PARODIES OF THE GOTHIC NOVEL

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Submitted to the Faculty of the
Graduate College of the
Oklahoma State University
in partial fulfillment of
the requirements for
the Degree of
DOCTOR OF EDUCATION
August, 1969

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PREFACE

The purpose of this work was to (1) synthesize into one complete study the parodies of the Gothic novels (2) determine their influence on the death of the Gothic novel (3) discuss their contributions to the development of the novel, and (4) note their historical significance in literature. Before such a study could be made, the investigator had to become familiar with parodies of the Gothic novel. These parodies were published from 1800 to 1830, and they were written by such literary people as Jane Austen, Thomas Love Peacock, Eaton Stannard Barrett, and other parodists who have rather obscure literary reputations.

Indebtedness is acknowledged to Dr. D. Judson Milburn, Chairman of the Advisory Committee, for his continuous support, encouragement, and constructive criticism. Appreciation is also extended to other members of the committee, Dr. Clinton Keeler, Dr. Mary Rohrberger, Dr. Robert Alciatore and Dr. Walter Scott, for their valuable assistance.

Special gratitude is extended to my wife, Linda who made numerous sacrifices. Her continuing confidence and understanding helped make this study a reality.

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CHAPTER I

INTRODUCTION

During the last few decades of the eighteenth century the Gothic novel was inaugurated as a popular type of reading. For a span of fifty years Gothic novels were the vogue. They permeated art and letters to a degree unexcelled by any other aesthetic type. The period of domination began with the publication in 1764 of Horace Walpole's The Castle of Otranto, and this novel is now classified as the first of the Gothic novels, for Walpole was the first author to use the term "Gothic" to describe the novel which produced fear, suspense, terror, and brutality aimed at making the reader quiver with fear. Walpole had some features in his novel which became stereotyped characteristics of the Gothic novel. The features included an ancient dilapidated castle, a noble line which was often decayed and broken because of family dissension, the hidden identity of the hero or heroine who was pursued by a wicked usurper, a steady succession of threatened dangers and shattering alarms, and always a placid outcome in which true and loyal love was vindicated and wealth, position, and title showered upon the deserving.

The Gothic novel from its beginning with Walpole was slow to gain recognition. It had no imitator until fourteen

years later when Clara Reeve's Old English Baron (1778) appeared. Clara Reeve wrote her novel in order to present the Gothic elements of awe without resorting to the supernatural. Dreams and mysterious noises are the utmost that she ventures to employ. In short she believed that "prodigies and terrors should not outrage good sense."[1] However, she did use a plot which was parallel to that of The Castle of Otranto, but her plot omitted the supernatural elements.

Other Gothic writers to follow her were the Lee sisters, Sophia and Harriet; Matthew Lewis, Charlotte Smith and Ann Radcliffe, the most popular and important one of the group. With the advent of Ann Radcliffe's writings the Gothic novels reached their peak of popularity. During the last ten years of the century the Gothic novel was incredibly popular. Ann Radcliffe produced five Gothic novels or romances. Two of these were extremely popular, and they are fine examples of the Gothic romance, The Romance of the Forest (1791), and The Mysteries of Udolpho (1794). Her Gothic novels are built somewhat on the framework of The Castle of Otranto (1764) with the exception of the supernatural. Also her heroines are more fully developed than Walpole's Isabella and Matilda.

At the last of the century thousands of readers read the Gothic romances of Ann Radcliffe and other Gothic writers. The readers feasted upon the mystery, wonder, sensation, and terrors of their romantic themes, and they enjoyed the wild

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[1]Ernest A. Baker, The History of the English Novel (New York, 1929), V, p. 179.

and improbable fiction of overheated imagination rather than scenes of passion like those of Richardson or of life and manners in the works of Smollett and Fielding. Gothicism had truly reached its height.

Gothicism As A Reaction

The Gothic novels were a reaction against neo-classicism; thus, the novels offered to the reader a romantic escape. Lovett and Hughes state that this reaction represented one phase of that "revival of interest in medieval life and art which descended from a scholarly antiquarian zeal to become a fashion, and bore strange fruit in pseudo-Gothic castles and artificial ruins; in ballads ancient and modern; in Gothic chippendale chairs; and in a new species of romantic fiction."[2] Thus, the development of romanticism became "a form of protest against the stereotyped, or against the tendency of life and society to harden into fixed forms of custom, privilege, convention, and established authority."[3] From the preface to the first edition of The Castle of Otranto one can see that Walpole intended to include "miracles, visions, necromancy dreams, and other preternatural events which were excluded from the romances of the neo-classicists."[4] The

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[2]Robert M. Lovett and Helen A. Hughes, The History of the Novel in England (Boston, 1932), p. 103.

[3]Bruce McCullough, Representative English Novelists: Defoe to Conrad (New York, 1946), p. 86.

[4]Horace Walpole, The Castle of Otranto, ed. Marvin Mudrick (New York, 1963), p. 16.

preface states:

> . . . Belief in every kind of prodigy was so established in those dark ages, (12th century or Medieval Age) that an author would not be faithful to the manners of the times, who should omit all mention of them. He is not bound to believe them himself, but he must represent his actors as believing them.[5]

In using the medieval motifs, the Gothic writers utilized as a main channel to their writings the Gothic castle which was a symbol of ruin and romance. The castle became the nucleus of every plot. MacCarthy states, "The primary source of terror was the ruin itself, the second, was the tyrant who inhabited it."[6] Thus, Gothicism came to possess certain trademarks which all Gothic writers included in their works. Some of these can be traced back to Baculard d'Arnaud. These would include "the exciting adventures, castles, dungeons and graveyards" of Baculard's abbe's [sic] novels, plays and short stories.[7]

Two typical romance plots, The Castle of Otranto and The Mysteries of Udolpho will serve to show the distinguished characteristics of the Gothic novel. The Castle of Otranto as a production of horrors provided the eighteenth century reader with all the essential ingredients of the Gothic novel. The events of the novel are assigned to the thirteenth century, but they have no definite historical significance.

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[5]Walpole, p. 16.

[6]Bridget G. MacCarthy, The Later Women Novelists, 1744-1818 (Dublin, 1947), p. 132.

