's death and fatigue from her long

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[22]I am distinguishing social feeling from sociability. "Sociability" implies friendliness, but one can be friendly without being particularly moral. Social feeling, while it incorporates sociability, involves a moral commitment to one's fellow humans.

journey from La Vallee. Madame Cheron's house, though fashionable and ostentatious, and reckoned by many to be beautiful, is not beautiful because it is not designed to mimic nature and produce repose, but rather envy--not a restful feeling at all or one conducive to social feeling.[23]

Madame Cheron's rooms are replicated in the hard, rigid and unsocial qualities of the walled parterres in her garden. The square parterres that make up her garden appear all the less satisfying after Emily employs her imagination to "pierce the veil of distance" in order to bring "home to her eyes in all its interesting and romantic beauty" "the green pastures of Gascony" (120). Her meditations are interrupted by being summoned to breakfast and

> her thoughts thus recalled to the surrounding objects, the straight walk, square parterres, and artificial fountains of the garden, could not fail . . . to appear the worse, opposed to the negligent graces, and natural beauties of the grounds of La Vallee . . . . (120)

Here Emily is associated with "negligent graces and natural beauties," while Madame Cheron is identified with the misguided conformity of a narrow mind in such words as

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[23]Radcliffe uses the word "ostentatious" three times in her description of Madame Cheron's establishment. This is a term that contrasts with virtuous "simplicity."

"artificial" and "square."

Madame Cheron, like the plants in her garden, is trapped by false taste exhibiting itself through fashionable luxury. Her desire for luxury stems from a need to excite envy in others (130). Exciting envy in others produces social power over them. Such an approach to social relations contrasts sharply with social feeling. It also contrasts with the Christian concept of meekness or strength withheld. To withhold strength, however, implies an excess of it, i.e., that one can afford to withhold. Such a withholding represents an internal, spiritual luxury with which Madame Cheron seems unfamiliar.

Madame Cheron, for instance, attends the social gatherings of Madame Clairval, Valancourt's aunt, principally because she desires Thoulouse to believe herself Madame Clairval's intimate friend. On the surface, this would seem to be a social act and the luxurious party the means to it, thus negating the assertion that only true beauty fosters affection. But Madame Cheron only wishes to be thought of as Madame Clairval's friend because she, herself, cannot afford "the splendour of her festivities" (130).

This same desire to promote social position through luxury first physically (as well as spiritually) enslaves Madame Cheron after her marriage to Montoni. She avoids all but the first of the nuptial celebrations she believes, like

Madame Clairval, she can now afford because she

> had acquired a consciousness of her inferiority to other women, in personal attraction, which, uniting with the jealousy natural to the discovery, conteracted [Montoni's] readiness for mingling with all the parties Tholouse could afford. (143)

Madame Montoni has no spiritual luxury to rely on. She is left realizing only her lack of an external quality that she has equated with power over men. Without external beauty, she senses the danger of luxurious dissipation. The temptation of splendor is a trap which will display the thinness of her own beauty.

Madame Montoni's entrapment in and to luxury increases once her husband takes her to Venice. Montoni's large, Venetian house is, significantly, situated on the Grand Canal. Its portico leads to

> a noble hall to a stair-case of marble, which led to a saloon, fitted up in a style of magnificence. . . . The walls and ceiling were adorned with historical and allegorical paintings, in <u>fresco</u>; silver tripods, depending from chains of the same metal, illumined the apartment, the floor of which was covered with Indian mats painted in a variety of colours and devices; the couches and drapery of the lattices were of pale green silk, embroidered

> and fringed with green and gold. Balcony lattices opened upon the grand canal, whence rose a confusion of voices and of musical instruments, and the breeze that gave freshness to the apartment. (176)

At the sight of all this luxury, "Madame Montoni seemed to assume the airs of a princess" (177). The description of Montoni's house stands in stark contrast to Madame St. Aubert's house fitted up in "elegance and simplicity." There is no doubt that Montoni's house is beautiful, but the astute reader has signals that all is not well. Historical paintings are mixed with allegorical ones. Gold is mixed with silver. The voices that rise from the canal are in "confusion" and are themselves mixed with fresh air. Emily is enchanted by this, her education in true beauty not yet completed. Madame Montoni, the subject of the current discussion, has not learned her lesson about luxury, either. "Her princess-like airs" are designed to exclude others rather than include them. Luxury is already again creating for her a self-made prison. As if to emphasize that false beauty cannot generate affection, Radcliffe goes on to note that "Montoni was restless and discontented, and did not even observe the civility of bidding [Madame Montoni] welcome to her home" (177). As if to doubly emphasize the falseness of the luxury in Montoni's house, Radcliffe later reveals that the rest of the rooms are "half-furnished and

forlorn" in appearance, room after room "seemed, from their desolate aspect, to have been unoccupied for many years" (178-79).[24] The bed-fellow of luxury here is desolation. Both result in only the isolation of unoccupied space rather than the society attendant on true beauty patterned after nature.

Madame Montoni's entrapment later takes the more sinister shape of her imprisonment by her husband, Montoni. Once Montoni realizes that he has been foiled in his attempt to marry into his wife's estates and money, the sham marriage ends. Even the pretence of a social, affectionate relationship is discarded. Montoni imprisons Madame Montoni in a tower at Udolpho in an attempt to blackmail her out of her estates. Again as Chapter Two explored, had Madame Cheron not indulged her moral luxuriousness by desiring to marry into the Italian nobility for the sake of ostentatious display of position, then she would not have died at the hands of a greater self-promoter than herself.

It is The Italian, however, that contains the best example of false beauty contrasted with nature and of the trap of moral luxuriousness. The Marchesa di Vivaldi is described as a woman

> jealous of her importance; but her pride was that

[24]Here the luxury is false because it is not consistent throughout the house; because of its false promise of society; and, because it represents the false character of Montoni's hidden schemes and corrupted nature.

> of birth and distinction, without extending to morals. . . . She loved her son, rather as being the last of two illustrious houses, who was to re-unite and support the honour of both, than with fondness of a mother (7-8).

The reader learns from this that the Marchesa measures "good" in human made externals, rather than in virtue or "naturalness." Furthermore, she believes external "honour" and "illustriousness" to be the bases of family values. These two terms signal moral luxuriousness, for certainly "distinction," "honour," and "illustriousness" are not the necessities of family life. Not only does she value these qualities, but she totally neglects those characteristics such as affection, gratitude and virtue which are taught by nature. She is already trapped in isolation because she can't feel affection as affection is dependent on virtue.

The text gives the reader an interesting signal that something important is coming when Schedoni tries to visit the Marchesa di Vivaldi for the first time after erroneously discovering that Ellena is his daughter. Schedoni goes to the Vivaldi palace in Naples--the only residence the reader has ever seen the Vivaldis in. But "at the palace, he [is] told, that the Marchesa was at one of her villas on the bay; and he was too anxious not to follow her thither immediately" (291). Radcliffe has no reason to throw in this extra residence, especially as it involves her in a

slightly awkward and obvious plot alteration involving Schedoni. Indeed, no other necessary or unnecessary plot issue follows from the Marchesa's changed residence. However, it does give the narrator a chance to tell the reader about true and false beauty by contrasting the Marchesa and Ellena, and the freedoms of true beauty and the entrapments of moral luxuriousness.

The Marchesa's villa is

> situated on an airy promontory, that overhung the water, and was nearly embosomed among the woods, that spread far along the heights, and descended, with great pomp of foliage and colouring, to the very margin of the waves. (291)

Furthermore, the interior in which the Marchesa sits is truly beautiful.

> Every object in this apartment announced taste, and even magnificence. The hangings were of purple and gold; the vaulted ceiling was designed by one of the first painters of the Venetian school; the marble statues that adorned the recesses were not less exquisite, and the whole symmetry and architecture, airy yet rich; gay, yet chastened; resembled the palace of a fairy, and seemed to possess almost equal fascinations. (291)

The narrator comments that

> it seemed scarcely possible that misery could inhabit so enchanting an abode; yet the Marchesa was wretched amidst all these luxuries of nature and art; which would have perfected the happiness of an innocent mind. Her heart was possessed by evil passions, and all her perceptions were distorted and discoloured by them, which, like a dark magician, had power to change the fairest scenes into those of gloom and desolation. (291)

It would seem from the above that luxury, itself, is not the issue. Physical luxury has the capacity to "perfect" the happiness of the virtuous, especially when that luxury is "chastened" by good taste. But the Marchesa's "evil passions" have no capacity to enjoy "chaste" luxury. Her room is beautiful, but it doesn't produce beauty in her.

Young Ellena, poor and hard-working, is the counterpoint to the Marchesa. At the beginning of the romance, Ellena is "the sole support of her aunt's declining years; [is] patient to her infirmities, and consoling to her sufferings; and repaid the fondness of a mother with the affection of a daughter" (9). Unlike the Marchesa who doesn't feel the natural affections of a mother, Ellena feels a daughterly attachment to her aunt. Ellena is poor, not surrounded by human-made luxury, but she is able to create a social space around her because of her virtue and

affection.[25]

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[25]Radcliffe apparently desires her readers to grasp this contrast between Ellena and the Marchesa. Below is a chart to summarize these contrasts.

Marchesa	Ellena
delightful residence was situated on an airy promontory that overhung the water	house . . . exhibited an air of comfort, and . . . taste. It stood on an eminence, . . . which commanded the . . . bay
air loaded with fragrance from an orangery	surrounded by a garden and vineyards
nearly embosomed among the woods	canopied by a thick grove of pines and majestic date-trees
lofty palms and plaintains threw their green and refreshing tint	the shade of the luxuriant plaintains
Marchesa reclined before an open lattice	the lattice had been thrown open . . . and [Vivaldi] had a full view of [Ellena]
her eyes were fixed on the prospect without, but her attention was wholly occupied by the visions that evil passions painted to her imagination	the glow of devotion was still upon her countenance as she raised her eyes, and with rapt earnestness fixed them on the heavens. . . she seemed lost to every surrounding object.
still beautiful features	her beautiful countenance
her dress displayed the elegant negligence of the graces (291-92)	the light drapery of her dress . . . were such as might have been copied for a Grecian nymph (8-11)

Also, both characters are observed from the perspective of a male perceiver. Vivaldi sees Ellena. Schedoni sees the Marchesa. Radcliffe, as is typical of her, doubles incidents to promote comparisons--in this case between the good characters (Ellena and Vivaldi) and the evil characters (the

Radcliffe depicts the Marchesa in her villa high on a hill overlooking the ocean, but entirely separated from her surroundings. Ellena's home is, significantly, also on a hill overlooking the ocean and she also enjoys the luxury of nature. But while Radcliffe makes a point of demonstrating the Marchesa's separation from her garden, Ellena is connected with the one that surrounds her home early in the romance when Vivaldi "on his way through the garden . . . often paused to look back upon the house, hoping to obtain a glimpse of Ellena at a lattice." Vivaldi throws "a glance around him, almost expecting to see her seated beneath the shade of the luxuriant plantains. . . " (8). Ellena is enough at one with the beauties of nature, that Vivaldi expects her appearence to coincide with one of its "luxuriant" examples. It's difficult to imagine the Marchesa outside at all. She remains trapped in the moral luxuriousness of her own mind belied by her evil imagination--an imagination likened to an evil magician who plots devastations to natural beauty just as the Marchesa plots devastation to Ellena's natural beauty.

Radcliffe emphasizes the Marchesa's opposition to her heroine by displaying Ellena as she has just risen from playing "a holy strain" on her lute (11). "The glow of devotion was still on her countenance as she raised her eyes, and with a rapt earnestness fixed them on the heavens"

Marchesa and Schedoni).

(11-12). The Marchesa's eyes as she sits in her lovely room set in her lovely garden, are "fixed upon the prospect without, but her attention was wholly occupied by the visions that evil passions painted to her imagination" (292). Ellena's imagination leads her out of herself and to a social connection to God through nature's "heavens." But the Marchesa's imagination locks her inside a solitary prison of her own making. Natural beauty and freedom are thereby linked.[26]

The Marchesa is a hypocrite since she courts outward beauty without seeming to understand that virtue and the virtuous imagination are required to understand it. She is, then, the female counterpart, the female double, of her co-conspirator, Schedoni, who is also a hypocrite courting outward semblances of the sublime while not understanding that virtue and the virtuous imagination are required to understand it, to internalize it, as well. Schedoni's ultimate imprisonment in the dungeons of the Inquisition doubles the Marchesa's imprisonment within her own moral luxuriousness.[27]

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[26]At this point in The Italian, Ellena's freedom is primarily spiritual. At the end of the fiction, this will result in physical freedom as well.

[27]Radcliffe's villains often end up in prisons. The Marquis de Montalt in The Romance of the Forest and Montoni in The Mysteries of Udolpho both meet their deaths in prison or as a direct result of being in prison, but the narrator tells the reader their fates. The Italian is different because the narrator shows Schedoni's imprisonment. In fact, his experience in the dungeons of the Inquisition is an integral

Part Six: Beauty Educates the Heroine

The heroines' task in Radcliffe's works is often to distinguish between virtue and vice. Since virtue and taste are much the same, training in good taste is similar to training in virtue. For instance, I have demonstrated that Madame Cheron's taste and character are defined by the "ostentation" of her personality and her abode. The character and taste of the Marquis de Montalt in Romance, likewise, are delineated in his home. The word which describes the Marquis' prevailing tendencies in home decor is "voluptuous"--the word used to describe the interior of the room designed to seduce Adeline as well as the songs his musicians serenade her with outside the room's windows.

Radcliffe provides great detail of what this word means for her. The reader learns that Montalt's saloon is "painted in fresco representing scenes from Ovid" and with "busts of Horace, Ovid, Anacreon, Tibullus, and Petronius Arbiter," all classical writers associated with hedonism (Chard 379). The room to which Adeline is led has hangings which are

> of straw-coloured silk, adorned with a variety of landscapes and historical paintings, the subjects of which partook of the voluptuous character of the owner. . . .The steps, which were placed

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part of the romance. Imprisonment is a theme that permeates The Italian. All the major characters suffer it in one form or another.

> near the bed . . . were supported by Cupids, apparently of solid silver. (164)

Again, the Marquis's interior design revolves around the idea of sexual and avaricious cupidity, and, hence is opposed to virtue, and, therefore, to good taste. But it is also opposed to true social feeling since the emotion elicited by the room is lust rather than affection. Lust is not an emotion that promotes societal welfare.

The Marquis' sense of beauty is false. It is not natural. The Marquis' virtues are also false. He offers Adeline a counterfeit beauty to hide a counterfeit marriage. His goals are selfish rather than social. Lack of social feeling with its concomitant lack of taste and virtue forms the basis of Radcliffe's use of "false beauty" in her fiction just as lack of communion with God does for the false sublime. Since God's creation forms the correct basis of the beautiful, then anything that is not virtuous and natural cannot be beautiful. Again, orderly society and the affection that creates it, in Radcliffe's universe, are directly linked to the beautiful. Therefore, Radcliffe equates virtue and beauty directly.

Also, Radcliffe agrees with Burke that one of the salient qualities of beauty is that it produces restfulness and calm. Adeline, the heroine most identified with natural beauty in Romance of the Forest, learns to distinguish true beauty from false beauty by identifying this quality. She

will learn that the Marquis de Montalt's luxurious apartments are not capable of producing calm serenity as is the lake in his garden. Indeed, the rooms were not designed to create a sense of calm. (They were designed to create prurience, with all its "itchy" connotations.) Adeline's experience in the gardens of the Marquis will demonstrate this assertion.

Adeline escapes from the Marquis' rooms tricked out with "luxurious accommodation" that seem "designed to fascinate the imagination, and to seduce the heart" into an "extensive garden, resembling more an English pleasure ground, than a series of French parterres" (164). That Radcliffe presents her reader with an English pleasure ground rather than French parterres (the imprisoning nature of which is discussed above in reference to Madame Cheron) is all the more remarkable given the decidedly Continental taste of the Marquis' decorating style, and is a clue, therefore, to the careful reader that salvation is imminent, even in a walled garden. Indeed, after a brief chase, Theodore, the hero, appears in requisite timely fashion to whisk Adeline away from her incestuous uncle. As Adeline seeks to escape the Marquis, she comes upon "the margin of a lake overhung with lofty trees" in his garden.

> The moon-beams dancing upon the waters, that with gentle undulation played along the shore, exhibited a scene of <u>tranquil</u> beauty, which would

> have soothed an heart less agitated than was that of Adeline. . . .She sighed as she transiently surveyed it, and passed hastily on . . . [emphasis mine]. (165)

Adeline's feelings on seeing this beautiful spot are very different from the "ecstasy" produced in her when in the Marquis' saloon listening to his orchestra (157).

Oddly, Adeline wanders for only the space of three lines before she finds herself back at the lake. This time Radcliffe signals that Adeline fully recognizes the contrast between her inner tumult and the true nature of beauty, that her experience of true beauty is not "transient" or "hasty."

> She again found herself at the lake, and now traversed its border with the footsteps of despair. . . .The scene exhibited only images of peace and delight, every object seemed to repose; not a breath waved the foliage, not a sound stole through the air: It was in her bosom only that tumult and distress prevailed. (165)

Why does Radcliffe take Adeline <u>back</u> to the lake, unless Adeline has something to learn there? The narrator suggests through increased detail that this time Adeline notices the peaceful attributes of the lake and internalizes an awareness of what true beauty consists. In other words, she learns to recognize the quality of true beauty is not strained.

Summary of Adeline's Two Lake Experiences

First Experience	Second Experience
moon-beams dance with gentle undulation	exhibited only images of peace and delight
tranquil beauty	every object seemed to repose
which would have soothed a heart less agitated than was that of Adeline	not a breath waved the foliage, not a sound stole through the air
she transiently surveyed it	it was in her bosom only that tumult and distress prevailed[28]

Earlier, in the house the Marquis tells Adeline that "every pleasure possible to be enjoyed within these walls you shall partake, but beyond them you shall not go" (160). Adeline has escaped from the house walls, and the false beauty they contain, to the walled garden where true beauty and pleasure reside.[29] After Adeline fully realizes the nature of this dichotomy at the lake's shores, she is rescued abruptly and providentially from the garden by Theodore, just after she calls out,

> 'O my father . . . why did you abandon your child? If you knew the dangers to which you have exposed

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[28]Romance p. 165.

[29]The wall of the Marquis' English-style garden are not the same kind of walls as Madame Cheron's parterred garden. The former is a wall like that surrounding Eden. The latter divides nature into falsely rigid shapes of geometric figures. They aren't walls around the garden, they are walls within it. Also, in this passage in Romance, Radcliffe is contrasting different kinds of controlled beauty--that within the house and that within the garden, rather than differing garden styles as in Udolpho.

> her, you would, surely, pity and relieve her. Alas! shall I never find a friend, am I destined still to trust and be deceived?' (166)

Adeline's apostrophe to her earthly father, spoken aloud in the peaceful, nighttime garden, becomes a prayer to her Heavenly Father, expeditiously answered.

Udolpho provides another example of a heroine's education in true beauty in Emily who, as Chapter Two discusses, also learns to distinguish between the true and false sublime. Just as virtue and taste in those men who seem sublime can be measured by their approximation to God's character as revealed by the sublime in nature, so too can beauty be measured by a character's taste and virtue approximating the beautiful in Creation. Beauty that approximates the beauty of creation is often termed natural (as opposed to artificial) or simple (as opposed to contrived). Unmasking the false sublime in Radcliffe's fiction is always connected to a discovery of who is the heroine's true father/Father. The same is often true of the unmasking of false beauty except that the emphasis is less on establishing correct familial hierarchy, as is the case with the sublime, and more on the heroines' discovering who is the correct female role model.

Emily's lesson in beauty is directly linked to its feminine qualities. Her task is to confirm that Madame St. Aubert is really her mother and correct role-model. Once

Emily has done this, has consciously claimed her mother as her own (restoring her faith, thereby, in her Edenic childhood at La Vallee), she is providentially permitted to return to her home.

Early in Udolpho, when Emily finds her father weeping over a secret miniature of a beautiful woman and later finds strange papers relating, presumably, to this woman's history, she experiences momentary doubt about her true parentage. She quickly disregards these suspicions, but they reassert themselves throughout the romance. An acute reader of Radcliffe's works would never be in any doubt of Emily's correct parentage because the combination of beauty and virtue is the only characteristic capable of qualifying as maternal. In fact, I doubt that any reader of Udolpho really suspects that Emily's mother could be anyone other than Madame St. Aubert. Biological parentage isn't really the point. Aesthetic or spiritual role modeling is the point, and this biological dilemma is little more than a physical cover for a symbolic mission. Emily must choose who among the women of the romance will be her "spiritual" mother: Emily's aunt in the miniature, a woman of correct virtue and sensibilities, who marries a tyrant and pines her way into the grave; Madame Cheron, who lacks almost every conceivable proper quality; Livona, who is lovely, resilient, and seems to get what she wants, but lacks virtue; Blanche de Villefort who is as colorless as her

name; or Laurentini, who has allowed lust, revenge and an uncontrolled imagination to drive her mad.[30]

Clearly, Signora Livona is the only serious threat to Emily. Emily's eventual discovery that the miniature is of her aunt and her recognition that Signora Livona is spiritually barren restores her own mother to her legitimate place and allows Emily to accept her mother's place as mistress of La Vallee.[31] Signora Livona is the mistress of Montoni who apparently believes in the adage that the best place to hide something is out in the open. Emily's spiritual task will be to discover the true nature of their relationship. At first exposure, "the beauty and fascinating manner of Signora Livona" win Emily's "involuntary regard; while the sweetness of her accents and

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[30]Ann Brian Murphy says of these women that once Emily "has distinguished and disentangled herself from the similitudes and resemblances she explores, she can take action rescuing simultaneously her mother's name and her father's honor. Only after she has acted can she retire with Valancourt to the Edenic bliss of her (parents') home. Thus Emily, at the novel's end, can embrace her mother, but does not, in consequence, 'become' her mother." (Persephone in the Underworld 61).

[31]Radcliffe's restoration of the mother to her rightful place is a consistent theme in her fiction except for Gaston de Blondeville. In Athlin and Dunbayne, the Baroness of Dunbayne and her daughter Louisa are confined to their castle apartments for eighteen years before being discovered and freed by the Earl of Athlin. In A Sicilian Romance, the real mother of Julia and Emilia is discovered buried alive beneath the castle and their evil stepmother conveniently commits suicide. And, of course, in The Italian, Ellena discovers that her mother is not dead after all. By the end of that romance, she has moved into the pleasant convent, Santa della Pieta, to be near her newly recovered daughter.

her air of gentle kindness awakened with Emily those pleasing affections, which so long had slumbered" (184). Presumably these affections refer to those lost when Emily's mother died. Certainly, they could not be rekindled by Madame Cheron. But just as Emily will discover that Montoni's sublimity is false, so too does she discover that Livona's beauty is false.[32] She does this within four paragraphs of her final defiance of Montoni and after the Signora has not been mentioned for roughly 190 pages. Radcliffe, by connecting these two events in plot proximity, signals that Emily is learning a similar lesson through both experiences.

Emily first becomes suspicious when she sees the Signora arrive with a group of other women who seem quite gay and at ease with the ruffians with whom Montoni keeps company. The Signora's arrival is signalled to Emily by Livona's "peal of laughter," hardly a sign of the best manners in a modest woman (382). Emily is "astonished" to see such behavior so closely following Madame Montoni's death, especially from one who had professed to be that unfortunate woman's friend. Emily feels "doubtful joy" at

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[32]The three forms of female beauty Radcliffe portrays in Udolpho, two false, are aligned for comparison in the following quote: "The haughty sullenness of her [Madame Montoni's] countenance and manner, and the ostentatious extravagance of her dress. . . were strikingly contrasted by the beauty, modesty, sweetness and simplicity of Emily. . . . The beauty and fascinating manners of Signora Livona, however, won her <u>involuntary</u> regard. . . [emphasis mine]" (183).

first, but Livona's gaiety causes "a very painful surmise concerning her character" to arise in Emily's mind, a surmise which she promptly dismisses because of the affection she has felt for Livona (382). But Emily avoids the woman's company and feels enough doubt to ask her servant, Annette, to find out why the women are at Udolpho. Emily half hopes and half fears that the women, like herself, are Montoni's prisoners. Annette reports to Emily the following:

> "that Signora Livona, that the Signor brought to see my lady at Venice, is his mistress now, and was little better then, I dare say. And Ludovico says . . . that his Excellenza introduced her only to impose upon the world, that had begun to make free with her character. So when people saw my lady notice her, they thought what they had heard must be scandal." (392)

The Signora's sudden reappearance in the romance serves no other purpose than to arouse suspicion of her character in Emily's mind, therefore continuing her education in discriminating true and false aesthetics.[33] After Emily has mentally dismissed Livona as false, she is never

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[33]Doubt is cast earlier in the novel on Signora Hermina, part of the same group of Venetian women containing Livona, when Radcliffe remarks that she "appeared [always a significant signal for Radcliffe about the difference between depths and surfaces] to be entirely unconscious "of the power" of her singing voice and lute playing "and meant nothing less than to display them" (188).

mentioned again though she is still, presumably, living in Udolpho during Emily's remaining time there.

Part Seven: Feminization of the Hero

From her essay "On the Supernatural in Poetry," we know that Radcliffe preferred Mrs. Siddons to her brother, Kendall, in the title role of Hamlet. Radcliffe has her spokesperson Willoughton say,

> I should suppose she [Mrs. Siddons] would be the finest Hamlet that ever appeared. . . .She would more fully preserve the tender and refined melancholy, the deep sensibility, which are the peculiar charm of Hamlet, and which appear not only in the ardour, but in the occasional irresolution and weakness of his character--the secret spring that reconciles all his inconsistencies. A sensibility so profound can with difficulty be justly imagined, and therefore can very rarely be assumed. (147)

The qualities Radcliffe ascribes to Hamlet are similar to those "feminine" qualities Burke uses to refer to beauty--"tenderness," "melancholy," "weakness." But Radcliffe finds the strength of sensibility that produces these characteristics to be "charming" and unique. And these qualities can be best evoked by an androgynous creature, a woman playing a man. Beauty, it seems, may be a feminine

characteristic, but it need not be located only in females.

Understanding Radcliffe's assertion that feminine virtues can belong to men as well as women is the first step in uncovering the full implications of beauty's social quality. Frans De Bruyn in "Hooking the Leviathan: the Eclipse of the Heroic and Emergence of the Sublime in Eighteenth-Century British Literature," postulates that the heroic gave way to the sublime in literature because the heroic threatened the public and delicate stability so valued in the eighteenth century. The heroic with its emphasis on individual action and individual vision had to be somehow internalized. De Bruyn argues that the sublime was the answer because it allowed for such manifestations of individualism as martial deeds and religious enthusiasm but in a systematized, safe aesthetic doctrine about "internal" responses rather than "external" actions.

> Having concluded the literary representation of martial prowess and greatness of soul to be politically dangerous, eighteenth-century critics proceed to venerate these same qualities as manifestations of the sublime, displacing them onto an order of aesthetic experience where they can coexist rather than compete with the social values associated with the prevailing aesthetic of beauty. (206)

Once external heroism had been transmuted into internal

participation of the sublime, it could be domesticated to coexist with beauty. The arrangement allows for women to achieve a kind of heroism by participating in the sublime experience (as I examined in Chapters Two and Three). But it also allows men to partake freely of the "softer virtues" of beauty without the masculinity of their public actions being suspect. Besides allowing each sex to enjoy some of the aesthetic gender affiliations of the other, the cooperation of the sublime with the beautiful encourages social feeling. This cohabitation of aesthetic genders allows, even demands, that men develop feminine virtues to understand and appreciate natural beauty.

Margaret Doody recognizes that Radcliffe broke gender boundaries when she shows Osbert in Athlin and Dunbayne, her first romance, to be both "courageous" and "afraid" at the same instant. Osbert's

> cool fortitude can disappear. Here is a man who is subject to failure, distress, captivity--just like the heroine. . . .These moments in which the hero experiences terror seem so natural in Mrs. Radcliffe's novel that no one is likely to remark them as offering anything startlingly new. (566)

Doody concludes that "a whole tradition of intrepid heroes bites the dust as soon as Osbert . . . undergoes helplessness and terror, even (at one juncture) to the point of fainting" (571). Doody's focus is on the shared

helplessness of the "new male" given life in Radcliffe's gothic. But I'm arguing that the same is true for shared sensibility and beauty, as Radcliffe's suggestion regarding the correct staging of Hamlet shows. The cooperation of the sublime and the beautiful allows the male to partake of the feminine beauty. The cooperation itself encourages social feeling by diminishing the emotional differences between men and women, a cooperation which is continually fed by shared participation of the beautiful in nature, in art, and within the home.

Earlier in this chapter, I discussed the male relationship to beauty, that beauty acts as a force for domestication by encouraging social feeling, and that men have access to this domestic bliss through incorporating the "softer virtues" into their own characters. Women are the models for this new domestic order. Mrs. Siddons' projected portrayal of Hamlet exemplifies this new male. But a woman dressing and acting the part of a male would seem to be another example of the carnivalesque because it involves a split from the true self to connect to the other. Put another way, why is Mrs. Siddons' playing Hamlet desirable and carnival a metaphor for false beauty?

The answer is because Radcliffe perceives carnival as a lie, a temporary play-acting meant to deceive and create license to behave differently. Radcliffe is promoting male incorporation of feminine virtues at a spiritual level as

necessary for the true and most authentic kind of hero--the hero whose characteristics most complement the heroine's and thus make possible domestic happiness. Several critics have pointed out that Radcliffe's villains are much more interesting and virile than her heroes.[34] These same critics would probably also reject the machismo necessary for a virile hero, out of hand. Radcliffe isn't interested in creating virile heroes, but ones who "share in the womanly virtue" of "'passive fortitude'" (Blodgett 50). In the mid-eighteenth century, the traditional, self-sufficient hero with his individualistic vision was out of vogue. He was aberrant, a loose cannon, great, but not social. The microcosm of society is marriage. Radcliffe isn't producing the lonely, self-sufficient hero but the androgynous mate.[35]

The male, just as he must acknowledge a sublime

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[34]See Susan Greenfield's "Veiled Desire: Mother-Daughter Love and Sexual Imagery in Ann Radcliffe's The Italian" p. 79 and Anne K. Mellor's Romanticism and Gender p.94. Margaret Doody discusses the weakness of Radcliffe's heroes as essentially positive when she writes that "men could not be fully present in the novel until they could be shown as self-divided, wary, torn by their own unconscious and divided motives, even weak, erring and guilty--and shown thus without being exhibited as villains or failures. It was the Gothic novel, in all its implication, that saved men from being seen as the sex without full consciousness." ("Deserts, Ruins and Troubled Waters" 572).

[35]Radcliffe's heroes aren't totally inadequate. They all attempt rescues that sometimes succeed. They all know how to ride and handle a sword. Their primary problem is their finely developed sensibility, a quality which also makes them ideal mates.

superior to his own masculine power, must appropriate the social qualities of beauty to himself in order to demonstrate social virtue in Radcliffe's fiction. Apparently, one way a hero demonstrates his appropriation of the feminine is through sensitivity to the beauties of nature--a beauty whose origin and maintenance is essentially divine--rather than seeking the beauty of the city---which is manmade and man controlled.[36]

La Luc, while walking with his friend M. Verneuil, remarks of his parishioners that

> "There is a luxury in observing their simple and honest love, which I would not exchange for any thing the world calls blessings."
>
> "Yet the world, Sir, would call the pleasures of which you speak romantic," said M. Verneuil; "for to be sensible of this pure and exquisite delight requires a heart untainted with the vicious pleasure of society--pleasures that deaden its finest feelings and poison the source of its truest enjoyments." (Romance 272)

They continue their walk "where M. Verneuil often stopped in raptures to observe and point out the singular beauties" of the scenery

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[36]Charles Murrah notes that even from Radcliffe's first work, The Castles of Athlin and Dunbayne, her heroes have a "poetic imagination" that "encourage [them] to seek inspiration from scenery" (11).

> while La Luc, pleased with the delight his friend expressed, surveyed with more than usual satisfaction the objects which had so often charmed him before. But there was a tender melancholy in the tone of his voice and his countenance, which arose from the recollection of having often traced those scenes, and partook of the pleasure they inspired, with her who had long since bade them an eternal farewell. (272-73)

La Luc and M. Verneuil are models of men who have absorbed feminine virtues. They have rejected the moral luxury of the city for the "exquisite delights" of pastoral benevolence. La Luc, who is the perfect spiritual and biological father, uses nature to mark his female partner's place in his heart. Hence, his closeness to nature is a transference from the affection he felt for his wife. His experience with nature gains from this an intimacy that allows him to "partake of pleasure" that is not only lawful but spiritually healthful since it inspires thoughts of the eternal. La Luc feels that feminine attribute "melancholy." His voice and manner are "tender." Here nature is associated with the feminine, the city is rejected along with its moral luxuriousness, and men adopt the feminine characteristics of nature in order to be closer to it and to its Creator. The result is a perfect advocate and leader for domesticity.

Furthermore, La Luc is more directly associated with the heroine's, Adeline's, characteristics when the narrator remarks that

> the gentleness of her manners, partaking so much of that pensive character which marked La Luc's, was soothing to his heart, and tinctured his behaviour with a degree of tenderness that imparted comfort to her, and gradually won her entire confidence and affection. (260)

Gentleness, pensiveness, tenderness are all feminine characteristics associated with beauty. Here they exist in a reciprocal relationship between Adeline and her surrogate father, La Luc. The "gentleness" of Adeline connects to La Luc's "pensiveness" to create Burke's "greening of the spirit" for both. La Luc is "soothed." Adeline is treated with a "tenderness" that "comforts" and, significantly, creates "affection." The result is that "chearfulness and harmony . . . [reign] within the chateau" (277)--a chateau that is itself characterized by the good taste demonstrated in "elegant simplicity" and settled in a mountain atmosphere where glass doors open into gardens and "afford a view of the lake in all its magnificence" (248). The distinctions between the natural and manmade are blurred as the house and setting become one, just as do the distinctions between what are feminine and masculine virtues. The result is almost a

paradise.[37]

Valancourt is another example of a male who attains the perfections of domestic bliss through acquiring feminine virtues. Valancourt first must renounce the dissipations and false beauties of the city (Paris). He does this at the same time that Emily is trapped in Udolpho learning about the false sublime. He says of his city experience upon being reunited with Emily,

> Why was I forced to Paris, and why did I yield to allurements, which were to make me despicable for ever! O! why cannot I look back without interruption, to those days of innocence and peace, the days of our early love! (516)

Valancourt must then relinquish his pride and become submissive (certainly a quality demanded of femininity) to Emily's needs and to her guardian, the Count de Villefort.[38] Valancourt is restored to himself by this

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[37]Adeline's "masculine" characteristics add to this perfection. As well as being the heroine Radcliffe most directly connects to nature (as a result of the heavy influence of Rousseau's Emile on this romance), Adeline also has the capacity for such typical masculine characteristics as a love for solitary mountain walks (260-61) and a "genius deserving of the highest culture" (277). Adeline studies languages, the "highest" poetry and philosophy as well as the more feminine "lute" of her adopted sister, Clara.

[38]'See me!' exclaimed Valancourt, as he threw a glance of mingled pride and resentment upon the Count; and then, seeming to recollect himself, he added--'But I will come, madam; I will accept the Count's permission.' (Udolpho 509).

"Emily, I have loved you--I do love you, better than my life; but I am ruined by my own conduct. Yet I would seek to

act. He demonstrates his unselfish tenderness of heart by providing for the needs of the St. Auberts' old servant, Theresa (595). He then returns first (and significantly) to Madame Cheron's gardens in Tholouse and then to his brother's chateau in rural Gascony and then further back to claim a new enlightened and consciously chosen innocence as he frequents La Vallee and sits in Emily's garden hoping she will return to him.[39] Each step of his journey represents a deeper step into nature from unnatural Paris.

When Valancourt finally is able to vindicate himself to Emily,[40] he finds her in an abandoned watch tower enjoying the remains of a sunset. The sunset has encouraged in Emily

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entangle you in a connection, that must be miserable for you, rather than subject myself to the punishment, which is my due, the loss of you. I am a wretch, but I will be a villain no longer.--I will not endeavour to shake your resolution by the pleadings of a selfish passion. I resign you, Emily, and will endeavour to find consolation in considering, that, though I am miserable, you, at least, may be happy. The merit of the sacrifice is, indeed, not my own, for I should never have attained strength of mind to surrender you, if your prudence had not demanded it." (Udolpho 519-20)

[39]Howard Anderson, who fails to see that Valancourt's innocence is consciously chosen at the fiction's conclusion, asserts that Valancourt is never fully matured because Radcliffe uses him as little more than a pictorial emblem--like an emotional landscape (206).

[40]Valancourt's unforgivable crime is lack of chastity. Once he has been cleared of this crime, his gambling debts can be overlooked as a sin that doesn't destroy goodness of heart. Roberts notes that "the restored chastity of Valancourt may indirectly suggest the author's advocation of a single standard of sexual behavior for men and women, rather than the prevailing double standard; for there is absolutely no indication that Emily would marry Valancourt unless his reputation is cleared" (167).

a "melancholy reverie" of Valancourt. Valancourt, like Madame La Luc, is, hence, connected to nature through a feminine emotion. It is in this setting that "his look, his voice, his manner, all spoke the noble sincerity, which had formerly distinguished him" (669). Emily's resolution and fortitude (typically masculine qualities) are rewarded by Valancourt's desire for the domestic bliss of La Vallee where they are described as sharing one set of goals, one mindset, one set of virtues.

> "O! how joyful it is to tell of happiness, such as that of Valancourt and Emily; to relate that after suffering under the oppression of the vicious and the disdain of the weak, they were, at length, restored to each other--to the beloved landscapes of their native country,--to the securest felicity. . . . (672)

Landscape, affection, virtue are united. Clearly, Valancourt is destined to become as good, wise and androgynous as the former inhabitant of La Vallee, St. Aubert.

In her heroines, Radcliffe encourages mental fortitude and good education. She allows them to appropriate some of the power of the sublime through the law and through correct worship. In her heroes, she encourages tears, sincere emotion, and the appropriation of beauty to themselves through nature perceived with correct sensibility. Correct

sensibility is reason, simplicity and faith united through feeling. Both heroes and heroines need correct sensibility to be good partners and to attain picturesque harmony, the topic of the next chapter.

Chapter Five: The Picturesque

> But cautiously will taste its stores reveal;
> Its greatest art is aptly to conceal;
> To lead, with secret guile, the prying sight
> To where component parts may best unite,
> And form one beauteous, nicely blended whole,
> To charm the eye and captivate the soul.
> Richard Payne Knight from The Landscape

Problems with reading Radcliffe's texts have resulted from insisting on taking linear approaches to her works. In this chapter I will argue that Radcliffe has created a new literary form, the literary picturesque,[1] and that

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[1]Many contemporary critics of the picturesque such as Michasiw and Robinson avoid or seem to feel little need to provide a concise definition of the term. Apparently, they assume that most perceivers of the picturesque recognize it when they see it. The picturesque, as I am using it in this chapter, is most simply defined as a combination of the sublime and the beautiful. Similarly, Rosenblum and Janson assert that the late eighteenth-century aesthetic found in "natural phenomena something mysterious, beautiful, and free. . . (78).