[7]Baker, p. 175.

The setting is a castle with long foreboding stairways, doors which creak and screech on rusty hinges, and subterranean passages which add mystery to the plot. The characters within the castle are the tyrant Manfred, his long suffering wife, two romantic girls of exceeding beauty, and a handsome young prince having a smooth, white forehead and manly curling locks. The character who really adds to the ghostly atmosphere of the setting is the giant who frightens the domesticates when he shakes himself in the upper chamber. The plot provides all the essentials of the Gothic novel. Prophecy warns Manfred, the usurping prince of Otranto, that he may retain his ill-gotten gains only as long as the castle can hold its rightful owner and Manfred has no male heirs. On the eve of his son's wedding to the lovely Isabella, a gigantic helmet crushes the son to death. Now Manfred himself pursues Isabella, but she flees aided by Theodore, a most genteel peasant who remarkably resembles the dead Alfonso, the original and proper owner of the castle. When Manfred captures Theodore and is about to have him executed, Alfonso's apparition soars to gigantic stature and splits the castle asunder to save him and reveals Theodore as the genuine heir. Isabella and Theodore are married to provide a happy ending to the romance. This novel has all the stock mechanisms of the Gothic romance, and it represents that class of novel which enthralled readers for some fifty years.

Ann Radcliffe, one of the most popular Gothic writers, aptly shows the techniques of the Gothic school in her novel

The Mysteries of Udolpho which was probably her most widely read novel, and it is an excellent Gothic type for study. It was such a popular novel that Jane Austen with great zest chose it to parody. A synopsis of The Mysteries of Udolpho will also show the elements of a Gothic plot.

The Mysteries of Udolpho has its castle where in the haunted wing the heroine is shut up to pass her time with various occupations. When the night is clear, the heroine, Emily, may sit and think of her distant lover. When she is in her room, she finds an old, dusty chest, and a worn manuscript within it. Upon reading it, she discovers that a horrible crime has been committed within the very chamber where she is staying. On another night she discovers a strange door leading into her room. Midnight music mystifies Emily; she trembles on the nocturnal excursions that she takes, and faints dead away in a dark chamber when she lifts a black veil and sees the horrible wax figure of a cadaver. The horrors continue to mount and mount until the reader is caught up in a plot of suspense. Emily St. Aubert is about to marry Valancourt, the hero who falls in love with her when she is eighteen. The marriage is prevented by the villain Signor Montoni who carries Emily off to his castle which is a Gothic one. He secures Emily and the aunt here in order to gain their property. The aunt dies from the imprisonment, and Emily signs over her estates to the villain. Then she escapes from the supernatural terror of the Pyrenees, to the safety of France. However, in the end the Venetian

authorities apprehend Montoni, and Emily regains her rightful property and marries Valancourt. The plot might seem ridiculous to the modern twentieth century reader, but to the reader of the latter eighteenth century it was quite believable and entertaining. Day says, "Warton the poet laureate stayed up all night to read The Mystery of Udolpho, and Sheridan Fox and many other important people praised it."[8] Modern readers are unmoved by the contrived horrors of The Castle of Otranto and The Mysteries of Udolpho, but because the works were written in an era surfeited with reason and the prosaic, the people who read them were eager for something wildly different and bizarre.

Reaction Against Gothicism

The fad, however, for Gothicism was to run its course, for as Gothicism was a reaction against neo-classicism, so were the parodies which began to appear at the beginning of the nineteenth century a reaction against the absurdities of the sentimentality of the Gothic writers. Several writers were involved in this reaction against Gothicism. Jane Austen wrote Northanger Abbey in 1797 or 1798, but it was not published until 1818. Miss Austen chose as her particular target Ann Radcliffe's typical novel of terror The Mysteries of Udolpho written in 1794. Thomas Love Peacock, who by his very nature was a satirist, wrote his scintillating parody,

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[8]Martin S. Day, History of English Literature: 1660-1837 (New York, 1963), p. 251.

Nightmare Abbey (1818). Sarah Green wrote a very curious and rather unique novel entitled Romance Readers and Romance Writers which is a parody of what she believed to be the preposterous excesses of romance in the Gothic novel, and Eaton Stannard Barrett parodied the Gothic romance with his The Heroine, or The Adventures of Cherubina. These parodies helped to stop a fad in literature which was extravagant and excessively emotional, and they were to wield an important influence on the development of the novel.

The parodies were a part of the calm after the tempest, for finally the Gothic rage subsided. However, "exponents of the Gothic romance extended well into the first quarter of the nineteenth century, as is evident from the works of Francis Lathom, Mrs. Meeke, Sarah Wilkinson, T. J. Horsley-Curties, W. C. Wren, Charles Lucas, Mrs. York, Catherine Ward, Jane Porter, William Child Green, Robert Huish, Hannah Jones, Eleanor Sleath, and many more; but these were minor Gothic writers whose works were animated by the last flicker of enthusiasm for Gothic fiction."[9]

At the beginning of the nineteenth century reaction had set in; the symptoms and process of disintegration were becoming evident. Slowly and surely the pillars of the Gothic novel tradition began to totter and crumble in order to make way for new types. One of these new types was Scott's Waverly which appeared in 1814. "Waverly drinks deep from

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[9]Devendra Varma, The Gothic Flame (New York, 1966), p. 173.

the Gothic waters, but Scott replaced the outmoded motifs and properties of the Gothic romance with new reality."[10] Readers enthusiastically read Scott's Waverly. They were tired of the Gothic novel, and they began breaking it to pieces as a child often does a new plaything when he tires of it. Thus, it is not surprising that parodies did appear at the beginning of the nineteenth century. This study will focus upon these parodies discovering how much they influenced the death of the Gothic novel, seeking to find the contributions which they made to the novel as a genre; and discussing their historical significance in literature.

Parody

Because parodies are to be discussed in this study, a definition of parody is essential. One of the best definitions of parody is found in the Oxford English Dictionary: "a composition . . . in which characteristic turns of an author . . . are imitated in such a way as to make them ludicrously inappropriate subjects." This definition implies humor and caricature, and it also implies a kinship or similarity to travesty and burlesque. A travesty is "a grotesque or debased imitation or likeness." Burlesque "aims at exciting laughter by caricature of the manner or spirit of serious works, or by ludicrous treatment of their subjects."[11] Thus,

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[10]Varma, p. 175.