However, recognizing that the picturesque is made up of two opposing aesthetics also recognizes its formal and prescriptive qualities. Malcolm Andrews, modifying one of William Gilpin's definitions, says the picturesque "means 'like a picture' and implies that each scene fills some pictorial prescription in terms of subject-matter or composition" (vii). Christoper Hussey's The Picturesque: Studies in a Point of View also focuses on the picturesque as a mediation between art and nature. Peter and Linda Murray historically chart the relative emphasis art and nature exerted when they explain that "picturesque" "originally (in the 18th century) . . . meant that a landscape looked as though it came . . . out of a picture" but by the late-eighteenth century this meaning was in the process of reversing itself to mean "a scene . . . pictorially worthy to be transferred . . . to canvas" (319).

The Oxford Dictionary of Art and Artists defines the picturesque as a

> a term covering a set of attitudes toward landscape, both real and painted, that flourished in the late 18th and early 19th cents. It indicated an

understanding this will aid in the ability to read her works with the proper amount of critical distance.[2] Radcliffe has used principles typically applied to a visual medium, painting, and applied them to a verbal medium, fiction. Sidney Robinson acknowledges the problem of discussing the picturesque when he observes that "the picturesque irritates obvious centers of organization with irregular skirmishes on the outskirts rather than overwhelming assaults on the geometric citadel" (xii). This makes criticism difficult if one assumes a typical critical position. Therefore, keeping in mind that the picturesque is an art form that requires observing the whole of it at once (in the manner of a painting) and that, as such, it frustrates normal patterns of organization, I will mark its boundaries as it applies to Radcliffe's works.

To facilitate my holistic purpose, I will first supply a definition and brief summary of the differing ways the

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> aesthetic approach that found pleasure in roughness and irregularity and an attempt was made to establish it as a critical category between the 'beautiful' and the 'Sublime'. Picturesque scenes were thus neither serene (like the beautiful) nor awe-inspiring (like the Sublime), but full of variety, curious details, and interesting textures--medieval ruins were quintessentially Picturesque. Natural scenery tended to be judged in terms of how closely it approximated to the paintings of favoured artists. . . .

[2]I do not use the term, "critical distance," here in its current post-structuralist hermeneutical meaning. I simply mean looking at a work as a whole product in the same way that one would first experience a painting--not breaking it into its parts.

picturesque was used in the late eighteenth century.[3] This

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[3]The picturesque is more than an aesthetic category. It is, in fact, closer to an epistemological category, a way of knowing that enables one to fabricate unity from diversity. Therefore, it is an ideology. But it is also a form. The resulting definitional difficulties--sorting ideology from form--created bogs for even the earliest proponents of the picturesque. There have been numerous attempts at defining the picturesque, but none has succeeded as fully as with the sublime and the beautiful. According to Sidney K. Robinson,

> The Picturesque has undergone so many transformations since its initial discussion in eighteenth-century England that it is hard to say just what it is. It presumably has something to do with landscape scenes including trees, rocks, and water. These natural objects are not arranged to make a composition that is soft and smooth; neither is it grand and overpowering. The Picturesque lies on an irregular path somewhere in between. (xi)

Certainly the picturesque has something to do with pictures--either as "a term expressive of that peculiar kind of beauty, which is agreeable in a picture" according to William Gilpin (qtd. in Hipple 192), or as qualities in a landscape that have happened by art or nature according to the principles advocated by masters in the visual arts, according to Uvedale Price (209). Gilpin and Price (with his friend and competitor, Richard Payne Knight) represent two different stages in the development of the picturesque (Michasiw, "Nine" 80), though their publication dates overlap. Both wrote during the time that Radcliffe was publishing her fictions, so a brief overview of the historical state of the picturesque in the last quarter of the eighteenth century seems in order.

Walter Hipple, one of the foundational picturesque scholars, summarizes Gilpin's contribution to the development of the picturesque in the following manner:

> It was in Gilpin's picturesque travels, which began to appear in 1782, that the picturesque of roughness and intricacy was defined and popularized; the extension of the term was pretty well fixed by Gilpin, though philosophical dispute over its intention was later to engross aestheticians, gardeners, painters, and amateurs. (Hipple 193)

Uvedale Price, building his interpretation of the picturesque on Burke's sensationalist principles asserted that

> the effect of the picturesque is curiosity; an effect, which though less splendid and powerful [than the sublime], has a more general influence. . . .[Curiosity] by its active agency keeps the

will provide a sense of the broad applications of the picturesque. For this boundary marking, I offer a few of Radcliffe's own positions on questions of government, liberty and land economics in order to demonstrate her affinity with others such as Uvedale Price, Payne Knight and Charles James Fox, who advocated or used the picturesque as

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> fibres to their full tone; and thus picturesqueness when mixed with either of the other characters, corrects the languor of beauty, or the tension of sublimity. (qtd. in Hipple 204)

Richard Payne Knight said of picturesque gardening that to harmonize with ruins, the landscape required "neglected paths, rugged lands, and wild uncultivated thickets" (qtd. in Hipple 262-63). Overall, while these three picturesque theorists disagreed on the source of the picturesque response and on its relationship to beauty (Gilpin and Knight classify it as a subset while Price creates a new category), they all agree that its "most efficient cause" is "roughness, irritation and irregularity" (Hipple 210).

From these examples, it is evident that the picturesque holds a place between the sublime and the beautiful and that its ideology created a dialectic between the arts of landscape gardening and painting. Also, these examples demonstrate that while the picturesque's most efficient cause may be roughness, its most salient quality is connection. It connects the arts to one another by connecting the aesthetics of the sublime and the beautiful. Robinson concludes that "stating the problem of connection was the important point made by the Picturesque" (138). The picturesque occupies the position in which one finds "a pleasing and connected whole, though with detached parts" (Price qtd. in Robinson 123). Gilpin implies the importance of connection when he states that "the province of the picturesque eye is to survey nature; not to anatomize matter . . ." (qtd. in Bermingham, "Picturesque" 83). So, the goal of the picturesque is not a blend in which the individual parts are lost, but a unity between parts.

This principle of connection obviously applies between forms of aesthetic representations, as well. In his Sister Arts, Jean Hagstrum warns his reader not to limit "the picturesque to a description of landscape alone when the picturesque is a much broader concept, related to landscape in only ancillary ways" (xvi). Theories of the picturesque were applied to poetry, landscape, painting, gardening, traveling, music, even to political economy and government.

a strategy for dealing with these issues. Understanding the broad applications of the picturesque will demonstrate that the picturesque was more than an aesthetic category. It was almost a paradigm that lent itself to various applications. Radcliffe's use of it in the literary arts, I will argue, was consistent with these other broader applications.

Next, I will explore how the form of the picturesque is dependent on the inherent tension within it. I will connect this tension to the concept of spiritual luxury discussed in Chapter Four. I will do this by demonstrating that spiritual luxury is much the same as Christian meekness--the excess of power that allows one the luxury of withholding it. This power comes from aligning oneself with God's natural order in its dual aspects of the sublime and the beautiful (the topics of Chapters Two, Three, and Four) and from the energy generated with the picturesque by the sublime-beautiful dialectic. The picturesque, therefore, is a theory of aesthetic luxury that allows competing forms to exist within it, each one maintaining a level of autonomy, while at the same time unifying these forms under one common set of principles. Therefore, the picturesque is both a new literary form and a model for community harmonized through diversity for Radcliffe.

Particularly in Chapter Two as well as at several other points in this dissertation I have referred to the startling lack of consensus in Radcliffe scholarship. This is not an

assertion in the background of this dissertation. One of the dissertation's purposes is to answer why that is. Nowhere is that question more relevant than in a discussion of Radcliffe's employment of the picturesque. Because a great deal of this the lack of consensus results from not understanding that Radcliffe is writing a "literary picturesque," I again offer a brief summary of the problem.

Although a substantial amount of criticism has accumulated around Ann Radcliffe in the past 20 years or so, a paradigm has never developed around her--except to assert that she explains away all of her supernatural phenomena and that her works contradict themselves. William Ruff has termed her works "novels of taste" (Moers 135). Edward Fox Pound calls them psychological novels (7). Most critics call them gothic novels, even while agreeing that her work bears only a superficial resemblance to Matthew Lewis' The Monk,[4] and perhaps it resembles what Austen called the "horrid novels" even less.[5]

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[4]Leslie Fiedler, for instance, focuses on the gothic as an expression of "collapsed ego-ideals through which eighteenth-century man was groping his proud and terrified way" (112). As such Sade's novels represent the "final abomination for which the gothic yearns" (115-116). The gothic norm for Fiedler is the horror and the horrible in novels like The Monk. Fielder asserts that as this is the basis for the gothic, Radcliffe's gothic is the exception rather than the rule.

[5]Austen's discussion of the horrid mysteries in Northanger Abbey separates Udolpho and The Italian from "Castle of Wolfenbach, Clarmont, Mysterious Warnings, Necromancer of the Black Forest, Midnight Bell, Orphan of the Rhine and Horrid Mysteries" (1020). The irony of Austen's

Confusing the definitional issue further, elements such as courtesy book (Murrah 19), travel journal, pictorial set pieces like paintings,[6] as well as poetry are liberally included in her works. If Radcliffe's position within a genre is uncertain, her position within a literary "gestalt" is even less so. She celebrates Augustan reason while her supposedly exemplary heroines suffer from flights of imaginative folly. She lauds empirical evidence in her works while her expenditure on ghostly manifestations is exorbitant. Either she is explicitly involved in the deconstruction of her own texts or she is using the tension within her texts to propel them forward.

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scene revolves around Isabella and Catherine's not distinguishing Radcliffe's works from these other works and from Austen's polemic on heroines in novels who believe reading novels is inappropriate behavior: "Alas! if the heroine of one novel be not patronized by the heroine of another, from who can she expect protection and regard?" (1019). Also, Austen's plot depends on its connection to Udolpho. And besides The Italian, Romance of the Forest is also mentioned in her novel. Clearly, Austen's response to Radcliffe is complicated, but parody is a form of compliment.

[6]These pictorial set pieces are not to be confused with the literary picturesque. The literary picturesque can contain description of picturesque paintings--or of sublime paintings or of beautiful paintings--but is not limited to them, certainly. The literary picturesque is a hybrid form just as the pictorial picturesque is. Its greatest similarity to the pictorial picturesque is in its dependence on the tension created by the sublime-beautiful dialectic and in its resistance to critical parsing or explication. The literary picturesque resists these typical critical methods because understanding it depends on sensing it as a whole entity, the integrity of which consists of being more than the sum of its parts.

Part One: Radcliffe and the Picturesque

Frederick Garber, speaking of the "marriage of conventions" in Radcliffe's works, hints at, though never develops, the solution to Radcliffe's apparent contradictions when he says, "Here one has Gray or Young and Walpole all at once, with, of course, strong doses of the picturesque and of the lovers separated by fate" (viii). Garber lists two literary influences on Radcliffe--Gray or Young (the Graveyard poets) and Walpole (the father of the gothic novel)--in the same sentence with an aesthetic category (the picturesque) and a conventional plot element of the romance (lovers separated). Yet, he doesn't distinguish between the kinds of contributions that conventions, genres, aesthetics, and formal qualities of prose fiction make on a text. He implies that Radcliffe has simply thrown ingredients into a bowl and come out with bread. Garber attributes the contradictions within her texts to "the peculiar ambivalence about reason and sensibility that is mixed like a leaven through all the elements of her work and radically affects its tone and temper" (viii).

Garber mistakes Radcliffe's conscious attempts at the synthesis of reason and sensibilty for "ambivalence" because he fails to take into account the effect of the picturesque on her work as an aesthetic that can unify her poetic

vision.[7]

Radcliffe's picturesque is based on connections between

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[7]Carsten Zelle maintains that theories of opposites were a fundamental part of the eighteenth-century understanding of the world, especially aesthetic theory. Zelle points to the example of John Dennis, who

> was the first to make 'Terror' and 'Horrour' a central aspect of the sublime in his critical works. He outlines this category by referring to pseudo-Longinus's treatise as well as to imagery in Milton's Paradise Lost (1667), and he also separated it from 'beauty'. Dennis's distinctions--as put down mainly in his fragment grounds of criticism (1704)--introduce an important bipartition into art theory so it became possible to establish further oppositions. . . . It is ambivalence which makes up the point of his dual poetic system. His aim towards the 'dual aesthetics of modernity' adjusts the theory of art and power to a long series of binary oppostions which characterised, as Foucault has shown us, the century of the Enlightenment. (1543)

Mary Poovey, speaking of Radcliffe's attitude toward sentimentalism, also acknowledges the competing drives within her works when she says,

> The legacy Ann Radcliffe bequeathes us is neither a singleminded call to abandon the sentimental values nor a wholehearted endorsement of them. Rather, hers is a complex, even contradictory response which reveals, most significantly, the power of sentimentalism and the competing tendencies within the ideology. (130)

Despite this assertion, Poovey does not imply that Radcliffe might have been consciously employing a canopy of another ideology capable of encompassing competing ones within or beneath it.

Wylie Sypher asserts that the gothic genre is itself riddled with contradiction which he asserts to be a trait of "bourgeois romanticism, a revolt so radically inhibited that it failed to be in a deep social sense creative" (57).

Robert Kiely refers to the gothic genre as a "schizoid phenomenon" which contains "an almost continuous display of divisive tension, paradox, and uncertain focus" (17).

E.B. Murray is one of the very few critics who perceive a balance of opposities in Radcliffe's works. But he does not explore the basis of this. Nor does he acknowledge tension in the balance. He says that Radcliffe provides her reader with a "literary synthesis of a moribund rational morality and an emergent romantic esthetic" (14).

the other conventional forms within her works, just as the sublime and the beautiful operate together to make the visual picturesque.[8] These other conventional forms operate under a set of unified principles of taste. These individual elements attempt to maintain their particular integrity while creating a unified whole that celebrates ruggedness, abrupt contrasts and the irritation of the unexpected. If Fredric Jameson is correct that "form is ideology" then Radcliffe's ideology is the picturesque (141).

Radcliffe's familiarity with the picturesque and her first use of it in her fiction occurs as early as her first

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[8]Again, there are two separate uses of the picturesque within Radcliffe's works. One, that most closely related to the visual picturesque in painting, consists of the picturesque scene or setting in her fiction. These scenes are made up of the beautiful and the sublime.

Radcliffe's other use of the picturesque is as a literary category itself. This literary category is made up of more than two other conventional forms. It is a literary hybrid of novel, romance, tour book and poetry. In essence, then, the picturesque is both a theory and an application. The messiness of marking which picturesque is which is the basis for the problem in defining it--hence, the appropriateness of Robinson's "boundary skirmishes."

Radcliffe, by writing in a hybrid form, was participating in an eighteenth-century interest. Barbara Benedict notes that this century gave rise to a "new . . . form of mixed-genre long poems, exemplified by her favorite James Thomson" that legitimized "shifts in discursive modes" so that "readers were taught to overlook the contradictory nature of the ideologies those forms were able to express" (375). Also, books such as Sarah Scott's A Description of Millenium Hall and Hannah More's Coelebs in Search of A Wife with their mixture of utopian social commentary, conduct book, and narrative, establish a similar eighteenth-century tradition in prose fiction. Radcliffe's works differ from these, however, in the number of different genres she uses and in her use of the picturesque as over-arching unifier.

book, The Castles of Athlin and Dunbayne (1789).[9] Part of the following abbreviated quotation was used to exemplify Radcliffe's first use of the sublime in Chapter Two:

> It was in one of these rambles, that [Osbert's] eye was presented with only the bold outlines of uncultivated nature . . . he lost the path which he had himself made. . . . the dreadful silence of the place was interrupted only by the roar of distant torrents. . . . He remained for some time in a silent dread not wholly unpleasing, but which soon heightened to a degree of terror not to be endured. . . . He had not advanced far, when an abrupt opening in the rock suddenly presented him with a view of the most beautifully romantic spot he had ever seen. It was a valley almost surrounded by a barrier of wild rocks, whose base was shaded with thick woods of pine and fir. A torrent, which tumbled from the heights . . . rushed with amazing impetuosity into a fine lake which flowed through the vale. . . . Herds of cattle grazed in the bottom, and the delighted eyes of Osbert were once more blessed with the

[9]While Gilpin's philosophical treatise examining the theory of the picturesque, Three Essays, was not published until 1791, his picturesque travel book, Observations on the River Wye, was published in 1782. This work laid the formation for the picturesque way of "feeling through the eyes" (Andrews 11).

sight of human dwellings. (5-6)

Osbert experiences the sublime in the "dreadful silence" and "distant torrents." He experiences the beautiful as he views the "thick woods of pine and fir" shading the perimeter of the vale and the "fine lake." The picturesque is generated by the interaction of the two--"the wild rocks" which are "shaded," and the "torrent" emptying into the lake. And the picturesque, as is typical of it, creates an agricultural space for herds and human dwellings. The agricultural space is itself a fit emblem of the picturesque because it represents nature managed by the human hand (herds and fields), but shaping human responses to it at the same time. Nature dictates the possibilities available for forms of his dwellings and means of his livelihood. The resulting connection of humanity with nature is reminiscent of a Gaspar Dughet landscape.[10]

A summary of Radcliffe's attitude toward the transforming and connecting power of the picturesque aesthetic can be most clearly seen in her essay "On the Supernatural in Poetry," where she defines the picturesque as "the beautiful and grand in nature and in art" (151). Furthermore, Radcliffe goes on to say through Willoughton that excellence in poetry depends upon "a full perception of the picturesque," which she asserts is the "soul of poetry"

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[10]For examples of Gaspar Dughet's work see Le Musee Royal Engraving and Etching. The fifty-eighth plate provides a particularly good example.

and is a combination of

> high talents, wit, genius, judgment . . . and also something wonderfully higher-something too fine for definition. It certainly includes an instantaneous perception, and an exquisite love of whatever is graceful, grand, and sublime, with the power of seizing and combining such circumstances of them, as to strike and interest a reader by the representation, even more than a general view of the real scene itself could do. (151)

Radcliffe asserts that Dryden, for instance, was not a poet of the first order because his "delicacy of feeling, which we call taste" did not exist in proportion to his other qualities. "Moreover, . . . his genius was overpowered by . . . an intercourse with the world, too often humiliating to his morals, and destructive of his sensibility" (151). She concludes that "a love of moral beauty is as essential in the mind of a poet, as a love of picturesque beauty" (151).

Here is the sum of Radcliffe's picturesque vision. She asserts that connection is at the heart of poetry (in its broader eighteenth-century application of poetic literature) and epitomized in the picturesque. It is a combination of the sublime and the beautiful, of intelligence, wit, etc. Yet, it is also more than the sum of its parts because what it produces is not simply realism ("a general view of the

real scene"), but something even "higher."[11] And the taste to produce the picturesque depends on a virtue that is willing to remove itself from the world. This taste/virtue operates through its excess of positive qualities--"high talents, wit, genius, judgment" and understanding of the sublime and the beautiful-- a spiritual luxury, that can create something more than reality.[12] Indeed, the creation of masterful literature depends on connecting these different forms. If, for Radcliffe, this kind of picturesque connection was requisite to the highest forms of literature, then certainly it is fair to assume this was her structure and goal for her own writing.

Radcliffe's aesthetic allegiance to the picturesque teaches her that generic conventions can be combined into something rhetorically stronger than any convention by itself. In much the same way the picturesque was applied by Thomson, Fox, or Price to break down the boundaries within

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[11]As Radcliffe couldn't define what this something "higher" is, and, indeed, said it was "too fine for definition," I will not try to define it, either.