[11]Dwight MacDonald, Parodies (New York, 1960), p. 559.

burlesque is really an advanced form of parody because it is more extreme than parody, for it often imitates the style of the original by ridiculous exaggerations. The parodies which will be discussed in this study will exclude the relative travesty; however, it will include the next of kin burlesque. Parody at its best is a form of literary criticism which usually packs a "lethal effect,"[12] for parody by its very nature is an attempt to make its subject appear inapt.

Need for Study and Procedure

Many critics have made references and have written articles about the parodies, satires and burlesques of the Gothic novels, but these allusions have not been synthesized into one complete study so that the student of literature can see them in their entirety. Thus, this study will be conducted in order to combine the major parodies that were a protest against the sentimentality of the Gothic romance into one study, and in order to determine what contributions the parodies made to the novel as a genre.

This study will give analytical attention to some important Gothic novel parodies written at the beginning of the nineteenth century. This analytical attention will on some occasions consist of comparing a parody with the actual Gothic novel which it parodies. At times in the study an entire chapter will be devoted to an author and his work

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[12]MacDonald, p. 559.

because of the contribution the author's parody had to make to the novel and to literature; for example, Jane Austen, Thomas Love Peacock, and Eaton Stannard Barrett will each be discussed in separate chapters, and there will be one chapter devoted to other parodists who were not as significant as the previously named parodists. The concluding chapter will be a summation of the parodies and their importance.

Scope and Limitation

This study will be confined to parodies written at the beginning of the nineteenth century. Where it is necessary there will be biographical information given about the author of the parody. This information will be given only if it contributes to the understanding and interpretation of the parody. The parodies will be analogous to the Gothic novels showing how they satirize the chief motifs of the Gothic tradition. Also, where it is necessary, historical information shall be given to aid the reader in interpreting the parody.

Primary sources for the study will be three novel parodies which are Northanger Abbey written by Jane Austen, Nightmare Abbey written by Thomas Love Peacock, The Heroine written by Eaton Stannard Barrett. For secondary sources critical articles and books about the primary sources and the works of the other parodists will be extensively researched and consulted. Dictionaries and reference materials will also be used, especially the Oxford English Dictionary.

CHAPTER II

JANE AUSTEN'S NORTHANGER ABBEY

After every popularity rage for a literary genre, there comes a cessation of that rage. It came for the Gothic romance after a fifty year reign during which countless volumes of mystery, horror, wonder, sensation, and romantic themes of terror had thrilled thousands of readers. It is difficult to establish the correct date for the disintegration of the Gothic novel, but most critics agree that by the beginning of the nineteenth century reaction had set in. Some date its declining interest from the year 1797, which saw the publication of Mrs. Radcliffe's The Italian, the zenith of the Gothic vogue, after which "The mighty Enchantress of Udolpho" retired from authorship in the full blaze of her glory.[1] Edith Birkhead asserts that "between the years 1797 and 1820 the Gothic novels maintained only a disreputable existence."[2] K. K. Mehrotra has termed later Gothic novelists like Lewis and Maturin "belated advocates of an outmoded genre."[3]

Literary genres do not pass away over night; nevertheless, the transition from The Castle of Otranto and The

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[1]Varma, p. 174.

[2]Varma, citing Birkhead, p. 174.

[3]Varma, citing Mehrotra, p. 174.

Mysteries of Udolpho to Dicken's Oliver Twist and Bronte's Wuthering Heights occurred. Tastes change from era to era, and according to the literary laws an abundant flow of fiction will eventually bring a reaction against any extreme.

One of the many parodies of the Gothic novel was Jane Austen's Northanger Abbey, written in 1797 or 1798, but not published until 1818. Baker makes the suggestion that its publication was held up because of the fear of affronting the thousands of readers who idolized Mrs. Radcliffe's Gothic novels.[4] Johnson Brimley feels that Northanger Abbey is a restrained parody of Radcliffe's Mysteries of Udolpho:

> . . . Fresh from the exciting perusal of some novel by the terrifying Ann Radcliffe, who I believe Miss Austen enjoyed as keenly as her own Catherine, she must have thrown herself into the composition of the delightful parody, just to renew its thrills, to linger over its absurdities. It is all pure farce, exaggeration cheerfully unrestrained.[5]

Andrew Wright says that "Northanger Abbey is equally susceptible of a didactic interpretation; it is for the most part, a burlesque of the Gothic novel of terror with special reference to Ann Radcliffe's The Mysteries of Udolpho."[6]

The purpose of this chapter is (1) to show Northanger Abbey as a parody of the stock characteristics of the Gothic novel with particular reference to the Mysteries of Udolpho

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[4]Ernest A. Baker, The History of the English Novel (New York, 1934), VI, pp. 94-95.

[5]Johnson Brimley, The Women Novelists (London, n.d.), p. 91.

[6]Andrew Wright, Jane Austen's Novels (New York, 1953), p. 19.

and (2) to determine what contributions this parody had to make to the novel as a genre.

A review of the definition of parody from the Oxford English Dictionary as previously quoted, shows that "A parody is a composition . . . in which the characteristic turns of an author . . . are imitated in such a way as to make them appear ridiculous, especially by applying them to ludicrously inappropriate subjects." Northanger Abbey fits this definition of a parody, for it ridicules many of the stock conventions of the Gothic novel, particularly those found in The Mysteries of Udolpho. Mrs. Radcliffe's Mysteries of Udolpho is a typical novel of terror which Mudrick affirms Jane Austen had read because it had made its way into the Austen home during its period of popularity.[7] Because she was familiar with it, she could without hesitation choose it as a specific model to parody.[8] In order to see the clever and skillful Jane Austen at work, it will be necessary to call attention to her methods of parody, as they are found in Northanger Abbey.

Jane Austen's Method of Parody

Jane Austen in parodying this novel presents the antitypes of its characteristics. According to Harmsel, "Jane Austen's burlesque method in Northanger Abbey may be called

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[7]Marvin Mudrick, Jane Austen, Irony as Defense and Discovery (New Jersey, 1952), p. 5.

[8]Mudrick, p. 5.

demonstration by negation. For Miss Austen emphasized the qualities which the leading character--the heroine, the hero, and the villain--do not possess."[9] By doing this she called to the reader's mind "the absurdities of the qualities with which popular fiction often endowed them in her day."[10]

For example, Emily St. Aubert, the heroine of The Mysteries of Udolpho possesses all the qualities of the conventional Gothic heroine. She is exquisitely beautiful and graceful:

> . . . she had discovered in her early years uncommon delicacy of mind, warm affections, and ready benevolence; but with these was observable a degree of susceptibility too exquisite to admit of lasting peace. As she advanced in youth, this sensibility gave a pensive tone to her spirits, and a softness to her manner which added grace to beauty, and renders her a very interesting object to persons of congenial disposition. (124, 125)[11]

Also under her father's guidance she becomes the epitome of the Gothic heroine:

> St. Aubert cultivated her understanding with the most scrupulous care. He gave her a general view of the sciences, and an exact acquaintance with every part of elegant literature. He taught her Latin and English, chiefly that she might understand the sublimity of their best poets. She discovered in her early years a taste for works of genius; and it was St. Aubert's principle, as well as his inclination, to promote every innocent means of happiness. (125)

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[9]Henrietta Harmsel, Jane Austen: A Study in Fictional Conventions (London, 1964), p. 15.

[10]Harmsel, p. 15.

[11]Quotations in this chapter are from The Castle of Otranto, Northanger Abbey, The Mysteries of Udolpho, Peter Smith edition (New York, 1963).

In contrast the heroine of Northanger Abbey, Catherine Morland is not beautiful but "very plain." (297) "In music and drawing she is not superior. . . . Her proficiency in writing and French were not remarkable." (298) A description of Catherine's girlhood and teen years do not show her as a magnificent beauty:

> Such was Catherine Morland at ten. At fifteen, appearances were mending; she began to curl her hair and long for balls; her complexion improved, her features were softened by plumpness and colour, her eyes gained more animation, and her figure more consequence. Her love of dirt, gave way to an inclination for finery, and she grew clean as she grew smart; she had now the pleasure of sometimes hearing her father and mother remark on her personal improvement. 'Catherine grows quite a good-looking girl,--she is almost pretty today,' were words which caught her ears now and then; and how welcome were the sounds!" (299)

By sketching Catherine Morland in this way Miss Austen "manages to suggest both the typical Gothic heroine, and in Catherine herself the inverse."[12] Southham continues to say, "As satire of the Gothic horror tale, Northanger Abbey contains all the ingredients of the genre except the hero and heroine, who are deliberately normalized partly for the purpose of heightening the ridicule."[13]

The hero is treated in much the same way as the heroine in Northanger Abbey, for Henry Tilney is the opposite of Valancourt. From The Mysteries of Udolpho one notes how Emily is introduced to her hero. In the romantic hour of

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[12]B. C. Southham, Jane Austen's Literary Manuscripts (Oxford University Press, 1964), p. 95.

[13]Southham, p. 104.

twilight, high on a mountain road, Emily meets a young nobleman dressed in hunting clothes. His name is Valancourt and about him there is an air of mystery. He is the typical Gothic hero, handsome, manly and in love with Emily at first sight. This love never wavers; it is the strength which ultimately unites them.

In contrast Henry Tilney is very common. He has no air of mysterious origin. In fact he is revealed as a clergyman from a respectable family in Gloucestershire. He does not make a heroic entry and rescue the heroine at just the right moment. Instead he is introduced to her at a ball. He does not fall in love at first sight as heroes are supposed to do; rather at his first meeting with Emily, he chats about such insignificant things as female letter writing. It is only slowly that he falls in love with her. Harmsel points out that "in the gay mocking, and realistic character of Henry Tilney, Jane Austen is exposing the artificiality of the mysterious Gothic hero."[14]

The villain, John Thrope, of Northanger Abbey is also the reverse of the villains in the Mysteries of Udolpho. He does not abduct the heroine in order to incarcerate her in some far off castle. Probably the most villainous thing which he does is to lure her to Blaize Castle which they are prevented from seeing. Southham says of John Thrope:

> John Thrope is not much worse than rude, vain, selfish, stupid, boastful and dishonest. He does

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[14]Harmsel, p. 17.

> not seduce anyone, like John Willoughby; defame anyone like George Wickham; cooly run off with a married woman, like Henry Crawford; deceive anyone (except General Tilney), like Frank Churchill; or insolently ignore the claims of an indigent widow, like Mr. Elliot. John Thrope is simply: 'a stout young man of middling height, who, with a plain face and ungraceful form, seemed fearful of being too handsome unless he wore the dress of a groom, and too much like a gentleman unless he were easy where he ought to be civil, and impudent where he might be allowed to be easy.[15]

It does not take Catherine long to open her eyes to his character, and he soon fades out of the action, for he is not much of a villain contrasted to Signor Montoni or Count Morano.

The minor characters of Northanger Abbey burlesque the Gothic novel in the same fashion as the major characters. Jane Austen indicates that Catherine's parents are quite ordinary. She says of Catherine's father, "He had a considerable independence, besides two good livings--and he was not in the least addicted to locking up his daughters." (297) She continues to have her fun as she uses Catherine's mother to ridicule a conventional situation:

> . . . Mrs. Morland had three sons before Catherine was born; and instead of dying in bringing the latter into the world, as anybody might expect, she lived on--lived to have six children more--to set them growing up around her, and to enjoy excellent health herself. (297)

And when Catherine leaves home for Bath, she does so without her mother indulging in hysterics. Mrs. Morland has no dark forebodings for her departing daughter. Her advice is very

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[15]Southham, p. 104.

limited; it does not include "presentiments of evil" or "cautions against the violence of noblement and baronets." Her advice is confined to the following:

> "I beg, Catherine, you will always wrap yourself up very warm about your throat, when you come from the rooms at night; and I wish you would try to keep some account of the money you spend;--I will give you this little book on purpose." (302, 303)

So Catherine's ordinary parents also are a protest against the excesses of the Gothic romance.