[12]Knight in his book-length, poetic system of picturesque gardening instructions, The Landscape, also claims that the picturesque creates something more than the realistic by connecting the process to the sculptor, Lysippus of Sicyon. Pliny quotes him as having said when a critic pointed out that his statues weren't entirely proportional that he sculpted "not as men were, but as they seem'd to be" (6). Knight says, "Hence some degree of real incorrectness is always necessary to produce apparent precision" (5). Effect was more important than realism. But a master of any form is someone who knows the rules so well that he can discard them when necessary. Again, this luxury created by excess talent lends itself to the picturesque artistic production.

or between poetry, politics, or planned landscapes, respectively.

If Radcliffe's form of choice is the picturesque, then an awareness of the constant tension between the particular details of a realistic narrative form like the novel and the universals intrinsic in a form such as the romance must inform the reader's approach to her works. This, of course, would require that her reader be well-versed in popular eighteenth-century aesthetics. That Radcliffe intended such an ideal reader is demonstrated through allusions to the popular poets of her time, to the painters the middle gentry approved of, to picturesque gardening and tours gaining cachet in the 1780s and 90s. Her allusions to this "approved list" is staggering, and might lead her reader to think she lacked any single original thought. Whether or not this is true, it is certain that originality was not her goal. Radcliffe was combining approved forms and applications into a new form meant to guide taste by existing culturally approved standards. She desires to instruct in socially sanctioned taste (and its contiguous quality--virtue) through a medium of fiction, poetry, and travel sketches. The unifying force behind this hybrid is the picturesque.

Hybrid forms often contain tension. Certainly, tension is endemic to the picturesque. In previous chapters, I have argued that Radcliffe's apparent inconsistences are not

inconsistent at all. I have argued that she provides her readers with contrasts such as "good" imagination versus "bad; "good" supernatural manifestations versus superstition; "good" reason versus over-rationalization. This tension between these competing binary pairs suffuses her works, including her development of complementary or antagonistic characters in her fictions. It applies between characters. M. Quesnel is a foil for St. Aubert. The Marchesa di Vivaldi is a foil for Ellena. All of the above applications--how and when to apply appropriate and inappropriate internal qualities and how to recognize the supernatural--as well as Radcliffe's use of characters as foils for one another represent elements of her didactic impulse. The same tension also works between competing aesthetics/ethics in her works--the sublime and the beautiful. Finally this same tension works between competing genres within her fiction. Out of twenty pages of randomly chosen text in The Mysteries of Udolpho there are the following competing forms:

1. epigraph--p. 161
2. novelistic plot--pp. 161-63
3. touring record--p. 163-65
4. sonnet--p. 165
5. touring record--pp. 165-66
6. courtesy book (contrast of Madame Montoni's response to nature with Emily's)--p. 166[13]

[13]I am calling these courtesy book moments because they bear no influence on the plot and because they are not woven into any plot-like action. In fact, they are not even in the limited omniscient narrative voice of the rest of the work. They can't be since they tell the reader specifically about

7. reference to Gray's remark and description of a theoretical Salvator Rosa painting depicting Hannibal's crossing of the Alps--p. 166
8. courtesy book (contrast with Madame Montoni's thinking about big houses)--pp. 166-67
9. touring record--pp. 167-68
10. plot and dialogue-p. 169
11. poem--pp. 169-70
12. epigraph--p. 171
13. touring record--p. 171
14. plot--pp. 172-74
15. touring record--pp. 174-75
16. epigraph--p. 175
17. plot--pp. 176-79
18. poem--pp. 179-81

As is consistent with the picturesque aesthetic, the most remarkable thing about this list is that the forms are mixed but not blended. They seem to flow together under some unified idea, but they maintain their distinctiveness. This, too, is a quality of the picturesque.[14]

Most of the problems in reading Radcliffe, then, result from applying novelistic conventions to works of fiction that are not, strictly speaking, novels. For instance, Cannon Schmitt notes that

> The simultaneous presence of . . . intransigent otherness and domestic sameness in The Italian

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what the Marchesa is thinking.

[14]Bakhtin asserts that heteroglossia is the basic quality of the novel and that it thrives on tension. He also asserts that the "combining of languages and styles into a higher unity" poses difficulty for the traditional scholar (Dialogic Imagination 263). Although I do not believe Radcliffe is writing novels, Bakhtin's observations still apply because he is writing not only about novels but other "artistic prose in general" (269). Bakhtin's observations are especially useful, it seems to me, as applied to a form like Radcliffe's that is calling attention to its own internal diversity. The astute reader would not be tempted to read it monologically.

> provides but one example of the mutifarious and often conflicting allegiances in Radcliffe's fiction. Her novels resist being read monologically: they promote aristocratic as well as bourgeois values, demonstrate both progressive and conservative political beliefs, and are at once feminist and anti-feminist. So pervasive is the unresolvable conflictedness that various twentieth-century critics of Radcliffe have elevated it to a definite characteristic of Radcliffean Gothic. (855)

Radcliffe's works do not contain "unresolvable conflictedness," unless they are called "novels," or, rather, this unresolvability is not bothersome (as Schmitt implies). The picturesque harnesses the tensions in these conflicts openly and asks its reader to understand them as an integral part of its form, a form as I mentioned at the beginning of this chapter, that celebrates irregularity and roughness.

Of course, the term "novel" is fraught with problems in itself. As Northrop Frye has pointed out, it seems to apply to any sort of prose fiction "thereby [losing] its meaning as the name of a genre" (13). Furthermore, by refusing to recognize that different forms of prose fiction do exist besides the ubiquitous "novel," critics find themselves "in the position of the Renaissance doctors who refused to treat

syphilis because Galen said nothing about it" (13).

The dominant view of criticism assumes that novels are literary forms based on realism. According to Ian Watt

> the term 'realism' in philosophy is most strictly applied to a view of reality diametrically opposed to common usage--to the view held by the scholastic Realists of the Middle Ages that it is universals, classes or abstraction, and not the particular, concrete objects of sense-perception, which are the true 'realities'. This, at first sight, appears unhelpful, since in the novel, more than in any other genre, general truths only exist post res; but the very unfamiliarity of the point of view of scholastic Realism at least serves to draw attention to a characteristic of the novel which is analogous to the changed philosophical meaning of 'realism' today: the novel arose in the modern period, a period whose general intellectual orientation was most decisively separated from its classical and medieval heritage by its rejection--or at least its attempted rejection--of universals. (11-12)

But universals are precisely what Radcliffe is interested in. Her "medieval" backgrounds are signals of this.[15]

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[15]Of course, none of Radcliffe's settings are, strictly-speaking, medieval. The Italian is set in the eighteenth century. But her abbeys, ruins, and castles infuse a pseudo-

Radcliffe's tensions are a result of placing one universal, such as the sublime, in the same composition with another, such as the beautiful, in order to create a third universal capable of uniting both into a coherent whole. That third universal category is the picturesque. To read Radcliffe "correctly," therefore, demands understanding that she is writing a literary picturesque. Radcliffe doesn't write about particular human experience except in so far as it illuminates the general principles that she believes govern life. That is why the picturesque is such an appropriate form for her.

Like the pictorial picturesque, the literary picturesque must be viewed from a critical distance. One must stand back from it. Looking too closely will only produce critical myopia. One does not examine a Richard Wilson painting from three inches away. Looking at the particular of one brushstroke won't reveal the entire composition.

Milbank makes this same argument for critical distance in her discussion of the Duke de Luovo's chase after Julia in A Sicilian Romance. Many of the scenes during the chase are set pieces that Rosa, Claude, Poussin or Dughet might have painted. At one point, the Duke finds himself looking at a Claudesque scene, but thinking he sees Julia and her lover in it, he dashes into the "frame," thus abandoning

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medieval flavor into her works.

"aesthetic appreciation . . . for pursuit" (xv).[16] "Two sorts of control are evidenced here: the power of organizing one's view into a meaningful frame, followed by the urge to extend that control inside the image itself, and to deny its integrity" (xv). The first sort of control is laudable since it creates a space for aesthetic and spiritual experience. The second is not. It does not withhold its power for the sake of the creation, thereby losing the spiritual possibilities of learning from nature or experiencing the unified wholeness that the scene offers. In sum, the possibility for "integrity," in both senses of the word, is denied.

Just as the novel is an inductive genre--"the primary criterion [is] truth to individual experience" (13)--and these experiences are built one upon another to demonstrate

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[16]For the sake of convenience, here is the passage in question from A Sicilian Romance:

> About noon he found himself in a beautiful romantic country; and having reached the summit of some wild cliffs, he rested, to view the picturesque imagery of the scene below. A shadowy sequestered dell appeared buried deep among the rocks, and in the bottom was seen a lake, whose clear bosom reflected the impending cliffs, and the beautiful luxuriance of the overhanging shades.
>
> But his attention was quickly called from the beauties of inanimate nature, to objects more interesting; for he observed two persons, whom he instantly recollected to be the same that he had formerly pursued over the plains. They were seated on the margin of the lake, under the shade of some high trees at the foot of the rocks, and seemed partaking of a repast which was spread up on the grass. . . .They were now almost within his power, but the difficulty was how to descend the rocks. (93-94)

individualism, the picturesque demands deductive reasoning from universal principles combined into a new truth that accommodates what looks like competing principles under a universal canopy. This is to assert that the picturesque has utopian urges. It attempts to resolve dissonances into harmonies or to weave counter-melodies through one another, while, like medieval plainsong, it attempts to take even its pauses, to breathe as it were, in unison with the music of the spheres. It attempts, but it never succeeds; for if it did, it would cease to be the picturesque.

Part Two: Government, Land Management and Liberty

Gilpin's metaphor for the picturesque was "beauty sleeping in the lap of horror."[17] Obviously, it is the tension in the image that makes it poignant. And it is not difficult to understand the "gothic" nature of the image with its emphasis on feminine dependency, innocence, and powerlessness (in the beautiful) at the mercy and protection of the masculine (horror). Radcliffe, quoting Gilpin, describes a scene in the Pyrenees by invoking this metaphor.

> The gay tints of cultivation once more beautified the landscape; for the lowlands were coloured with the richest hues, which a luxuriant climate, and

[17]Heller points out that "beauty sleeping in the lap of horror" is a direct quotation from Gilpin's Northern Tour to the Lakes, etc. Made in 1772" (Heller 99).

> an industrious people can awaken into life. Groves of orange and lemon perfumed the air, their ripe fruit glowing among the foliage; while sloping to the plains, extensive vineyards spread their treasures. Beyond these, woods and pastures, and mingled towns and hamlets stretched towards the sea, on whose bright surface gleamed many a distant sail; while, over the whole scene, was diffused the purple glow of evening. This landscape with the surrounding alps did, indeed, present a perfect picture of the lovely and the sublime, of 'beauty sleeping in the lap of horror.' (Udolpho 55)

This passage demonstrates the political possibilities offered by the picturesque paradigm, especially as it applies to land management and political economy. First, Radcliffe makes it explicit that she is describing a picturesque scene, a scene constituted with beautiful and sublime elements. Part of the picturesqueness of the scene seems to depend on natural luxury. Radcliffe uses the words "richest," "luxuriant," and "treasures" to describe the natural wealth of the landscape and its consequent effects on the people who live within it. These "industrious" people enjoy fruit, "extensive vineyards," "towns and hamlets" and sea-commerce. Natural luxury, then, both results from and creates "industrious" workers.

Radcliffe was not unique in perceiving and exploring the relationship between political economy and the picturesque. When applied to political economy, the connective principle of the picturesque often involved land management. For instance, David Punter sees the picturesque as a midway point negotiating the extremes of the sublime and the beautiful as they apply to rural scenes of enclosure.

> The Picturesque, in this opposition [between the sublime and the beautiful], represents the movement of enclosure, control, the road which moves securely and fittingly into the countryside, the comforting flanking of the "side-screen" hills, roughness subjected to symmetry. . . . (233).

Punter, here, is using picturesque ideology as a manifestation of a narcissistic ego ideal that convinces itself it can fully manage nature. Whether or not this is so, behind this idea is land management--the enclosures designed to increase the wealth of middling gentry land holders and the roads that provided connections between agrarian and city economies (Robinson 57).

Raimondo Modiano asserts that the connection principle functions in picturesque art to connect representations of the rustics who so frequently "litter" the picturesque landscape with the owner of the painting and/or the land on

which the rustics lived (203). These rustics "highlight the coexistence of two opposed ideologies within the Picturesque, one proclaiming the insignificance of private property, the other honouring the rights of real or symbolic ownership" (196-97). The rustic forms a connection between these two opposed ideologies by allowing the owner-viewer of the picturesque painting to symbolically renounce his property by identifying himself with the "self-sufficient" and "self-sustaining" rustic (199).[11] Again, the principle of tension is at work here.

I offer these readings to point to a potential of the picturesque aesthetic as it applied to land management and political economy. Again, I am marking the received boundaries of an aesthetic, not determining its appropriate uses. Both of the above examples suggest negative uses of the picturesque aesthetic in land management and political economy. But this same aesthetic was also used to argue for economic interdependence (connection) between the classes. For instance, Nathaniel Kent, the picturesque theorist and agrarian reformer, "emphasised the importance of small farms and cottages to the economic efficiency and moral welfare of

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[11]These rustics in Modiano's view, did not really exist because by definition, there was no such thing as a "self-sufficient" rustic once an Enclosure Act was passed. However, the picturesque ideology created at least the illusion of connection between the land owner and the rustic. Nathaniel Kent asserted that the picturesque ideology and form actually did create this connection by improving land management and productivity.

estates" (Daniels and Watkins 15). The Foxley estate was managed by Kent's principle of connection. For him

> it denoted a condition of social and geographical interdependence, both a common interest and a coherent context for thought and action. A well connected landscape integrated a variety of physical, social and economic features in a model polity. As such it necessitated the inter-linking of landscaping and estate management. (15)

Nathaniel Kent was the estate manager at Foxley for Uvedale Price. In an epistolary conversation with another practitioner of the picturesque, Humphrey Repton (Lancelot Brown's protege), on "that great principle, connection," Price asserts that

> although the separation of different ranks and their gradations, like those of visible objects, is known and ascertained, yet from the beneficial mixture, and frequent intercommunication of high and low, that separation is happily disguised, and does not sensibly operate on the general mind. But should any of these most important links be broken; should any sudden gap, any distinct undisguised line of separation be made, such as between noblemen and the roturier, the whole strength of that firm chain (and firm may it stand) would at once be broken. (16)

This quotation can, of course, be read as an awareness that legal inequality or social injustice must be hidden by the guise of connection. But Price's stated intent, regardless of the subtext revealed upon deconstruction, is to say "we won't get there at all if we don't get there together." Price's intent also connects the concept of the body politic ("the links") to a seamless landscape ("the gradation" without "sudden gap[s]") through aesthetic control ("disguised lines"). The picturesque isn't just an aesthetic for Price. It's a paradigm that structures various discourses such as pure and applied aesthetics, economics and social relations.

As I demonstrated in the "beauty sleeping in the lap of horror" passage above, Radcliffe also, like Price, believes strongly in the principle of connection between differing classes, especially when it regards land management in a picturesque landscape. Radcliffe severely censures the German Princes and Chapters for their treatment of the peasantry in the Rhine.[19] Her censure is based on her belief that the rich landowner bears responsibity for the rural worker. She says,

> It might be supposed from so much produce and exertion, that this bank of the Rhine is the residence of an opulent, or at least, a well-

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[19]Radcliffe provides no context for her term, "Chapters," but presumably she is speaking of the various chapters of canons who owned much of the land in Germany.

> conditioned peasantry, and that the villages of which seven or eight are frequently in sight at once, are as superior to the neighboring towns by the state of their inhabitants, as they are by their picturesque situation. On the contrary, the inhabitants of the wine country are said to be amongst the poorest in Germany. The value of every hill is exactly watched by the landlords, so that the tenants are very seldom benefitted by any improvement of its produce. . . . How much is the delight of looking upon plenteousness lessened by the belief, that it supplies the means of excess to a few, but denies those of competence to many! (Journey 131-33).

Here we see that pleasure in aesthetics, "the plenteousness" of the picturesque landscape, is impossible in the presence of vice (excess). Natural luxury should result, in Radcliffe's view, in the prosperity of the people who help to create it.[20]

A more implicit application of the picturesque aesthetic to government structure was made by the Whig leader, Charles James Fox. Fox stated that he was

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[20]April London comments that the "interplay between nature and art" in Udolpho describes for Radcliffe "the image of the estate as a contained world," and the peasant, "described in terms which mirror . . . universal order," is its "nexus" (41). London, therefore, recognizes the centrality of land economics and political economy to Radcliffe's works, although she doesn't identify this with the picturesque ideology.

> equally the enemy of all absolute forms of government, whether an absolute monarchy, an absolute aristocracy, or an absolute democracy. He was averse to all extremes, and a friend only to a mixed government [emphasis mine]. (16)

It is significant that Richard Payne Knight and Uvedale Price were both parliamentary supporters of the Whig alliance led by Fox.[11] Robinson best describes the relationship of politics and aesthetics when both are governed by the picturesque ideology.

> Certain attitudes toward exercising the power to compose the relationship of part to part and to a whole link politics and aesthetics. One is against absolute political power, the other is against an unmixed aesthetic system. They both prefer compositions built up from distinctive smaller parts combined and mixed together by means neither wholly rationalized nor completely random. (Robinson 48)

Vivien Jones also acknowledges that "in Picturesque texts . . . landscape is used for a more Orthodox Whig celebration

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[11]Evidence of the interchangability of terms between picturesque landscaping and politics is seen in Walpole's accusation that Knight was one who would "Jacobinically . . .level the purity of gardens" and "would as malignantly as Tom Paine or Priestley guillotine Mr. Brown" (Robinson 79).

of liberty . . . ." (128).[11] Indeed, Fox's support of dissenters against the Test Act[13], his support for American independence, his open support of the French Revolution long after Burke's disillusionment with it, and his rejection of

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[11]The enclosures that eventually contributed to rural depopulation were designed to help the farms of middling gentry landowners be profitable with the ultimate aim of keeping arable land in the hands of as many different people as possible. Farming technology, then as now, was designed to decrease labor (and through labor, cost) and increase production. As such this technology favors rather more acreage than less. The enclosures increased arable land by putting it to only one use at a time. Whig support for middling gentry was great especially as this gentry comprised a significant portion of the Whig party. (Robinson 57)

The philosophy behind the Whig agenda of keeping land in the hands of as many people as possible is best explained by Price's assertion that gradual gradations in society maintain its social and moral hardihood. Later, Wordsworth appealed to to the Whigs through Fox to also protect and preserve small landowners (though these weren't necessarily gentry). Liberty of all citizens was the primary concern of all these arguments. Basing their logic on the history of Rome, Whigs (and later even, Tories) asserted that tyranny resulted from too much land residing in the hands of only a few. (Sambrook 174)

It seems contradictory that the enclosures would keep land in the hands of more, rather than less, people. A parallel example from the 1950s, 60s and 70s might explain the rationale behind Whig thinking. This example is the replacement of the subsistence farm with the profit farm. The profit farm was designed to keep the small farmer in business by converting all his land into growing cash crops. This worked for a short time. But increased crop production pushed prices down and the farmer, unable to make his land profitable, and unable to subsist on what it produced after the conversion, was and is forced to sell his land to the bigger, hence, more profitable, land owner.

[13]Radcliffe's support (or at least, tolerance) of dissenters is noteworthy. While in Holland and Wales, she attended "dissenter" services on more than one occasion. She notes that in The Hague "a congregation of English Protestants have their worship performed, in the manner of the Dissenters, in a small chapel near the Vyver, where we had the satisfaction to hear their venerable pastor, the Rev. Dr. M'Clean" (39-40).

any English government that was not a combination of monarchy, aristocracy, commoner and church were all framed under his use of the same kind of "mixture" that pervades the picturesque.[14]

Radcliffe also supports mixed governments and seems to fear when one part of the whole becomes too strong. In her description of the complicated Dutch political apparatus, she says,

> They, who make the enquiry, may be assured, that under the present government there is a considerable degree of political liberty . . . that the general adoption of the Stadtholder's measures by the States has been unduly mentioned to shew an immoderate influence, for that, in point of fact, his measures are often rejected; that this rejection produces no public agitation, nor can those, who differ from him in opinion, be successfully represented as enemies to their country. . . . (34)

English picturesque painting of the time also demonstrates the link between liberty, government and picturesque landscape. Thomas Gainsborough's The Woodcutter's Return or his A Pool in the Woods with Cottage and Figures connect economic prosperity, agricultural health

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[14]See Robinson p. 79 for a more complete description of Fox's politics and relationship to Burke.

and liberty through their images of self-sufficient rustics and peasants. Either of these paintings could be a Radcliffean set piece. But the best example of the connection of the picturesque aesthetic to liberty and land economics is in George Garrard's 1811 depiction of "The Great Whig magnate: John Russell, Duke of Bedford, presiding over a sheep-shearing contest" outside the model farm at Woburn (Morgan 417). Garrard's sublime sunset provides a backdrop to a beautiful tree in the middle ground. Prosperous landowners and peasants mingle with one another and their livestock so that the figure of the Duke is difficult to decipher at first glance. Certainly, Knight's gentle gradations are at work here. As if to emphasize the connection to Whig principles, an emblematic (and sublime) obelisk, erect behind the Duke, entertwines the principles of "science" and the "arts" which are labelled on its base. Everything about the painting emphasizes connection, mixture, and prosperity as the foundation for "Whig magnates."

Radcliffe uses paintings as a means for referencing political economy. After arriving back in England from her Continental excursion, she sums up her opinion of the German character and government by comparing them to those of England. She uses the aesthetic theories of the sublime and the beautiful as they apply to paintings and to land economics to make this comparison. The harmony she finds in

English culture and landscape is based on picturesque mixture and connection, where "varieties" of English surface connect the lord's manor, the commoner's "villages" and "substantial farms" into the strong chain which Price advocates. This sense of connection is strengthened by Radcliffe's syntax and mechanics. She strings together one phrase after another until the reader is unsure what observation should receive primary notice. It is a syntactical style which represents her picturesque style in microcosm. She writes,

> Between Deal and London, after being first struck by the superior appearance and manners of the people to those of the countries we had been lately accustomed to, a contrast too obvious as well as too often remarked to be again insisted upon, but which made all the ordinary circumstances of the journey seem new and delightful, the difference between the landscapes of England and Germany occurred forcibly to notice. The large scale, in which every division of land appeared in Germany, the long corn grounds, the huge stretches of hills, the vast plains and the wide vallies could not but be beautifully opposed by the varieties and undulations of English surface, with gently swelling slopes, rich in verdure, thick

> inclosures, woods, bowery hop grounds, sheltered mansions, annoucing the wealth, and substantial farms, with neat villages, the comfort of the country. English landscape may be compared to cabinet pictues, delicately beautiful and highly finished; German scenery to paintings for a vestibule, of bold outline and often sublime, but coarse and to be viewed with advantage only from a distance. (370-71)

This conflation of mixture in government and in the arts was heralded by many in the late eighteenth century under the banner of liberty.[15] "The enthusiasm for easing formal constraints [in poetry and landscape] was often related to (and justified by) the social freedoms boasted under an enlightened political constitution" (Andrews 10). This enlightened constitution was perceived to be a result of obeying nature as it applied to government. A taste for nature and of nature, therefore, "was said to be equivalent to a love of liberty and truth" (10).[16]

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[15]James Thomson, one of Radcliffe's most-favored poets for epigraphs, provides a prime example of this mixture of politics and aesthetics in literature. Thomson, who is best known now for his "nature" poem The Seasons, co-authored "Rule Britannia," and wrote Liberty in response to the oppression he observed in Europe while on the Grand Tour. He also meddled in politics enough to become the political enemy of Robert Walpole and to secure the sinecure of surveyor-general of the Leeward Isles. (Magnusson 1453)

[16]This element of liberty will be especially important to Radcliffe's picturesque vision in the final scene of The Italian. But its importance to her can also be demonstrated

in her other writings. For instance, Joseph Cottom, in The Civilized Imagination, comments on the connections between just government, landscape, and liberty in Radcliffe's The Castles of Athlin and Dunbayne. He writes,

> when one sees the hero of Radcliffe's first novel . . . imprisoned and seeking to communicate with two ladies on the terrace beneath his cell by composing a sonnet in praise of the landscape spread out before the three of them and then dropping this poem down to the terrace, the importance of the representation of landscape as a medium for liberation from evil is clear. (37)

Cottom doesn't connect freedom to the picturesque, specifically. In fact, he discusses "wild beauty" instead. Radcliffe's landscape in Alleyn's sonnet describes both beauty and the "woods and wilds" of "distant hills" (40). Also, Cottom doesn't define the "evil" to which he refers. But it is clearly the public evil of a despot and his unchallenged authority as well as the private evils that result from such a government are what both intends when she says, "Misery yet dwelt in the castle of Dunbayne; for there the virtues were captive, while the vices reigned despotic" (39)

Radcliffe's connection of liberty and landscape is most particularly evident in her Journey. Radcliffe frequently comments on the liberty experienced by the inhabitants of the countries through which she travels. She tells, for instance, that the Protestants in Cologne are not allowed to worship within the city walls. When they asked the magistrate why this is, "they recieved the common answer, which opposes all sort of improvement, religious or civil, that though the privilege in itself might be justly required, it could not be granted, because they would then think of asking for something more" (115).

Of the English slave trade, Radcliffe writes,

> the dreadful guilt of the Slave Trade . . . the continuance of which to believe national prosperity compatible, is to hope, that the actions of nations pass unseen before the Almighty, or to suppose extenuation of crimes by increase of criminality, and that the eternal laws of right and truth, which smite the wickedness of individuals, are too weak to struggle with the accumulated and comprehensive guilt of a national participation in robbery, cruelty and murder. (377)

Charles James Fox is credited with ending the slave trade (Porter 471).

Part Three: The Tension Within the Picturesque and Spiritual Luxury

The picturesque garden was designed to look like nature's production, when, in truth, the hand of the gardener was in control of nature's "accidents." The boundaries of "artfully controlled nature" were strictly maintained by the participant at the same time that boundaries between art and nature were loosened. "Liberty not license" is one of the mottos of the picturesque (Robinson 74). But the application of "art" and rules created in the one employing the picturesque a sense of critical distance from its application--whether of painting, landscaping, land management or politics--which could appear as disinterestedness.[17]

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[17]Indeed, Elizabeth Bohls asserts that a part of the ideology of the picturesque involves the disinterestedness that is a prevailing quality of all Enlightenment aesthetics (iv). Bohls, however, perceives the picturesque, with its quality of disinterestedness, as a masculine ideology that Radcliffe can never use comfortably. She asserts that Radcliffe creates a feminine picturesque which refuses to separate itself from the particular. Bohls asserts that Radcliffe's A Journey Through Holland and Germany (1795),

> struggles with aesthetic disinterestedness in the form of picturesque tourism. This aesthetic ideology isolated the subject from practical vested interests, diverting attention from concrete particulars of perception (suggesting social diversity) toward formal features. . . .A Journey's female picturesque--a jarring counterpoint of aesthetic and practical, scenic idylls and traces of war--resists the assumed mental freedom of the aesthetic attitude [of the masculine picturesque]. (iv)

Although Bohls is right to later assert that twentieth-century "realistic agendas . . . limit scholars' understanding of Radcliffe's novels," she is wrong to assert that a female

It seems more useful to call this quality "critical control" rather than disinterestedness. Those employing the picturesque ideology often use critical control to pretend a removal from nature's influence in order to systematize exactly how to best apply nature's influence to the arts and vice versa while simultaneously denying critical control is at work. In other words, "the Picturesque is a mode of composition that stands next to nature, but does not imagine it is natural. By choosing to represent nature, to make an artifact . . . , it does not convey nature directly" (Robinson 93). A good example of this tension can be seen in picturesque tourism. Andrews says of this that

> Firstly, the tourist wants to discover nature untouched by man; and yet, when he finds it, he cannot resist the impulse if only in the imagination, to "improve" it. Secondly, the tourist travelling through the Lakes or North Wales will loudly acclaim the native beauties of British landscape by invoking idealized foreign models--Roman pastoral poetry or the seventeenth-century paintings of Claude or Salvator Rosa. The second is related to the first in that the impulse to "improve" is usually inspired by an educated

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picturesque need exist separately from the male. The picturesque aesthetic easily allows for the emphasis on the particular (with its association with the feminine) or the general (with its association with the masculine), as its guiding concerns are connection and mediation.

> awareness of what constitutes an ideal landscape. The paradoxical nature of these responses seldom seems to have perplexed the tourist for whom the experience of natural scenery was simply enhanced by this habitual exercise of comparison and association. (3)

The tension that results is increased by the conflation of art and nature that is at the center of the picturesque, and, indeed, is the center-piece of Neo-Classical aesthetics. The picturesque differs from the Neo-Classical forms in its self-conscious awareness that it is nature informing art that shapes perceptions of nature--a relationship so riddled with difficulties that even to see the whole of it at once demands a slant-wise examination rather than a straightforward gaze. The Claude glass, travel journals, sketch books, and watercolors that were the standard equipment for a picturesque tour, for instance, were designed to capture nature's beauties (which establishes the participant as authority) and establish nature's guidelines (which establishes nature as authority) so that others could benefit from them. But they also mediated the connection with nature through devices of human control.

Jean Hagstrum speaking of the Claude glass writes that

> even the popular and somewhat ridiculous plano-convex mirror, which had curved glass tinted with

> two or three colors and mounted on a black foil--the so-called Claude glass carried by travelers and walking tourists like Gray--was used to modify natural scenes, arranging them like an idealized landscape by Claude Lorrain. . . . Because the mirror suggests both faithful realism and stylized idealism (the two large aspects of nature and art in our period), it is a revealing symbol of contemporary aesthethic thought. (141-42)

Radcliffe demonstrates her familiarity with the picturesque tourism aesthetic in her Journey. Here, for instance, is a typical example:

> Approaching nearer to Cleves, we travelled on a ridge of heights, and were once more cheared with the "pomp of groves." Between the branches were delightful catches of extensive landscapes, varied with hills clothed to their summits with wood, where frequently the distant spires of a town peeped out most picturesquely. The open vales between were chiefly spread with corn; and such a prospect of undulating ground, and of hills tufted with the grandeur of forests, was inexpressibly chearing to eyes fatigued by the long view of level countries. (86)

In this scene, the "grandeur" of forests (a quality of the sublime) is paired with "undulating" ground (a quality of

beauty). All is viewed from a prospect of some height which is also typical of the picturesque (Charlesworth 77),[18] and is framed by the branches of the trees through which the scene is viewed. Such framing is also typical for the picturesque as it controls the sense of an infinite vista. This creates a greater sense for the viewer of both an intimate connection with nature and of an aesthetic control of nature. This paradox between control (which implies authoritative distance) and connection (which implies emotional intimacy) is the basis of picturesque tension.

Critical control depends on the presence of aesthetic or spiritual luxury just as meekness depends on strength withheld. Robinson, for instance, notes that "the central characteristic of the Picturesque is the exercise of less control than one has access to" (78).

> To tolerate some irregularity, to risk withholding complete control means that the Picturesque depends on a preexisting condition of plenitude that can be spiritual or intellectual, as well as material. Whether . . . a Whig grandee calls for open discussion, or a British gentleman allows hedges to grow untrimmed or cottage walls to crack, they all create an ambiguous situation by not taking visible control in direct proportion to

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[18]See Michael Charlesworth's essay for a thorough discussion of the importance of height to the picturesque view.

> their resources. (xi-xii)

On the surface it would appear that Michasiw contradicts this position by asserting that Gilpin intended the picturesque to "appeal . . . to a class sufficiently affluent to travel but unlikely to possess lands sufficient to the acting out of improving fantasies" (94).

> As with the more or less synchronous and often contiguous cult of sensibility, the appeal of the picturesque seems centered in those fractions of gentry society who were being passed by in changing economic practices and whose response was a withdrawal from active engagement with an overtly and aggressively capitalist economic order. One need only to think of the susceptibility to natural beauty of the heroes and heroines of Rousseau, Henry Mackenzie, Ann Radcliffe, and Charlotte Smith, of the fading gentry derivation of most of these figures, and of their incapacity when faced with "modern" life to see the class specificity of the picturesque's appeal. Beautiful nature, like the beautiful soul, marks a space untouched by a social order for which the lesser gentry was unfit, and to which it responded with a resentful sense of moral and aesthetic superiority. (95)

Robinson pointed out that the luxury involved in the

picturesque could be spiritual and intellectual, as well as material. Michasiw's opinion of the picturesque is that it is based on loss, but he also acknowledges its potential spiritual dimension ("moral and aesthetic superiority") for the one practicing it.[19] Robinson's idea of spiritual luxury seems better to acknowledge the attitude of Radcliffe's heroines who have spiritual wealth, depicted through their taste and virtue, to squander. Certainly, Emily St. Aubert seems convinced that material losses pose no real threat to a more invaluable spiritual luxury--a spiritual luxury based on the ability to perceive nature's luxuries. When the family estates are threatened with dissolution after their investment manager, M. Motteville, has suffered "a variety of circumstances" that have "ruined him," Emily consoles her father,

> "If La Vallee remains for us, we must be happy. . . . Be comforted, my dear sir; we shall not feel the want of those luxuries, which others value so highly, since we never had a taste for them; and poverty cannot deprive us of many consolations. . . . Poverty cannot deprive us of intellectual delights. It cannot deprive you of the comfort of

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[19]Michasiw implies by his tone that spiritual compensation for material loss is nothing more than an act of denial--claiming not to want something that one can't have. But he does acknowledge that the picturesque perceiver at least believes (whether rightly or wrongly) that he/she has entered a moral and aesthetic realm.

> affording me examples of fortitude and benevolence. . . . It cannot deaden our taste for the scenes of nature--those sublime spectacles, so infinitely superior to all artificial luxuries! are open for the enjoyment of the poor, as well as of the rich. Of what, then, have we to complain, so long as we are not in want of necessaries? Pleasures, such as wealth cannot buy, will still be ours. We retain, then, the sublime luxuries of nature, and lose only the frivolous ones of art." (59-60)

Emily is not happy about the loss of the family income, but her attitude does not betray resentment. She perceives herself connected to nature through her good taste. Therefore, she can enjoy nature. She perceives herself connected to her father through his good examples of virtue. She perceives herself connected to other people through the specific virtue of benevolence. Her own sense of spiritual luxury connects the sublime and the beautiful in her perceptions. All this stands in stark contrast to the luxuries that are described as "frivolous" and "artificial." Emily is not sulking. She is reveling in her own sense of virtuous control, a control so thorough to meeting her current situation as to leave room for joy in exercising it. This is the luxury of the picturesque as Robinson defines it, "the pre-existing plenitude" on which luxury depends.

This spiritual luxury allows for tension without necessarily feeling the need to resolve it into a neat, easily managed aesthetic category.

Part Four: Withholding Control to Allow Diversity

To withhold control out of a sense of spiritual luxury creates room for the picturesque and its concomitant diversity.[30] This is evident in her contrast of M. Quesnel's approach to landscaping with St. Aubert's in The Mysteries of Udolpho. The Brown-style landscaping method that M. Quesnel intends to use on St. Aubert's patriarchal estate epitomizes the evils attendant on separation and poor taste. Brown's "clumps and belts" formed the basis of his landscaping style. These clumps and belts created isolated patches of autonomous images to relieve and accentuate the great prospects that were the goal of his method. Obviously, Brown was not a practitioner of picturesque landscaping. In fact, the practitioners of the picturesque

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[30]Bakhtin, speaking of the artistic prose vision, says,

> The novelist working in prose (and almost any prose writer) takes a completely different path. He welcomes the heteroglossia and language diversity of the literary and extraliterary language into his own work not only not weakening them but even intensifying them. . . . It is out of this . . . that he maintains the unity of his own creative personality and the unity . . . of his own style. (Dialogic Imagination 298)

Hence, the creator is the unifying factor of diversity. Radcliffe, who believed the beautiful and the sublime (the picturesque) to be the products of the Creator, hence, mirrors that role when she combines in her work different literary genres.

often associate Brown's method with the nouveau riche because it is a style designed to produce in the viewer feelings of great self-importance: the lord of the manor surveying his extensive domains.[31]

M. Quesnel is a perfect candidate for the type of man who would enact a Brown improvement program. St. Aubert's early financial difficulties in life force him to sell his paternal estate to M. Quesnel who is his brother-in-law.[32] Quesnel's intended "improvements" to the residence he's not seen in five years include creating Capability Brown-style "prospects." This, of course, means cutting down the avenue

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[31]Richard Payne Knight's The Landscape was first published in May 1794, the same year as Udolpho. It's doubtful that this work could have influenced Udolpho, but the correspondences between the two are sometimes surprising. Knight seems to be writing of M. Quesnel when he says,

> "But in your grand approach," the critic cries,
> "Magnificence requires some sacrifice:--
> "As you advance unto the palace gate,
> "Each object should announce the owner's state;
> "His vast possessions, and his wide domains;
>
> . . .
>
> But why not rather, at the porter's gate,
> Hang up the map of all my lord's estate
>
> . . .
>
> For well we know this sacrifice [of avenues] is made,
> Not to his taste, but to his vain parade;
> And all it does, is but to shew combined
> His wealth in land, and poverty in mind. (159-74)

[32]Quesnel is St. Aubert's foil in Udolpho. He prefers Paris over the country (Udolpho 12). He is an absentee landlord while St. Aubert goes on walks to distribute "to his pensioners their weekly stipends, listening patiently to the complaints of some, redressing the grievances of others, and softening the discontents of all . . . " (15). St. Aubert could not bear to "suffer a stone" of La Vallee "to be removed," when he made "considerable additions" to make it comfortable for his family (2).

to the house so as to plant Brownesque "clumps" of Lombardy poplars among the trees that remain,[33] as well as cutting a chestnut Quesnel says is "so ancient that they tell me the hollow of its trunk will hold a dozen men" (13). He incredulously says to St. Aubert, "Your enthusiasm will scarcely contend that there can be either use, or beauty, in such a sapless old tree as this" (13).[34]

St. Aubert's defense of the tree is based on the principle of connection between generations and between nature's creatures that is at the heart of the picturesque. Out of a sense of spiritual luxury demonstrated in his earlier conversation with Emily regarding the loss of their estates, he advocates letting nature have its way:

> You surely will not destroy that noble chestnut, which has flourished for centuries, the glory of the estate! . . . How often I have sat . . . looking out between the branches upon the wide landscape, and the setting sun, till twilight came and brought the birds home to their little nests

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[33]Knight, when faced with the changes of the Brownesque improvers, wrote "Oft when I've seen some lonely mansion stand,\Fresh from the improver's desolating hand. . .To Heaven devoutly I've address'd my prayer . . . Plant again the ancient avenue" (Book II, 1-2; 8; 12).

[34]In Remarks on Forest Scenery (1791) Gilpin writes that "picturesque ideas" as they apply to trees often "run counter to utility. . ." (7). "What is more beautiful, for instance, on a rugged foreground, than an old tree with a hollow trunk?" (8). Such a malady is a "capital [source] of picturesque beauty, both in the wild scenes of nature, and in artificial landscape" (8).

among the leaves!"[35] (13)

This chestnut tree (natural to its landscape, unlike the Lombardy poplar) forms a connection between the generations of St. Auberts who have lived with it. Its branches make a frame that connects and controls the "wide landscape and setting sun," as well as form a protective bower for both a boy reading a book and birds returning to their nests--thereby connecting them, as well. M. Quesnel's desired prospects would be attained at the price of the destruction of such connection. Therefore, his desire for expensive prospects marks him as a man without taste, and thus, without virtue. Virtue, as I demonstrated with Emily and her father earlier, is a quality that creates spiritual luxury.