In the Gothic novel there is always a chaperone; in Northanger Abbey she is Mrs. Allen. At the age of seventeen Catherine is invited by Mr. and Mrs. Allen, owners of the property where the Morlands live, to travel with them to Bath. Mrs. Allen is everything that the Gothic chaperone is not. She is definitely not a wicked, vigilant keeper intent on using Catherine for her own wishes. In contrast to the unfeeling and ambitious aunt of Emily St. Aubert, Mrs. Allen is:

> . . . one of that numerous class of females whose society can raise no other emotion than surprise at there being any men in the world who could like them well enough to marry them. She had neither beauty, genius, accomplishment, nor manner. (304)

Mrs. Allen allowed Catherine to go wherever she pleased; she brought her to balls and sat quietly by, only occasionally deploring Catherine's inability to get a dancing partner. She truly is the reverse of the Gothic chaperone.

Among Catherine's first friendships at Bath is Isabella Thrope who becomes a regular Gothic confidante for Catherine, though Miss Thrope later proves to be a villain. Again Miss

Austen uses the technique of antitypes for burlesque, for Isabella is the reverse of Emily's confidante, Annette. Where Annette is genuinely kind and helpful, Miss Thrope is egocentric, frivolous, deceitful, and not anything like the Gothic confidante.

Jane Austen has effectively made all of her characters satirize the extremes of the Gothic romance. Harmsel says of Austen's minor characters, "By satirically deflating these minor characters from artificial, conventional types into credible, everyday people Jane Austen continues the burlesque which she uses in creating the major characters of Northanger Abbey."[16]

Motifs and Situations Satirized

Not only do major and minor characters of Northanger Abbey satirize the Gothic novel, but so do the various motifs and situations. The first of these is a castle, for a Gothic novel would not be complete without a ruined castle. Horace Walpole's medieval scene provided a haunted castle wherein the marvelous, the terrible, and the supernatural could have a play.[17] Mrs. Radcliffe's castles, "always appear as she had seen them at the end of the eighteenth century, decayed, deserted, antique. . . . Her castles are not kept in a state

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[16]Harmsel, pp. 19-20.

[17]Baker, V, p. 199.

of efficiency. Anything Gothic must necessarily be in disrepair and dilapidation."[18]

Before Henry Tilney and Catherine Morland leave for Northanger Abbey, Mr. Tilney teases her about her fondness for the Gothic excesses as he playfully describes the abbey:

> And are you prepared to encounter all the horrors that a building such as 'what one about' may produce?--Have you a stout heart?--Nerves fit for sliding panels and tapestry? . . . How fearfully will you examine the furniture of your apartment! --And what will you discern?--Not tables, toilettes, wardrobes, or drawers, but on one side perhaps the remains of a broken lute, on the other a ponderous chest which no efforts can open, and over the fireplace the portrait of some handsome warrior, whose features will incomprehensibly strike you." (445, 446)

Of course Northanger Abbey does not live up to the horrors of Emily St. Aubert's Udolpho. When Emily first viewed her castle, she was awed:

> Emily gazed with melancholy awe upon the castle, which she understood to be Montoni's; for, though it was not lighted up by the setting sun, the gothic greatness of its features, and its mouldering walls of dark grey stone, rendered it a gloomy and sublime object. (192)

In contrast Catherine's first view of Northanger Abbey was disappointing. When the abbey came into view, "the building stood so low that she found herself passing onto the grounds of the abbey without so much as an antique chimney in sight." (448) Her disappointment increases when she is actually within the walls of the abbey. "The furniture was in all the profusion and elegance of modern taste." (449)

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[18]Robert Rathburn and Martin Steinmann Jr., eds. From Jane Austen to Joseph Conrad: Essays (Minneapolis, 1958), p. 19.

However, in her bedroom she finds one parallel with Emily's situation; her room contains a heavy cedar chest--but it holds only a cotton counterpane; she later spies another chest. With much trepidation she explores it to find only an inventory for linens. Jane Austen is humorously and satirically shattering Catherine's Gothic dreams, and she also in her description of the abbey and the details of life there, is matching the elaborate description of Mrs. Radcliffe's Udolpho Castle.[19]

No castle was complete without a villain. Thus, the second motif to be parodied was Catherine's belief that General Tilney is the Montonian villain of the abbey. His behavior is most curious, and he rambles in the garden frequently which she thinks is mysterious. (471) He also keeps postponing Catherine's promised tour of the house. After putting the pieces together, Catherine decides that the general has murdered his wife. This idea becomes an obsession to Catherine:

> Catherine's blood ran cold with the horrid suggestions which naturally sprang from these words. Could it be possible?--Could Henry's father?--And yet how many were the examples to justify even the blackest suspicions!--And when she saw him in the evening, while she worked with her friend, slowly pacing the drawing room, for an hour. . . . It was the air and attitude of a Montoni! (476)

She can stand the suspense no longer; she determines to visit the apartment of the deceased Mrs. Tilney, who has been dead

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[19] From Jane Austen to Joseph Conrad, quoting Allan McKillop, p. 14.

for nine years. She enters the room and to her astonishment she finds not a death chamber or Mrs. Tilney chained to a wall, but:

> . . . a large, well proportioned apartment, an handsome dimity bed, arranged as unoccupied with an housemaid's care, a bright Bath stove, mahogany wardrobes and neatly-painted chairs, on which the warm beams of a western sun gaily poured through two sash windows! (482)

Now her Gothic illusions are completely shattered. She is ashamed and humiliated. As she runs from the room, she encounters Henry Tilney who in anger explodes the entire idea of any Gothic horrors existing in the abbey. Southham says at this point Catherine emerges "as a human being of good sense--and the gradual realization of the limitation of even that quality."[20]

A third motif which is ridiculed is elaborate scenery. There is no frightening scenery in Northanger Abbey. As Henry and Catherine make their trip to the abbey, they do not travel rough roads infested with banditti, nor is there beautiful lush vegetation which surrounds them, and there are no gloomy turrets or waving pine forests or ancient oaks. Austen has her heroine make the trip on level roads, "to find herself with such ease in the very precincts of the abbey, and driven so rapidly, along a smooth, level road of fine gravel, without obstacle, alarm or solemnity of any kind, struck her as odd and inconsistent." (448) To the reader it is not odd, for it is apparent that Jane Austen is having fun with the scenery of Northanger Abbey.