Part Five: The Picturesque as a Tool for Learning

Because the picturesque, through its combining of forms, depends on spiritual luxury, perceiving it and its worth depends on having attained a certain degree of spiritual growth. Radcliffe attempts to develop this quality in her readers and her heroines, therefore. For instance, the opening scene of The Mysteries of Udolpho is the picturesque at its essence, but Emily has yet to learn

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[35]Knight writes of watching the rooks in the trees overlooking the lawn at sunrise rather than the little birds in the trees at sunset. He discusses their salutary effects on crops by their eating of grubs, and compares their "councils" to those of mankind (348-77).

its proper value.

> On the pleasant banks of the Garonne, in the province of Gascony, stood . . . the chateau of Monsieur St. Aubert. From its windows were seen the pastoral landscapes of Guienne and Gascony, stretching along the river, gay with luxuriant woods and vines, and plantations of olives. To the south, the view was bounded by the majestic Pyrenees, whose summits, veiled in clouds, or exhibiting awful forms, seen, and lost again, as the partial vapours rolled along, were sometimes barren, and gleamed through the blue tinge of air, and sometimes frowned with forests of gloomy pine, that swept downward to their base. These tremendous precipices were contrasted by the soft green of the pastures and woods that hung upon their skirts; among whose flocks, and herds, and simple cottages, the eyes, after having scaled the cliffs above, delighted to repose. To the north, and to the east, the plains of Guienne and Languedoc were lost in the mist of distance; on the west, Gascony was bounded by the waters of Biscay. (1)

Radcliffe presents her reader with La Vallee--The Valley--in its essence a meeting place of contrasting forms, as all valleys are. Mountains, water, fertile plains and the

rustics who work them are all connected in the visual interdependence that defines the picturesque. Luxury exists here, too, in a natural form of "woods and vines." Charles Kostelnick says, "Indeed at La Vallee . . . there is an ubiquitous, synchronic integration of the savage and the soft, of Salvatorial and Claudian effects. . ." (33).

But the picturesque depends on tension as well, on the combination of mountain cliffs that tire the eyes with the plains that provide "repose." This tension, if Radcliffe has written a "picturesque," needs to continue in the characters and plot of the story, as well as between forms within the fiction. This tension within characters, specifically the protagonists, is often denied by critics.[36]

The reader learns early that Emily, for instance,

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[36]Ann Ronald provides a good example of this when she asserts that

> one gets no sense of maturity, no suggestion of a heroine tempered by experience. Udolpho . . . could have been the setting for a number of initiation rites, especially since Radcliffe obliquely prepares her readers for certain activities by using sexual imagery to describe the castle. But sex never quite happens, impropriety never even takes shape, and experience never touches Emily's mind or body. In fact, just when events seem most threatening, Radcliffe lets Emily escape into dreams of 'fairy scenes of unfading happiness,' and never forces her to solve problems on her own. (180).

Apparently, for Ronald, the only initiation rites are sexual ones, and all problems are to be solved with physical action because Emily certainly faces and deals with her own spiritual problems of recognizing through the sublime who does and does not have "real" power over her.

suffers from a "charm" that isn't always a "virtue" (5). She has too much sensibility. St. Aubert "endeavoured, therefore, to strengthen her mind" (5). One of the first and clearest examples of this is Emily's response when her father happens to mention that in his youth, the twilight "used to call forth to my fancy a thousand fairy visions, and romantic images" (15). Emily's enthusiastic response reveals the charms and dangers of this sensibility.

> "O my dear father," said Emily, while a sudden tear started to her eye, "how exactly you describe what I have felt so often, and which I thought nobody had ever felt but myself! But hark! here comes the sweeping sound over the wood-tops;--now it dies away;--how solemn the stillness that succeeds! Now the breeze swells again. It is like some supernatural being--the voice of the spirit of the woods, that watches over them by night!" (15)

Emily's <u>lack</u> of knowledge is the serpent in the garden in this modification of the Edenic parallel. In Radcliffe's worldview, happiness in an already fallen world depends on the ability to recognize and employ virtue self-consciously, not just out of childhood habit. Evidence of this virtue is shown through taste which discriminates true forms of aesthetic from the false. The Emily of this early passage isn't able to distinguish the true sublime from the false or

the strengths of sensibility from its weaknesses. Her "supernatural being" that "watches over the woods" is a figment of her poetic sensibility. It is a flight of fancy only. This is the same incorrect use of imagination and failure to understand the true nature of the sublime that allows her to fall a victim to Montoni. This Emily is a very different woman from the Emily who stands up to Montoni and denies him her property and from the Emily who refuses to sacrifice her own morals to marry Valancourt, no matter what that costs her emotionally.

But, to bring my argument full circle to its first discussion of the sublime in Chapter Two, I'm arguing that Emily does more than grow as one would expect a heroine of a novel to grow (which is usually through meeting external pressures). I've argued that Emily learns to combine in herself those features of the sublime and the beautiful (by learning to recognize their true manifestations) that result in her return to the picturesque harmony of La Vallee--a harmony that at the end of the fiction accords with the harmony inside herself and between Valancourt as they pledge to deserve La Vallee by

> remembering that superior attainments of every sort bring with them duties of superior exertion,--and by affording to their fellow beings, together with that portion of ordinary comforts, which prosperity always owes to misfortune, the example

> of lives passed in happy thankfulness to GOD, and, therefore, in careful tenderness to his creatures. (671)

Emily, at the end of the picturesque, has learned to recognize that the true sublime presence to which she owes gratitude for watchful care is not a "supernatural spirit" of the woods, but "GOD." This awareness creates a mature recognition that her duty is, therefore, to watch over others, thereby living out the "social feeling" that defines the beautiful.

Part Six: The Marriage Scene in The Italian

A close examination of the marriage scene in The Italian reveals the picturesque principles that inform Radcliffe's poetic vision and provides an example of the transforming effect that understanding its ideology can generate.[37] A wedding in itself is an apt metaphor for the picturesque's

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[37]The next to the last chapter of The Italian was labeled Chapter XI in the 1797 and 1811 editions (Garber, Italian 419). There are, in effect, two chapter XIs. The last chapter is labeled as Chapter XII. Although Garber mentions this, he does not offer any reason for it. Indeed, no critic has. The mis-numbering of the chapters, however, provides some evidence that Radcliffe originally intended to drop the second Chapter XI for the more complete ending of Chapter XII. More evidence of this is that both of the last two chapters end with Paulo's shouting "O! giorno felice! O! Giorno felice!" Deciding to leave the second Chapter XI in explicitly to wind up a few details, Radcliffe must have forgotten to change the chapter headings. This is significant because the more extended nuptial celebration scene in Chapter XII makes a concentrated effort to deploy the picturesque aesthetic as the condition for marital felicity, social harmony, and indeed, as a mirror of Paradise itself.

combining of masculine (sublime and general) aesthetic principles with female (beautiful and particular) aesthetic principles. At Ellena's wedding in the church of the Santa Maria della Pieta, she wears her veil "partly undrawn" (411). This is also a good representation of the picturesque, for what one emphasizes, the covered or the revealed, will partly determine whether one sees Ellena's veil as an attempt on Radcliffe's part to depict freedom or to depict subjection to social convention.[31] Of course, a third alternative is to see the half-covered face as both covered and uncovered. The unity of Ellena's person allows room for the veil and the not-veil. This is a picturesque reading because it assumes that unity created by spiritual luxury can allow for the existence of competing forces

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[31]Rhonda Batchelor takes the latter approach when she says that Radcliffe, by the end of The Italian, "demonstrates that society can be revolutionized by the influence of a feminine sensibilty so that it becomes an egalitarian paradise. . . . The only condition of the transformation is that its feminine source be silenced and stilled. . ." (361). Ellen Moers believes in similar vein that Radcliffe's endings are melancholy and defeated (138). Likewise, Ann Ronald asserts that "one gets no sense of maturity, no suggestion of a heroine tempered by experience" in Radcliffe's works (180). Mary Poovey says that Radcliffe "rather than proposing an alternative to paternalistic society and its values . . . merely reasserts an idealized and insulated paternalism" (311). Susan Greenfield says that Ellena's use of the veil demonstrates her deep "ambivalence regarding heterosexuality" and her desire to remain with her mother (84).

Ann Brian Murphy takes the former position when she says that Radcliffe's heroines employ "Gothic fable and fantasy" to "subvert the paternal ideology" and hence, free themselves from being "trapped between the rational, dualistic ideology of the paternal Logos and the powerful (repressed) female urge to abandon the stable . . . identity which that ideology advocates" (31).

within it.

But Radcliffe gives her reader many other signs that the picturesque aesthetic is at work. First, the reader is told that the nuptial celebrations are "held at a delightful villa, belonging to Vivaldi, . . . on the opposite shore to that which had been the frequent abode of the Marchesa" (412). Now this villa of the Marchesa is the same one discussed in the previous chapter--the villa where all "luxuries of nature and art [itself an apt description of the picturesque] would have perfected the happiness of an innocent mind" (291).

Vivaldi's villa is <u>opposite</u> his mother's. Two villas on the bay of Naples and one in town seem excessive even for the Vivaldi family. Radcliffe is sending her reader a signal that this villa is opposite to the Marchesa's both physically and in the sense that its perfect setting <u>will</u> perfect the pleasure of innocent minds. The reader learns that like the Marchesa's villa, Vivaldi's, too, has "beauty of situation and . . . interior elegance" (412).

> It was, in truth, a scene of fairy-land. The pleasure-grounds extended over a valley, which opened to the bay, and the house stood at the entrance of this valley, upon a gentle slope that margined the water, and commanded the whole extent of its luxuriant shores, from the lofty cape of Miseno to the bold mountains of the south, which,

> stretching across the distance appeared to rise out of the sea, and divided the gulf of Naples from that of Salerno. (412)

Here are the beautiful qualities of nature--"gentle slopes" at the opening to valleys. The sublime is here as well--"lofty capes," "bold mountains stretching across the distance." But the picturesque view from the Vivaldi house "commands the whole extent." This is the picturesque critical control. This critical control is connected to the concept of luxury in nature through "luxuriant shores." Physical geography is also united to form a picturesque landscape. Mountains, a valley, water and the shore combine nature's different aspects into a unified whole in which the perceiver's gaze becomes the frame, but all the parts retain their own autonomous boundaries. As if to signal that she is attempting to create a new world through a new poetic vision, as she asserts Shakespeare does, Radcliffe calls her landscape a "fairy-land."

Still, Radcliffe is not finished with her point about the poetic vision offered by the picturesque.

> The marble porticoes and arcades of the villa were shadowed by groves of the beautiful magnolia, flowering ash, cedrati, camellias, and majestic palms; and the cool and airy halls, opening on two opposite sides to a colonade, admitted beyond the rich foliage all the seas and shores of Naples,

> from the west; and to the east, views of the valley of the domain, withdrawing among winding hills wooded to their summits, except where cliffs of various-colored granites, yellow, green, and purple, lifted their tall heads, and threw gay gleams of light amidst the umbrageous landscape. (412)

Radcliffe's mechanics signal what will eventually become a breakdown in language as clauses, pregnant with texture and color, seeming to modify each other into a veritable picturesque vision of connection, are separated only by semi-colons rather than by periods. Radcliffe's vision is of opposites united. Her views of geographical opposites, nature's "east and west," are joined by man's art through architecture in the airy halls of the villa. The villa mediates the view but welcomes it into itself, thus representing the correct aesthetic stance for the picturesque viewer. Indeed, this view/vision is so expansive that it admits "all the seas and [their geographical opposites] shores of Naples." Even the colors in the sublime cliff cast their light into the beautiful wooded landscape. All the colors are described separately from one another. "Yellow, green and purple" do not blend. They retain their autonomy. Yet, they collectively unite to

reflect on the landscape.[39] Connection is the founding principle of this scene.

But lest this be not enough, Radcliffe goes on to say that this picturesque, "the style of the gardens, where lawns and groves, and woods varied the undulating surface, was that of England, of the present day, rather than of Italy. . . " (412). Connection itself is defined as a property of England in this nationalist assertion approving English aesthetic in the 1790s. This statement entirely disrupts the flow of the final scene. If the gothic is a form used to displace discussions of societal dissatisfaction onto safer, more distant locales, then this statement reverses the principle so that this fairy-land vision of a harmonious and connected world becomes a vision for Radcliffe's England.

But Radcliffe leads her reader even further into her vision.

> The villa itself, where each airy hall and arcade was resplendent with lights, and lavishly

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[39]Radcliffe's language in this picturesque vision will be inadequate to encompass it. Bakhtin, speaking of the power of diverse meanings of words and of their limitations, explains that

> If we imagine the intention of . . . a word, that is, its directionality toward the object, in the form of a ray of light, then the living and unrepeatable play of colors and light on the facets of the image that it constructs can be explained as the spectral dispersion of the ray-word. . . . (Dialogic Imagination 277)

Language, for Radcliffe, will finally become so dispersed as to be inadequate.

> decorated with flowers and the most beautiful shrubs, whose buds seemed to pour all Arabia's perfumes upon the air, this villa resembled a fabric called up by enchantment, rather than a structure of human art" (412-13)

Radcliffe's clauses tumble again one after another until she is forced to restate the subject, "villa." This villa is full of immense natural luxury. It is "lavish." It seems to hold all the perfumes of Arabia! And this luxury creates something more than "human art" filled with nature's bounty. This luxury creates the picturesque vision, which is always something more than the sum of its parts. Radcliffe, as the one who exercises critical control of this vision, is the "enchanter" who creates it.[40]

Radcliffe's vision is not only for the elite. Like Kent and Price, she believes in the powers of the picturesque to unite "gradations" in society. For Radcliffe tells her reader that

> Vivaldi and Ellena had wished that all the tenants of the domain should partake of [this entertainment], and share the abundant happiness which themselves possessed; so that the grounds, which were extensive enough to accommodate each rank, were relinquished to general gaiety. (413)

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[40]It's easy to understand, in such a context, why the Romantics, following the example of Walter Scott, assigned the appellation, "The Great Enchantress," to Radcliffe.

Each rank apparently remains separate but is unified to the others by the picturesque vision so that the image of one rank harmonizing with each other rank, mirrors the "undulating" landscape itself. Again, such a vision is permitted by luxury--by "abundant" happiness and "extensive" grounds that allow that which is "possessed" to be "relinquished."

Language is finally not equal to this vision. It has threatened to break down before, and Radcliffe finally finds it inadequate. She is forced to rely on the language of physical movement and on foreign phrases to express the joy of the picturesque vision. Paulo expresses this joy in "his strange capers and extravagant gesticulation, as he mingled in the dance, while every now and then he shouted forth, though half breathless with the heartiness of the exercise, '<u>O! giorno felice! O! giorno felice!</u>'" (413).

Paulo's "capers" are not part of the dance. The rigid movements of pre-determined movement cannot contain the vision or the joy it engenders. He can <u>only</u> mingle with such rigid forms. But Radcliffe doesn't relinquish control through Paulo, either. The picturesque depends on control, after all. So Paulo can only mingle, but he does mingle. Radcliffe resorts to the foreign phrase barely spoken (from breathlessness),[41] but she does use language. Like the

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[41]I realize that Paulo is speaking Italian as an Italian in Italy. However, as this is the only use of an Italian phrase in an English work set in Italy, it doesn't seem amiss

image of Ellena's veil, Paulo's half-controlled, half not controlled movement and words combine to express the picturesque vision so expansive, so full of its own spiritual luxury, that it thrives on just this kind of tension.

Radcliffe speaks through Ellena, as well, to express this inadequacy of language in a speech about connection.

> I am indebted to you beyond any ability to repay. . . . I will not attempt to thank you for your attachment to [Vivaldi]; my care of your welfare shall prove how well I know it; but I wish to give to all your friends this acknowledgment of your worth, and of my sense of it. (414)

Ellena also must rely on physical action to express herself. So, she doesn't thank Paulo, but she is thanking Paulo. She's aware of the inadequacies of language, but she uses it. She uses it to form a connection with Paulo that acknowledges his connection with Vivaldi. And she does this in front of Paulo's friends in order to strengthen his connection to them.

Paulo can't find language to express his joy at this expression of gratitude--Paulo, who like all of Radcliffe's talkative servants, had always had more than enough to say. He

> bows[s], and stammer[s], and writhe[s] and

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to refer to the phrase as "foreign."

> blushe[s], and is unable to reply; till, at length, giving a sudden and lofty spring from the ground, the emotion which had nearly stifled him burst forth in words, and '<u>O! giorno felice! O! giorno felice</u>!' flew from his lips with the force of electric shock. (414)

Over and over, Radcliffe emphasizes the inadequacies of language to express this sense of picturesque joy, luxury, and connection. Earth-bound language must give way to a transcendent language expressed in deeds that refuse conventional boundaries. Paulo "springs" from the ground. And his new language finally connects into the very principles of nature's power and then back into language again as Paulo's "electric shock" "communicates his enthusiasm to the whole company until the words passed like <u>lightning</u> from one individual to another . . . and all the woods and strands of Naples re-echoed. . . [emphasis mine]" (414). The flow of power and joy that connects individual to individual, individual to the company, language to act, and metonymically people to landscape ("woods and strands") doesn't just echo. It "re-echoes." Here is a world without end. Connection generates conection until all the laws of nature are one with the laws of man through a language in <u>perpetual</u> motion. This is truly a world "airy yet rich; gay yet chastened" (292).

Paulo, one final time, gives voice to a picturesque

world of "liberty without license," a world only possible when virtue is firmly intact.

> Yet here we are all abroad once more! All at liberty! And may run, if we will, straight forward, from one end of the earth to the other, and back again without being stopped! May fly in the sea, or swim in the sky, or tumble head and heels into the moon! For remember, my good friends, we have no lead in our consciences to keep us down! (414)[42]

In beginning this chapter, I complained of the inadequacy of standard, linear, goal-driven criticism to encompass the picturesque vision. When a "grave personage" near Paulo points out that his statment isn't logical, Paulo says,[43] (and he says for me):

> Pshaw! . . . who can stop, at such a time as this, to think about what he means. I wish that all those who . . . are not merry enough to speak before they think, may ever after be grave enough to think before they speak! . . . But as for

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[42]Paulo, when speaking of "fly[ing] in the sea, or swim[ming] in the sky, or tumbl[ing] head and heels into the moon," is paraphrasing (though, of course, he doesn't know this) Milton's "Spirit" in The Mask. The relationship between The Mask and the ending of Radcliffe's The Mysteries of Udolpho will be the topic of the next chapter.

[43]One cannot help but be reminded of Lawrence Sterne's use of the word "grave" in Tristram Shandy to signify one not only serious, but already half-dead.

guessing how happy I am, or knowing any thing about the matter.---O! it's quite beyond what you can understand. O! giorno felice! O! giorno felice! (415)

Chapter Six: Summary and Conclusion

> Mortals that would follow me,
> Love vertue, she alone is free,
> She can teach ye how to clime
> Higher then the spheary chime;
> Or if Vertue feeble were,
> Heav'n it self would stoop to her.
> Milton[1]

So far in this dissertation what I have striven for is a comprehensive reading of Radcliffe's use of aesthetics as a guiding structure of her works. I have done this by modeling the structure of my own work on the eighteenth-century understanding of aesthetics as comprised in the dualism, sublime and beautiful, with the picturesque formed as a dialectical synthesis of the other two. This aesthetic resolves typical, dualistic readings of the Christian Bible with the Old Testament's emphasis on Law and the New Testament's emphasis on mercy. Though fraught with tension, the combination of the two represented the necessary balance for systems of human interaction. The resolution of this tension can occur, in the Christian notion of history, only with the new world order brought about by the Second Advent.

For Radcliffe, who believed that taste (as it is expressed in eighteenth-century aesthetics) and virtue (as it is expressed in Christian ethics) were much the same, making the move from aesthetics to religion was both

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[1]This epigraph is from the final lines of Milton's The Mask or "Comus," a play particularly vital to the concluding section of this chapter.

analogical and part of the holistic Christian vision through which she perceived the world. In this, my final chapter, I will attempt to demonstrate that Radcliffe used Biblical eschatology (a view of time consistent with the prevailing zeitgeist and Radcliffe's own beliefs) as a pattern for resolving the tension of the picturesque into a vision of restoration and reconciliation in her last chapter of The Mysteries of Udolpho. Radcliffe invokes Milton's A Mask to establish the traditional validity of this pattern.

What Has Gone Before: Sublimity, Beauty, and Tension

In Chapter Two, I argued that Radcliffe uses a version of Burke's sublime to demonstrate what she believes to be the proper response to God as He and His power are manifested in nature. While Burke's perceiver of the sublime aspects of the natural order quakes in fearful submission to the authority of the Holy Father, Radcliffe's heroines, through their virtue, humility, and sense of worship, appropriate God's law, authority and power, thereby making the ultimate signs of what Radcliffe believes is the patriarchy in religion, government and in the family their surety against a false patriarchy that attempts to control them in the guise of false fathers and priests. The heroines can do this because they learn to distinguish the true sublime from the false.

In Chapter Three, I extended this discussion on the

sublime to demonstrate Radcliffe's didactic impulse as she educates her heroine and her reader in what she perceives to be expressions of true and false worship and in the differences between the true supernatural and false superstition. In particular, I demonstrated that in all of Radcliffe's major works (and a few of her minor ones) there is a "true" ghost story. Nowhere is this more clear than in Romance of the Forest. Radcliffe's allowance for the supernatural visitor proves essential to the last chapter of The Mysteries of Udolpho, the topic of this chapter's conclusion.

In Chapter Four, I demonstrated that the aesthetic quality of beauty, with, according to Burke, its attendant quality of affection, acts in Radcliffe's works to instruct her heroines in how to distinguish correct taste. Correct taste allows her heroines to appreciate both outdoor and indoor spaces and teaches them to recognize proper feminine role models. Good taste is essential because Radcliffe maintains that virtue is little more than active taste (Udolpho 49-50). The template of beauty, as of the sublime, exists in nature. Nature's beauty, by creating affection, also enables love to develop between the heroine and the man who can submit himself to beauty's influence. In many ways, then, the heroine acts as a stand-in for beauty in nature. The heroine's ability to recognize true beauty in nature's luxury, which is distinguished from false beauty in manmade

artifice, enables her to appropriate to herself the characteristics of tenderness, mercy and love--all characteristics that in the eighteenth century were equated with femininity.

In Chapter Five, I demonstrated that the sublime combined with the beautiful in aesthetic theory creates the tension requisite for the picturesque. I also demonstrated that for Radcliffe the picturesque is the basis of Shakespeare's creative genius, and, presumably, the goal she seeks for her own writing. Radcliffe uses the picturesque and its tension as a new form of literary expression at a macro level in her creation of a literary picturesque and at the micro level in individual scenes such as that of the wedding in The Italian.

Her use of the picturesque, as of the sublime and the beautiful, was not unique, however. Rather, the picturesque was frequently applied outside the conventional boundaries of the fine arts--in government, gardening, and travel--as a sort of universal aesthetic, which created both the restrictions and liberty appropriate to different fields of application. As such, it represents not only an aesthetic theory but also a prevalent world view of the late eighteenth century.

I've engaged in this previous argument because I believe that until a critical big picture of Radcliffe's works is formed, most critics will fail to recognize how

individual pieces of a puzzle based on these dualistic images can fit together. I have argued that part of this critical myopia results from reading Radcliffe's works as novels. Novels, with their implicit aims of emphasizing the individual experience, employing principally plot to drive them forward and emphasizing the particular and peculiar are quite different from Radcliffe's prose creations. Radcliffe's fictions generalize experience and encourage somewhat allegorical readings.

What Will Come: Resolution, Reconciliation and Restoration

In the previous chapter, I discussed Radcliffe's use of the picturesque as a form dependent on the tension within it. In that chapter, I had originally planned to compare the ending of The Mysteries of Udolpho to its opening. But though I found tension in the opening scene of the work, I found none in the closing scene. Instead, the work's end demonstrates a surprising degree of stasis. Terry Castle in "The Spectralization of the Other in The Mysteries of Udolpho" asserts that this stasis, which she refers to as "a breakdown of the limit between life and death" (241), results from Radcliffe's attempt "to domesticate the daemonic element in human life" and as such fits securely into the "emergence of a 'romantic cult of the dead'" that itself signified a changing attitude toward death at the turn of the century (243). Castle argues that Radcliffe's

language de-liminalizes the boundary between the living and the dead at the end of Udolpho.[2]

While Castle is quite right to recognize this urge in Radcliffe toward resolution, I would not conclude with her that such an appreciation of the liminal moment is a prevailing weakness in Radcliffe's works or the Radcliffean heroine. Castle asks her reader, "Do we not continue to exhibit the fantastic, nostalgic, and deeply alienating absorption in phantasmatic objects dramatized in Radcliffe's novel?" (250). But her reader would do well to ask in response, "Alienating from what?" Apparently, for Castle, these "phantasmatic objects" alienate us from "our own corporeality" and encourage "all" of us to be "in love with what isn't there" (250).

Radcliffe's attempt to teach her heroines the difference between real supernatural manifestations and those superstitious images generated within the individual by an uncontrolled imagination (the topic of Chapter Three),

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[2]"Just such a fantasy--of a breakdown of the limit between life and death--lies at the heart of Radcliffe's novel and underwrites her vision of experience. To put it quite simply, there is an impinging confusion in Udolpho over who is dead and who is alive. The ambiguity is conveyed in the very language of the novel: in the moment of Radcliffean reverie, as we have seen, the dead seem to 'live' again, while conversely, the living 'haunt' the mind's eye in the manner of ghosts. Life and death--at least in the realm of the psyche--have become peculiarly indistinguishable." (Castle, "Spectralization" 241) Examples of what Castle defines as spectralization can be seen in Radcliffe's use of such phrases in Udolpho's last chapter as "pleasant shades welcomed them" (671); "their favorite haunts" (671); and "sacred to the memory of St. Aubert" (671).

confirms she would argue with Castle's assertion that she is "in love with what isn't there." One of Radcliffe's aims is to teach her reader to be in love only with what is there, despite Castle's denial of that unseen realm's possible reality.[3]

What if Radcliffe's heroines have not entered a Thanatotic world of emotional escapism or an earthly Hades of indiscriminate beings who could be either the living or the dead? What if her characters don't drink of the waters of Lethe that cast them into a sleep that denies the existence of all but the dreamer and the dream? What if the vision of the Other World is not dependent on these classical versions of death--of a netherworld where the dead stumble about in a will-less stupor--but instead is based on a Christian notion of time and death? Indeed, Radcliffe's final scenes in Udolpho originate not in the simple love for the phantasmatic or uncanny but rather in her vision of Christian reconciliation. Udolpho's end does depict resolution, but it's the resolution and restoration of a vision of the New Jerusalem, a resolution where there is no conflict, no tension, between the individual and the whole or between the living and the dead, between male and female or between humankind and our natural environment.

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[3]Perhaps Castle is only using Radcliffe's work as a forum for her own cause of exploring nineteenth century notions of death and spirituality. She would not, therefore, make a distinction between superstition and the true supernatural.

In Natural Supernaturalism, M. H. Abrams bases the necessity of exploring the influence of Christian eschatology on his assertion that

> we pay inadequate heed to the extent and persistence with which the writings of Wordsworth and his English contemporaries reflect not only the language and rhythms but also the design, the imagery, and many of the central moral values of the Bible, as well as of Milton, the great poet of Biblical history and prophecy. (32)

Radcliffe is a contemporary of Wordsworth and must, therefore, have been susceptible to many of the same cultural influences that inspired his work. Certainly she was influenced by Milton. Abrams goes on to offer a sample of earlier eighteenth-century writers and their works influenced by Biblical eschatology.[4]

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[4]Abrams offers these passages from Augustine's Confessions as an archetype of the compilation of eschatological metaphors that influenced not only the spiritual biography but the "abundant form of Christian fiction" dramatizing the exile's quest for the New Jerusalem as a place of the ultimate unity, a pattern not unlike Radcliffe's. Abrams writes that "by a fusion of the pilgrimage in Hebrews, the circular journey of the Prodigal Son, the culmination of the Book of Revelation, and the imagery of the Song of Songs, the goal of the composite journey is at once a country and a city and a home, both a place and a person, both male and female, and a father who is also the mother, the bridegroom, and the spouse" (167).

> Let me enter into my chamber and sing my songs of love to Thee, groaning with inexpressible groaning in my pilgrimage, and remembering Jerusalem with my heart stretching upwards in longing for it: Jerusalem my Fatherland, Jerusalem which is my mother: and

Following the examples of Milton's descriptive passages in Paradise Lost and of Thomas Burnet's elaborate and eloquent elaboration upon the events of Revelation in his Sacred Theory of the Earth,[5]

> remembering Thee its Ruler, its Light, its Father and Tutor and Spouse . . . the sum of all ineffable good because Thou alone art the one supreme and true Good. So that I shall not turn away but shall come to the peace of that Jerusalem, my dear mother, where are the first-fruits of my spirit . . . and there Thou shalt collect from my present scatteredness and deformity all that I am, and Thou shalt re-form me and confirm me into eternity. . . .
>
> For that City the friend of the bridegroom sighs . . . waiting for adoption, the redemption of his body. He sighs for it, for he is a member of the Spouse of Christ; and he is jealous for it, for he is the friend of the bridegroom. (167)

Of course, the New Jerusalem as a symbol of a future and perfected world order was used by people of many different religious and political belief systems. For instance, Jon Mee in Dangerous Enthusiasm points to the French revolutionaries and their English supporters who used the New Jerusalem as a vision of an ideal society. The Socinian, Joseph Priestly, asserted that the new order issued in by science and reason would result in a world so paradisiacal as to be beyond human imagination. David Hartley used the idea of paradise to describe the individual's possibility of perfection accomplished through Locke's association's influence on the "moral sense" (Sambrook 64). And Abrams reminds us that "Biblical culture" informed the idea of "a rebirth in which a renewed mankind will inhabit a renovated earth where he will find himself thoroughly at home" for "philosophers such as Fichte, Schelling, and Hegel, imaginative writers from Blake and Wordsworth to Shelley and the young Carlyle in England, and Holderlin and Novalis in Germany, as well as others . . . like Schiller and Coleridge" (12). See, for instance, Novalis' lovely "Hyacinth and Roseblossom" (1802). Even the engraver and friend of Blake's, Samuel Palmer, explored the idea of collective rebirth through his art (Cecil 48-52). Palmer wrote, "We are like the chrysalis, asleep, and dreaming of its wings" (qtd. in Cecil 5).

[5]I discussed the influence of Burnet's work on Radcliffe's in Chapters Two and Three.

> the last days were graphically rendered--to name only some of the better-known instances--by Dryden in the conclusion of Anne Killigrew, John Pomfret in his Pindaric odes On the General Conflagration and Dies Novissima, Pope in The Messiah, James Thomson in the conclusion of The Seasons, James Hervey in his Meditations among the Tombs, Edward Young in his ode The Last Day and in the ninth book of Night Thoughts, and William Cowper in the sixth book of The Task.[6] (38)

Abrams goes on to say these Enlightenment readings of the last things, took on a new and broader application "in the several decades beginning with the 1780's" when some

> found radically inadequate, both to immediate human experience and to basic human needs, the intellectual ambiance of the Enlightenment, with . . . its mechanistic world-view, its analytic divisiveness . . . and its conception of the human mind as totally diverse and alien from its nonmental environment. (171)

These philosophers and authors, using a pattern of reasoning current in the Renaissance, imagined a universe "which is activated throughout by a dynamism of opposing forces which

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[6]Radcliffe's familiarity with Dryden's works can be seen in her critical assessment of him in "On the Supernatural in Poetry." She used Thomson, Hervey, Young and Cowper as sources for her chapter epigraphs.

not only sustains its present existence but also keeps it moving along the way back toward the unity of its origin" (171).[7] "When the history of mankind is envisioned as this circular design manifested in time, the Christian view of the lost and future paradise assumes the form of unity, unity lost, and unity-to-be-regained" (181).

> The older view of the world helped them [those employing these Renaissance ideas] to define the malaise of their own time, and they sometimes adopted its mythology to project and dramatize the feeling that they did not belong in the intellectual, social, and political milieu of their oppressive and crisis-ridden age. This sense of being an alien in a world which had been made by man's own unhappy intellect almost manifested itself in a wide-spread revival of the traditional plot-form of the wanderings of an exile in quest of the place where he truly belongs . . . . (172)

In Chapter Four, I examined Radcliffe's pastoral urge

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[7]Such a pattern of life-sustaining tension was the basis of the picturesque aesthetic, a topic explored in the previous chapter, and a good example of the search for consilience prevalent in the third quarter of the eighteenth century. A philosophy based on the positive qualities of dualism, rather than its divisiveness, posits a necessary condition outside the philosophical system being examined. This awareness of the necessity of the outside term to the integrity of any philosophical or mathematical system led to the formulaton of what is now called Godel's Theorem, a topic of Chapter Two.

for retreat from a world of which she was suspicious. Her own reputation as a recluse justifies the assertion that she did not always find the world congenial to her sensibilities. Her suspicion that cities were not the best representative of the glories of man's genius, and her doubt that exercising pure reason alone was the best way of living wisely (witness Villefort and his lack of belief in the numinous) testify to the applicability of Abrams' assertion of the unhappy consequences attendant on intellect alone in the mind of Radcliffe. Finally, Radcliffe's use of aesthetic dualism, her interest in picturesque tension and her employment of the wandering exile trope fits her securely into the tradition of which Abrams writes.

Beside the secondary sources through which Radcliffe would have been familiar with the current uses of Biblical eschatology stand her two primary sources--the Bible and Milton. In particular, Radcliffe used Milton's A Mask, or to be more exact, "Comus," as it was popularly known in the eighteenth century, when A Mask, interpolated with passages from "L'Allegro" and accompanied with music by Thomas Arne, was frequently performed on stage.[1] While several critics

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[1]Shawcross reports that A Mask was "written originally in celebration of the Earl of Bridgewater's election as Lord President of Wales. . . . As a masque, the work employs songs, dances, ideal and unreal characters and powers; but its length and dramatic action create a play unlike most other masques" (124n.1).

Radcliffe's fondness for this masque carries over to her Journey where she comments of the wood near Derwentwater that "the wildness, seclusion, and magical beauty of this vale,

have noted the influence of Milton's Paradise Lost on Radcliffe's works,[9] none have commented on the use of "Comus," a work so important to Radcliffe that she uses it in the ending of the two works considered her best--The Mysteries of Udolpho and The Italian.[10]

In fact, Radcliffe begins the concluding chapter of

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seem, indeed, to render it the very abode for Milton's Comus . . ." (452).

[9]Devendra Varma attributes Schedoni in The Italian to the influence of Milton's Satan in Paradise Lost (119), as does Mario Praz (58). David Punter notes that Milton's Satan provided the example of "flawed sublimity" for the gothicists in general (Literature of Terror 43). Malcolm Andrews points out that Milton's vision of Eden was extraordinarily influential to eighteenth century versions of the pastoral (13). Certainly, this is true for Radcliffe's invocation of the perfection of La Vallee. Railo includes Milton's "L'Allegro" as a source for Radcliffe's English landscape descriptions (26), and attributes Radcliffe's love of melancholy to Milton's "Il Penseroso" and those Graveyard Poets influenced by it (48). Kate Ferguson Ellis asserts that Radcliffe, in both her nature descriptions and in describing her heroines, owes a debt to Paradise Lost (39).

[10]To the best of my knowledge, no one has even identified Paulo's speech at the end of The Italian as originating in "Comus." This speech was the subject of the previous chapter. Paulo's speech,

> Yet, here we are all abroad once more! All at liberty! And may run, if we will, straight forward, from one end of the earth to the other, and back again without being stopped! May fly in the sea, or swim in the sky, or tumble over head and heels into the moon! (414)

is a comedic reading of two parts of the Spirit's speech from which comes the epigraph to the final chapter of Udolpho. The Spirit in "Comus" says: "To the Ocean now I fly,/And those happy climes that lie/Where day never shuts his eye,/Up in the broad feilds [sic] of the sky:/There I suck the liquid air/All amidst the gardens fair" (976-981), and later he says "I can fly, or I can run/Quickly to the green earths end,/Where the bow'd welkin slow doth bend,/And from thence can soar as soon/To the corners of the Moon" (1013-1017).

Udolpho with the same imagery as that with which Paulo concludes The Italian when, quoting Milton's "Comus" for her epigraph, she writes:

> Now my task is smoothly done,
> I can fly, or I can run
> Quickly to the green earth's end,
> Where the bow'd welkin low doth bend,
> And, from thence, can soar as soon
> To the corners of the moon. (670)

The masque tells the story of a maiden making her way through a wild wood after becoming separated from her brothers. She is captured by the evil Spirit of the Wood, a sort of Wodwo (or Wild Man) figure, named Comus. Comus attempts to seduce the lady, imprisoning her in an "inchanted Chair" which chains up her nerves in alabaster, but cannot "touch the freedom of [her] mind" (663). She is rescued with the help of her two brothers, a benevolent spirit disguised as a swain and the water nymph, Sabrina. Shawcross asserts that Milton's emphasis in the masque is on the "positive virtue of temperance, or the dynamic purity of Chastity. What overcomes Comus' glozing words is Virtue which 'may be assail'd but never hurt'" (124).

Milton's didactic impulse in this masque, and Radcliffe's use of the masque to contribute to the ending of her own works, reinforce my argument that one of Radcliffe's goals for her narratives is to instruct the reader in

correct readings of their own spiritual environments. Her heroines, like the Lady in "Comus," must learn to differentiate the specious argument from the true revelation. In doing so, they accomplish their spiritual task and are rewarded. In "Comus" the heroine makes her way to her "Father's residence" where ensues a feast of celebration (947). In Udolpho, this reward takes the form of Emily's returning to La Vallee, her father's house, with her husband to sit communing with the spirits of her ancestors and ministering to the needs of the living with the sheltering plane tree spreading its limbs above her. The imagery of reward in both works depends on Biblical eschatology.[11] Shawcross notes that the "Father's

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[11]The Mysteries of Udolpho and The Italian are not the only works Radcliffe's ends with allusions to the last things of Christian eschatology. Alison Milbank points out in her introduction to Athlin and Dunbayne, Radcliffe's first fictional work, that

> the ending [of the fiction] presages the Day of the Lord, when the ruin will be restored, as Isaiah declares, and there shall be no more weeping. Melancholy [the response to separation between nature and humankind resulting from the Fall] then will no longer be an appropriate response. (xxiv)

The passage in Athlin and Dunbayne to which Milbank refers is

> Virtue may for a time be pursued by misfortune,--and justice be obscured by the transient triumphs of vice,--but the power whose peculiar attributes they are, clears away the clouds of error, and even in this world reveals his THRONE OF JUSTICE. (113)

Obviously, the parting of the clouds and the coming of a new reign of justice signals the coming of the New Jerusalem, though Radcliffe's later fictions will be a little less adamant about justice being completely "revealed" "in this world."

residence" in "Comus" is an allusion to Heaven (124n.2).[12] Certainly in Udolpho, the imagery of the marriage, the return to the native landscape, the merging of the living with the dead, and the central image of the tree all resonate with imagery of the Second Coming and New Jerusalem.