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[20]Southham, p. 99.

A fourth motif or overused situation which needs comment is the "love intrigue."[21] After Catherine has been purged of her Gothic excesses, she is suddenly ordered from the house by General Tilney who now does become a Montoni villain. His changed attitude springs from the fact that he has discovered Catherine is a penniless nobody. He forces her to make a journey of some seventy miles . . . alone, unattended, so Catherine has her problems, mainly the fear of never marrying Henry. Harmsel comments on the journey, "It bears unmistakably the overtones of countless journeys of countless suffering heroines like Emily St. Aubert, Emmeline, Harriet Byron, and others."[22]

However, the love intrigue of the suffering Catherine is much different from what the preceding heroines experienced. When Catherine first meets her hero, he is not a silent seducer from Southern Europe, nor a handsome young man who falls in love with her immediately; he is not a person of mysterious birth, but instead a talkative, sardonic clergyman from Gloucestershire with a delightful sense of humor. Her hero does not rescue her from the clutches of some terrible villain; rather his affection for her comes from his delight in her simplicity and inexperience.

She meets her hero in a Bath ballroom where they are introduced by the master of ceremonies. Usually the heroine

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[21]Harmsel, pp. 20-21.

[22]Harmsel, p. 27.

met her hero in the romantic hour of twilight in a dark setting which usually consisted of a country road and some banditti. In spite of the way in which they met, and Henry Tilney's lack of heroic characteristics, their relationship deepens to increased intimacy and leads to an intriguing love story.

A fifth situation which is parodied is the melodramatically happy ending. Actually with very little anguish and suffering to overcome, Catherine marries Henry Tilney who faces the general undaunted, and the two live happily ever after. Harmsel notes, "Never does Jane Austen come closer to the deliberate and overt use of a convention at the very moment that she is satirizing it than in her remark to the readers that the 'tell tale compression of the pages before them' just indicate that they are 'all hastening together to perfect felicity. . . .'"[23] Here Jane Austen is mocking the unconventionally happy ending and yet, in spite of doing this she has made both the characters and the romance of Catherine and Henry come alive, though they serve a "burlesque function."[24] Thus, the novel concludes with a typical Austenian ending which appeals to the reader's expectations, and his demands for credibility:

> . . . permitted his son to return to Northanger, and thence made him the bearer of his consent, very courteously worded in a page full of empty professions to Mr. Morland. The event which it

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[23]Harmsel, p. 27.

[24]Harmsel, p. 27.

> authorized soon followed: Henry and Catherine were married, the bells rang and every body smiled; and, as this took place within a twelve-month from the first day of their meeting, it will not appear, after all that they were essentially hurt by it. (543)

Contributions of Northanger Abbey to the Novel and Literature

Because of the popularity and greatness of Austen's five other novels Pride and Prejudice, Sense and Sensibility, Mansfield Park, Emma, and Persuasion, the critics are prone to overlook the contributions which Northanger Abbey has made to the novel. Written in an age preoccupied with the terror-filled past and outlandish horrors, Northanger Abbey made some valuable contributions to a genre which was in dire need of revision.

A Stabilizing Force

First, Jane Austen's parody helped steer the novel toward a stable course. "From the years 1760 to 1795 the novel was a relatively unstable commodity."[25] During this period of time, it did not have the prestige of drama and poetry. Before the peak of these unstable years the four great novelists of England had died, Defoe in 1731, Fielding in 1754, Richardson 1761, and Smollett ten years later. With the deaths of these outstanding novelists, the novel faltered, and its energies were directed toward minor efforts such as the novel of sensibility and the Gothic romance. "Dr. J. M. S. Thompkins in a close study of the novel (1770-1800)

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[25]Frederick R. Karl, A Reader's Guide to the Nineteenth Century (New York, 1964), p. 8.

asserts that during the years 'that follow the death of Smollett (1771), last of the four great novelists of the mid-eighteenth century, the two chief facts about the novel are its popularity as a form of entertainment and its inferiority as a form of art.'"[26] Jane Austen revolted against this inferior art, for she believed that romance and sentiment had no place in art. She was a realist novelist who wanted the novel to present life realistically. She once remarked:

> But I could no more write a romance than an epic poem. I could not seriously sit down to write a serious romance under any motive than to save my life, and if it were indispensable for me to keep it up and never relax into laughing at myself or at other people, I am sure I should be hung before I had finished the first chapter.[27]

She really had a deep concern for the novel as a work of art. She wanted to see it as a stable literary commodity. Many critics have recognized her sincerity and have offered to her unending praise. Lord Macaulay stated:

> Shakespeare has had neither equal nor second. But among the writers, who, in the point which we have noticed, have approached nearest to the manner of the great master we have no hesitation in placing Jane Austen, a woman of whom England is justly proud. . . .[28]

Her concern is manifested in Northanger Abbey which did its share to show the emotionalism contained in the contemporary novels of her time and in doing this it helped to usher in a

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[26]Karl, p. 8.

[27]Johnson, p. 207.

[28]The Harvard Classics Shelf of Fiction, III (New York, 1917), p. 150.

new age for the novel. Karl says, "Her attack on sentimentality and all forms of excessive feeling is her attempt, in reaction to the eighteenth-century sentimentalists, to return the novel to a stable course."[29]

Transformation of Bad Conventions

Harmsel conducted a study which showed how Jane Austen transformed the bad conventions of the Gothic novel into conventions of worth and merit. Harmsel points out that two of the fictional conventions which Austen transformed are "realism, and developing character."[30] The first of these, realism, is apparent in Northanger Abbey, for Jane Austen naturalized the exotic conventions of romance in such a way that they seem at home in the midland countries of England. O'Connor says, "The common feelings of common life--these are Jane Austen's standards of what is proper to the novel, and these can be gathered only from close observation of a society one knows and understands--in fact, a society bounded by fifty miles of good road."[31] Thus, Northanger Abbey normalizes the attributes of the Gothic novel. The heroine is not unbelievably beautiful, but she is ingenuous and sweet. The hero meets her on the dance-floor, not on a romantic trip through the Pyrenees. Her abduction occurs not through a

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[29]Karl, p. 28.

[30]Harmsel, p. 29.

[31]Frank O'Connor, The Mirror in the Roadway (New York, 1956), p. 21.

maze of strange mountain roads to some remote and ruined castle, but rather over familiar country roads known to her own family. Her abductor is not a murderous Montoni but rather a greedy general who wants to marry his son to a rich girl. All the conventional romance qualities are in Northanger Abbey, but they have been transformed into everyday situations. Austen makes them realistic.

Treatment of Character

Her demand for realism is also seen in her treatment of character. Harmsel points out that "Austen's villains are not completely black; neither are her heroes, and above all her heroines completely white."[32] Giving her characters a mixture of both good and bad qualities, Jane Austen is able to transfer them from the fictional to the real world. For example, Henry Tilney, the hero, his good judgment, his gentle guidance, and pleasant humor seem to make him a perfect hero, but he is not without his faults. He misjudges the general, and also his conduct in the end proves to have weaknesses. The heroine, Catherine Morland, is not perfect; the reader is prepared for her imperfections as he reads the novel. Although she is a nice girl, her faults are obvious from the beginning of the novel. She is extremely naive; she does not notice Isabella's duplicity; she finds it difficult to make independent decisions, and she lets her imagination carry her away into ridiculous phantasies.

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[32]Harmsel, p. 30.

The mixing of good and bad in Austen's characters leads to another element of realism. Her characters are maturing people. Most Gothic heroines or characters are not mature people. They are too virtuous and clever to be very human. Most of them have a morbid craving for frightening experiences and are never content until they have investigated all ghostly rumors and impressionable horror tales. Not so with the Austenian characters, they are maturing people. This is true of Catherine and Henry in Northanger Abbey. Mathison notes this when he says, "It is a character's achieving maturity that makes her a heroine."[33] This would mean that Jane Austen aided the novel tremendously in her character development, for her characters are not flat or static beings. They are dynamic, maturing, changing people. "This constitutes a drastic revision of the typical eighteenth century heroine, Pamela, Emily St. Aubert, Emmeline, Clarissa, Harriet Byron--all of these are perfect at the beginning and remain so throughout."[34] One notes that Catherine matures because she makes a conscious effort to correct her own basic thoughts. Catherine grows from naivete, ignorance and credulity to self-knowledge, understanding and good judgment. Her maturing is a gradual process. When she resides at Bath with strangers and far from home, she sees good in

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[33]J. K. Mathison, "Northanger Abbey and Jane Austen's Conception of the Value of Fiction," English Literary History XXIV (June, 1957), p. 140.

[34]Harmsel, p. 31.

everyone. In order to mature she must see through the insincere facade of deceit at the core of Isabella's character, and she must realize that Isabella's brother John Thrope cannot provide "Universal pleasure." Isabella's ambiguous reasoning, her flirtations with Captain Tilney, and her desertion of Catherine's brother James causes Catherine to mature and to denounce her action as "inconstancy and fickleness, and everything that is bad in the world. . ." Catherine's Gothic misconceptions also aid her maturing process. When her Gothic delusions are destroyed, and Henry Tilney points out her foolish suspicions, she is awakened. After this it is evident that she has learned to judge character and to act more discreetly than she has done in the past. Miss Austen in Northanger Abbey as well as in her other novels dared to pave the way for a new type of realistic character.

Reveals Jane Austen's Ability

The parody Northanger Abbey also contributes to the literary world because it inadvertently reveals the personality and ability of Jane Austen. Cleanth Brooks, a formalist critic, believes that if you want to understand a poet's or novelist's biography, one of the best ways to do it is to study the author's literary work for itself.[35]

A reading of Jane Austen's novels will show that she used her family in more than one situation in her six novels.

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[35]Sheldon Grebstein, ed., Perspectives in Contemporary Criticism (New York, 1968), p. 106.

The opening description of Catherine Morland's family in Northanger Abbey is a precise echo of life at Steventon with Jane and her family:

> Her father was a clergyman, without being neglected or poor, and a very respectable man, though his name was Richard, and he had never been handsome, he had a considerable independence, besides two good livings, and he was not in the least addicted to locking up his daughters. Her mother was a woman of useful plain sense, with a good constitution. She had three sons before Catherine was born; and instead of dying in bringing the latter into the world, as any body might expect, she still lived on--lived to have six children more--to see them growing up around her, and to enjoy excellent health herself. (297)

This passage is a fair description of the Austen household. Jane Austen's father was a clergyman, who had been a scholar and later a fellow of St. John's College, Oxford where he was known as a "handsome proctor."[36]

The life of the Austens was similar to that of thousands who dwelt in the country. As the passage suggests, her father, the rector, at Steventon was a man "held in respect by all who knew him, but he was not an influential landed proprietor . . . or courted by society."[37] The liveliness of her large family made Jane's childhood a happy one. The constant companionship with her brothers and especially her sister Cassandra provided the happy atmosphere which she needed to sharpen her mental powers.

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[36]Muriel Masefield, Woman Novelists (London, 1934), p. 36.

[37]Baker, VI, p. 58.

Northanger Abbey implies that every available means of instruction was made use of in the Austen household. Jane was well-educated, though not highly accomplished. Jane's Catherine learned at home, "Writing and accounts she was taught by her father; French by her mother." (298) A general love of literature prevailed in the Austen home. The Austen family were great readers; and read novels extensively as Northanger Abbey reveals. Jane Austen shows her acquaintance with prevailing Gothic romances, in the conversation between Catherine Morland and Isabella Thrope:

> Dear creature! how much I am obliged to you; and when you have finished Udolpho, we will read the Italian together; and I have made out a list of ten or twelve more of the same kind for you.
>
> Have you, indeed! How glad I am!--What are they all?
>
> I will read you their names directly; here they are, in my pocket-book. Castle of Wolfenback, Clermont, Mysterious Warnings, Necromancer of the Black Forest, Midnight Bell, Orphan of the Rhine and Horrid Mysteries. Those will last us some time.
>
> Yes, pretty well; but are they all horrid, are you sure they are all horrid? (324)