Radcliffe's use of Biblical eschatology begins just after her quotation from Milton with a description of a marriage ceremony, the double wedding of Blanche with Mons. St. Foix and Emily with Valancourt. For the occasion the great hall of Chateau-le-Blanc is adorned with a "superb new tapestry, representing the exploits of Charlemagne and his twelve peers; here, were seen the Saracens, with their horrible visors, advancing to battle. . ." (670-71). Charlemagne and his twelve peers, preparing to do battle against evil in the form of Saracen Infidels (as Radcliffe and her readers would have perceived them) seems a strange image to purchase especially to decorate a wedding feast, unless Radcliffe is trying to tell her readers something in particular about what these marriages symbolize. It takes little stretch of the imagination to perceive that Charlemagne and his peers are stand-ins, albeit rough ones, for Christ and the twelve apostles (Hope-Moncrieff 111).[13]

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[12]"In my Father's house are many mansions" (John 14.2).

[13]This carefully described tapestry has been given too little attention in Radcliffe criticism.

Radcliffe goes on to tell her reader that in addition to this new tapestry, the hall is hung with "the sumptuous banners of the family of Villeroi, which had long slept in dust" (671). Remembering that Emily's aunt was a Villeroi and that St. Aubert asked to be buried in the Villeroi vault (the Marchioness' evil husband is buried elsewhere), the astute reader recognizes that family honor has been re-established, and that Emily's long-suffering aunt's name, so long buried in the oblivion of her father's secret papers, has once again been brought to light (660).

This symbolic resurrection of the dead, though not this particular example, is the basis of Castle's argument for spectralization in Udolpho.[14] Indeed, Radcliffe has here offered a symbolic rendering of the Second Advent. Charlemagne and his twelve peers represent Christ and his apostles defeating Satan's false religion.[15] Radcliffe's phrase "long slept in dust" as it applies to family coats of arms also can be easily read as an oblique reference to the

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[14]Victor Sage contributes to this argument by asserting that Graveyard poetry with its emphasis on "spiritual consolation" being dependent on the decay of the body and, conversely, this decay as a reminder to "the reader of the urgency of finding and maintaining a consolation against the inevitable horror of physical decay" (2), greatly influenced the gothic romance, and is "as doctrinal as it is introspectionist: It is part of an individualist reaction against the tendencies of Deism . . ." (5).

[15]This imagery of the defeat of false religion and its persecution of the innocent woman is most clearly described in Rev. 12.6-9--the story of Satan's expulsion from Heaven, a battle that itself prefigures the Second Advent.

Second Coming. In Christian eschatology, the dead in Christ will rise and the living will be swept up with them in the air to the sound of the trumpet,[16] in much the same way that the new tapestry is suspended below the ancestral banners in Chateau-le-Blanc's great hall.[17] The Christian redeemed constitute the Church, which is figured as the Bride of Christ. The music-filled feast awaits the Bride, just as a feast awaits the Lady in "Comus" and just as Emily celebrates her wedding feast.[18]

The new tapestry and the old banners, both part of the wedding celebration, mirror the conversation of the next paragraph between the old servant, Dorothee (who served Emily's deceased aunt), and the young Annette (who serves

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[16]I Thess. 4.16-18 reads, "For the Lord himself shall descend from heaven with a shout, and the voice of the archangel, and with the trump of God: and the dead in Christ shall rise first:
Then we which are alive and remain shall be caught up together with them in the clouds to met the Lord in the air: and so shall we ever be with the Lord."

[17]"The sumptuous banners of the family of Villeroi, which had long slept in dust, were once more unfurled, to wave over the gothic points of painted casements; and music echoed, in many a lingering close, through every winding gallery and colonnade of that vast edifice." (Udolpho 671)

[18]"Let us be glad and rejoice, and give honour to him: for the marriage of the Lamb is come, and his wife hath made herself ready.
And to her was granted that she should be arrayed in fine linen, clean and white: for the fine linen is the righteousness of saints." (Rev. 19. 7-8) Rev. 21.2 also describes the advent of the New Jerusalem. See Rev. 14.2 for music imagery accompanying this vision.

Emily).[19] This conjunction of the dead and the living, of the old and the young, marks the first example of reconciliation of opposites in the final chapter and another example of the imagery of Christian eschatology.[20]

Radcliffe continues with her mildly allegorical rendering of last things when Valancourt and Emily return to La Vallee. La Vallee, ever the home to which Emily seeks to

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[19]"As Annette looked down from the corridor upon the hall, whose arches and windows were illuminated with brilliant festoons of lamps . . . and the canopies of purple velvet and gold, and listened to the gay strains that floated along the vaulted roof, she almost fancied herself in an enchanted palace, and declared, that she had not met with any place, which charmed her so much, since she read the fairy tales; nay, that the fairies themselves, at their nightly revels in this old hall, could display nothing finer . . . while old Dorothee, as she surveyed the scene, sighed, and said, the castle looked as it was wont to do in the time of her youth." (671)

Ann Ronald asserts that Radcliffe could not have been creating a feminine Bildungsroman (as I asserted in Chapter 2) because "whether she knew it or not, she was fabricating . . . a pattern of fantasy for women" and that her constant invocation of the fairies proves this (180-81). She asserts that Radcliffe's "novels" (her term, not mine) are only thinly disguised fairy tales. Radcliffe, as I demonstrated in Chapter 4, often invokes the fairies (as did Milton) to depict a race of creatures "airy yet chastened" (Italian 291) whose simplicity and closeness to nature, mimic for her the virtue and attendance to God's laws demonstrated by the natural order, the life that Radcliffe believes humanity should seek to emulate. Thus, her use of the fairies fits securely into the romance and allegorical elements of her works.

[20]Emily's physical similitude to her aunt and Dorothee's description of herself in terms applicable to the young Annette demonstrate the circularity of the Christian perception of history as it manifests itself in Udolpho (524). This circularity can be seen, as well, in the following eschatological passage: "There shall be no more thence an infant of days, nor an old man that hath not filled his days: for the child shall die an hundred years old; but the sinner being an hundred years old shall be accursed" (Isa. 65.20).

return, becomes conflated with the image of the bride in true eschatalogical fashion.[21]

> After gracing the festivities of Chateau-le-Blanc, for some days, Valancourt and Emily took leave of their kind friends, and returned to La Vallee, where the faithful Theresa received them with unfeigned joy, and the pleasant shades welcomed them with a thousand tender and affecting remembrances; and, while they wandered together over the scenes, so long inhabited by the late Mons. and Madame St. Aubert, and Emily pointed out, with pensive affection, their favorite haunts, her present happiness was heightened, by considering, that it would have been worthy of their approbation, could they have witnessed it. (671)

Castle's "pleasant shades" and "favorite haunts" pervade the living existence of Emily and Valancourt. But the ensuing breakdown between the living and the dead does not signal an escapist world filled with the phantasmatic as Castle maintains. This reconciliation of the living and the dead is better understood as part of an eschatalogical landscape

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[21]"Thou shalt no more be termed Forsaken; neither shall thy land any more be termed Desolate: but thou shalt be called Hephzibah, and thy land Beulah: for the Lord delighteth in thee, and thy land shall be married.
For as a young man marrieth a virgin, so shall thy sons marry thee: and as the bridegroom rejoiceth over the bride, so shall thy God rejoice over thee." (Isa. 62.4-5)

which has no need to differentiate the embodied soul from the disembodied one. In this landscape which pre-figures the New Jerusalem, both are alive. In fact, the dead (those susceptible to punishment) in this world view are only the "vicious," who have no place in this landscape (672). The living, whether embodied or not, are the innocent who have navigated successfully the perils of the world.[22] This is a landscape that reconciles sorrow and joy and present and past into a pre-figuring of a new world order.[23]

Radcliffe continues to use images borrowed from Christian eschatology in her description of Emily and Valancourt's homecoming to La Vallee.

> Valancourt led her to the plane-tree on the terrace, where he had first ventured to declare his love, and where now the remembrance of the anxiety he had then suffered, and the retrospect of all the dangers and misfortunes they had encountered, since last they sat together beneath

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[22]The imagery of victory and reward connected to last things can be seen in II Tim. 4.7-8: "I have fought a good fight, I have finished my course, I have kept the faith:
Henceforth there is laid up for me a crown of righteousness, which the Lord, the righteous judge, shall give me that day: and not to me only, but unto all them also that love his appearing."

[23]"And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying neither shall there by any more pain: for the former things are passed away.
And he that sat upon the throne said, Behold I make all things new." (Rev. 21.4-5)

> its broad branches, exalted their sense of present felicity, which, on this spot, sacred to the memory of St. Aubert, they solemnly vowed to deserve, as far as possible, by endeavouring to imitate his benevolence,--by remembering, that superior attainments of every sort bring with them duties of superior exertion,--and by affording to their fellow-beings, together with that portion of ordinary comforts, which prosperity always owes to misfortune, the example of lives passed in happy thankfulness to GOD, and, therefore in careful tenderness to his creatures. (671)

Radcliffe, in this passage, continues her description of the perfect earthly estate, by describing it in terms and with metaphors that invoke the New Jerusalem. The plane tree in this reading acts as a signal of the Tree of Life in the center of Paradise--both that of Eden (Gen. 2.9) and of the Heavenly City.[24]

Radcliffe's debt to "Comus" reinforces reading the plane tree as a type of the Tree of Life, for Milton places a reference to the Tree of Life in the Spirit's last speech from which Radcliffe borrows. The Spirit says of his

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[24]". . . to him that overcometh will I give to eat of the tree of life, which is in the midst of the paradise of God" (Rev. 2.7).

"In the midst of the street of it, and on either side of the river was the tree of life, which bare twelve manner of fruits . . . and the leaves of the tree were for the healing of the nations" (Rev. 22.2).

journey to Heaven: "There I suck the liquid air/All amidst the gardens fair/Of Hesperus and his daughters three/That sing about the golden tree" (lines 980-83). Shawcross, commenting on this passage, writes that "the Hesperian tree with its gold apples, guarded by a dragon, symbolized the Tree of Life, whole fruit yielded immortality . . ." (151n.93).

Radcliffe's first use of the term, "fellow-beings," followed by the parallel term, "creatures," also signifies her evocation of eschatology. "Fellow-beings" obviously applies to those misfortunates who deserve care, but the "creatures" seems to both amplify it in such a way that "fellow-beings" reflexively takes on a larger significance. Radcliffe's choice of "creatures" and her avoidance of terms like "man," "mankind" or "fellow-man" seems significant here, especially as the term "creature" was sometimes pejoratively used to connote contempt or to contrast the brute from the man (OED). Reading "creatures" in this fashion is consistent with Radcliffe's same use of the word in her poem "Steephill" in what was apparently intended as a series of poems united under the title The Fishers. Radcliffe writes,

> But sweet, O then, most sweet! when the clear dawn
> Of June breaks on, and blesses the horizon.
> In holy stillness it dispels the shades
> Of night, appearing like the work sublime

Of Goodness,--a meek emblem of the JUST
AND LIVING GOD! Bending our heads with awe
And grateful adoration, we exclaim--
"FATHER OF LIGHT! Thou art our Father too;
We are Thy creatures; and these glorious beams
Attest, that in THY GOODNESS we are made
For bliss eternal. (Gaston, v.4, lines 33-43)

"Creatures," in both instances, seems to encompass all of the Father's creation, linking humans and animals (and in the case of "Steephill" even the sun and humans) into the fellowship of "fellow-beings." In Biblical eschatology, this reconciliation of man and animal (and of one animal with another) results from the new harmony of the lifting of the curse of Adam.[25] Radcliffe's own dislike of hunting and whatever she perceived as unnecessary cruelty to animals lends credence to this reading.[26]

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[25]See Isa. 65.25 for reconciliation imagery: "The wolf and the lamb shall feed together. . . ."
See Rev. 22.3: "And there shall be no more curse. . . ."
See Isa. 11.6-9 for reconciliation between animal and animal and between animal and man as a principle based on the knowledge of God: "The wolf also shall dwell with the lamb . . . and a little child shall lead them. . . ."

[26]Radcliffe's dislike of hunting, and especially its reputation as a pleasurable activity, is evident in her disapproval of the Elector's hunting lodge near near Cologne. See A Journey 127-8).
Radcliffe comments of the forest of Carlsruhe that

> other cruelties than those of the chase sometimes take place in these delightful scenes, for an amphitheatre has been formed in the woods, where imitations of a Spanish bull feast have been exhibited; to such horrid means of preventing vacuity of mind has a prince had recourse, who is

Immediately following Radcliffe's phrase "happy thankfulness to GOD, and, therefore, in careful tenderness to his creatures" (671)--a phrase indicative of paradisiacal conclusion--Radcliffe spends three paragraphs on what would seem to be the most earthly of matters, the distribution and inheritance of estates, of which Emily has so many that she gives them away. But when one remembers that Biblical eschatology depends on the "many mansions" (John 12.2) of the Heavenly Father and the Old Testament and New Testament promise of reinheriting a perfected Jerusalem, this passage seems of a piece with what has preceded it.

In Judeo-Christian theology, the lifting of the curse applies to more than the relationship between man and animal. It also applies to the antagonism between men and women and between humankind and the soil.[27] In the

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> otherwise distinguished for the elegance of his taste, and the suavity of his manners! (261)

And in Udolpho Radcliffe describes the first appearance of Valancourt as a hunter, but then quickly divests him of that role when St. Aubert asks

> what success he had had in the chase. 'Not much, sir,' he replied, 'nor do I aim at it. I am pleased with the country, and mean to saunter away a few weeks among its scenes. My dogs I take with me more for companionship than for game. This dress, too, gives me an ostensible business, and procures me that respect from the people, which would, perhaps, be refused to a lonely stranger, who had visible motive for coming among them.' (32)

[27]In Christian theology, the animal skins God gave to Adam and Eve after the fall signify the spilling of animal blood and the resulting antagonism between man and animal.

The woman's desire for her husband, his rule over her, and the consequent pain of childbirth constitute the antagonism between man and woman in Gen. 3.16.

previous chapter, I asserted that Valancourt, having assimilated into his character the proper response and attitude toward the feminine half of the sublime-beautiful dialectic, is a fit spouse for Emily, who, as I explained in Chapter Two, has learned to garner power from the masculine half of the aesthetic. Their marriage, their unity of heart and mind, symbolizes reconciliation between the sexes, and, hence, restoration of a perfected natural order much like the pre-lapsarian one.[28]

The curse and antagonism between the earth and humanity is described in Gen. 3.17-19 in which the soil resists man's strenuous labors.

[28]Mary Poovey writes of Emily's inheritance of La Vallee and her marriage to Valancourt that "the aura of fantasy that enchants this final arrangement suggests that it does not constitute a convincing solution to the problem of how virtue is to be protected from internal or external threats" (328). She also writes, "not surprisingly, the new order ushered in at the end of the romance simply restores the traditional, paternalistic community of Emily's childhood . . ." (327).

Leona Sherman also sees this restoration as a regression. "At the end of the novel when Emily finally returns to La Vallee with Valancourt, all is restored to what it once was" (107).

> Restoration states for me the desire and theme of the novel. Emily and Valancourt regain maternal nurturance and security (Nirvana). I don't think a fantasy of infantile regression could be any plainer than the one that organizes the plot of The Mysteries of Udolpho. Emily ends up where she began. (108)

Applying Poovey's femininist agenda to Radcliffe seems unfair as she wasn't a feminist. And neither is applying Freudian psychology. Freudianism is a deterministic ideology whose reductionist tendencies cannot account for the richness of Radcliffe's vision. Also, by not understanding that Radcliffe's references are to Christian eschatology--not Hinduism with which it is doubtful she was familiar--one cannot read the inheritance of La Vallee correctly. Indeed, not understanding that the Christian conception of the history of time is not linear, one would be tempted to speak of

The images of restoration and reconciliation between Emily and Valancourt, between people and their land, and between those who manage the land and the "creatures" upon it, resonate both with the Spirits' final speech in "Comus" and with the prophecy of Rev. 21.4:

> And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.

Radcliffe's last chapter of Udolpho describes a La Vallee restored to the one forced to leave it and travel, like "Comus"'s heroine, through a symbolic wild wood filled with specious argument and physical confinement. The heroine's successful navigation of these perils is rewarded with a paradise that mirrors, though perhaps in "a glass darkly,"[29] the final vision of an earth restored and reconciled to its Creator with all creatures abiding peacefully together, the sexes reunited in harmony, and a tree of life spreading its protective branches over all.

Milton's "Comus" also ends with this image of reconciliation. The Spirit, after describing the "golden tree" he passes on his way back to the celestial heavens (983), the place where "eternal Summer dwells" (988), where

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"regression."

[29]"For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known" (I Cor. 13.2).

Iris forms the rainbow and rain that

> . . . drenches with Elysian dew
> (List mortals, if your ears be true)
> Beds of hyacinth and roses
> Where young Adonis oft reposes,
> Waxing well of his deep wound
> In slumber soft, and on the ground
> Sadly sits the' Assyrian Queen;
> But farr above in spangled sheen
> Celestial Cupid her fam'd Son advanc't
> Holds his dear Psyche sweet intranc't
> After her wandring labours long,
> Till free consent the gods among
> Make her his eternal bride,
> And from her fair unspotted side
> Two blissful twins are to be born,
> Youth and Joy; so Jove hath sworn. (922-1011)

Shawcross asserts that "the myth [of Psyche and Cupid] points to Milton's allegory: life and heavenly bliss are the offspring of the legitimate union of heart and soul" (152n.99). The reconciliation of heart and soul, of male and female, of the human Psyche with the god Cupid, as well as the imagery of the twins Psyche will produce, reinforce Milton's message that eternal bliss awaits the Christian

Faithful.[30]

Reading the last chapter of Udolpho in terms of Biblical eschatology resolves the apparent inconsistencies of the two final paragraphs of the work, passages which seem to contradict one another, deconstructing what has gone before.[31]

> O! useful may it be to have shewn, that, though the vicious can sometimes pour affliction upon the good, their power is transient and their punishment certain; and that innocence, though oppressed by injustice, shall, supported by patience, finally triumph over misfortune!
>
> And, if the weak hand, that has recorded this tale, has, by its scenes, beguiled the mourner of one hour of sorrow, or by its moral, taught him to sustain it--the effort, however humble, has not been vain, nor is the writer unrewarded. (672)

The obvious rebuttal to Radcliffe's claim that good always emerges victorious is to point out the fate of someone like St. Aubert's sister, who suffers and finally dies a wasting

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[30]In Paul's letters, this ministry of reconciliation and that which reconciles the sinner to God is marriage to the bridegroom of Revelation, Jesus Christ. Among the spiritual fruit, or products, of this relationship is eternal life and joy, which are qualities very reminiscent of Cupid and Psyche's children, Youth ("newness") and Joy. For examples of this imagery and its explicit relationship to "reconciliation," see II. Cor. 5.17-18.

[31]I do not use the word "deconstruct" in its theoretical sense here.

death from her husband's having poisoned her. However, Radcliffe, through Emily (her physical look-alike, her spiritual doppelganger-reverse, and hence, her second chance) and through the images of the tapestry and banner resurrects her and her story, thereby positing a world in which the only dead are the vicious. Hence, Radcliffe remains consistent throughout. Reading her works in terms of Biblical eschatology, especially as this reading is supported by her use of Milton's "Comus," allows for the triumph of innocence and patience. The "mourner" of the final chapter is comforted by La Vallee, a true shadow of the New Jerusalem, a reinvocation of that other monotype, The Garden, in which reconciliation and restoration are a natural law as certain as death itself.

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