It is apparent from this passage that Jane Austen when a girl had read many Gothic novels, especially those of Anne Radcliffe. Brimley says of Austen and Northanger Abbey, "Northanger Abbey has very much the appearance of juvenile effort, possibly recast in maturity. If not written in girlhood, it must be regarded as the flower of a true holiday spirit blossoming in sheer fun."[38] Because Miss Austen was an early victim of Mrs. Radcliffe and her school; the horrid

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[38]Brimley, p. 91.

novels named by Isabella Thrope are real books and Jane Austen had read them all. To show her enthusiasm for fiction, she wrote the well-known and spirited defense of novel reading and writing in Northanger Abbey where she boldly justifies her love of a much abused profession. To go beyond Northanger Abbey Chapman gives us a list of books Jane Austen possessed, "Goldsmith's History of England, with her youthful Marginalia and Dodsley's Collection of Poems and Fanny Burney's Cammilla, for which she was a subscriber in 1796. A more recent accidental dispersal revealed her ownership of Hume's History, Thomson's works, Goldsmith's Animated Nature, Hayley's Poems and plays. These volumes contain her signature, and the dates of acquisition, always before 1800. Some of them have also the bookplate of her uncle, James Leight Perrot, who must have given them to her."[39] Surely the reading of such books sharpened her mental capacity and helped her to write her excellent novels. Although Jane Austen was unresponsive to the romance of the Gothic list of her novels, her reading of such books amused her, and she enjoyed a poor novel if only to laugh at it. From some of these mediocre works, she must have gained the inspiration and desire to write. "Hers was a genius that flourished best in discouraging soil. On trashy novels she was nourished and this nourishment helped to produce a great novelist and sane critic."[40]

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[39]R. W. Chapman, Jane Austen, Facts and Problems (Oxford, 1949), p. 38.

[40]"Jane Austen the Critic," Publication of the Modern Language Association of America XL (June, 1925), p. 402.

Northanger Abbey shows her as a satirist who is endowed with common sense, wit and a strong sense of the ridiculous. "She was equipped by nature with level eyes, steady nerves, invincible irony, and untroubled knowledge of her scope and an unfailing knack of selection."[41]

After a person reads Northanger Abbey, he also knows something of Jane Austen's style and ability which is based on common sense. This novel strongly reveals that she hungered for the sane and sensible. Even as a child she felt impelled to reject all that was false in literary symbolism as is seen in her "juvenilia." "Even the theatrical form of some of her girlish sketches shows that as soon as she began to write she had chosen her reaction, not to say her vocation; to watch what people did and also what people wrote and make merry with the foolish, the stilted, the extravagant."[42] Her common sense does not exclude beauty and romance from life. It does "repudicate the uncontrolled emotionalism of grandiose claptrap and melodrama, of hyocrisy and self-deception."[43] Jane Austen's common sense was a passion for reality which made her disgusted with anything that was tinted with falseness.

An expression of her ability is seen in her adept use of irony. The many episodes in Northanger Abbey show that

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[41]Carl Van Doren, Introduction to Emma (New York, 1928), p. x.

[42]Baker, VI, p. 65-66.

[43]McCarthy, p. 236.

Jane Austen used irony as an important part of her style. Andrew Wright in his study of Northanger Abbey discusses how Austen's irony operates in its treatment of Gothicism. "Jane Austen shows us that though we must reject the Gothic world as inadequate and false, we cannot altogether apprehend the real world by good sense alone."[44] Mathison makes a good point when he says that Catherine's acquaintance with Gothic fiction opened her eyes to the possible existence of evils which her sheltered life had never revealed. "The forms of cruelty and violence do exist in the well-ordered society of the English midlands."[45] The irony found in Northanger Abbey is typical of that found in Austen's other works. Harmsel says, "The irony in Northanger Abbey is representative of the kind of irony that is most characteristic of Jane Austen. Her irony is not a mere literary device by which words must be interpreted to mean the opposite of what they say, but rather a skillful manipulation of the plot in such a way that events turn out exactly the opposite from what is expected by the characters--and often by the reader."[46] From Jane Austen's novels one sees critical realism and irony operating in every comma, sentence and word, adding color, force and light to her materials.

Another aspect of Jane Austen's ability shows her to be a miniaturist, which is somewhat compatible with realism.

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[44]Wright, p. 96.

[45]Mathison, p. 149.

[46]Harmsel, p. 35.

Austen defends the commonplace; she reports with accuracy the happenings of a day, often dealing with the trivia. She truly presents the ordinary facets of life. By her own admission she confesses she works upon "small, square, two inches of ivory."[47] Jane Austen in Northanger Abbey shows no interest in broad social problems or public affairs such as the mighty roar of the French revolution and the Napoleonic era is not mentioned, and if they are discussed in the other novels, it is only in a whisper. She manifests no concern for the masses, and the few middle-class figures appearing in her novels are viewed with polite distaste. Her characters are not concerned about the disturbing doctrines of the era. Northanger Abbey and her other novels show her as a "great English novelist of manners."[48] Her characters are foremost English ladies and gentleman; her clergymen are genteel, not affected with religiosity. "The first generation of the nineteenth century produced in Jane Austen the supreme practitioner of the novel of manners. . . . Miss Austen exploited with unrivalled expertness the potentialities of a seemingly narrow mode of existence. From the outset she limited her view to the world that she knew and the influences that she saw at work."[49]

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[47]Day, p. 475.

[48]Day, p. 476.

[49]William Moody and Robert Lovett, The History of English Literature (New York, 1964), p. 342.

There is an absence of passion in her works. In fact in all six novels only a few kisses are recorded. "This is not hypocrisy, but the product of many generations of genteel upbringing."[50] In Northanger Abbey as in all her other novels, one of the central problems is maintaining social prestige, marrying acceptably, and inheriting property. Truly her style is confined to the manners or social customs of the landed gentry. "Gentility, civility, and stability are the keys to Jane Austen's world. While she was not the last major British novelist to value these qualities, she was the last, Meredith perhaps excepted, to conceive of this world almost entirely in terms of the relationship between the sexes and to seek cosmic order in courtship and marriage. England was changing too much for her successors to tread upon her ground, and therefore Jane Austen's work remains unique in English fiction as an example of revelation through restriction."[51] Although her range was limited, within it she was supreme. She wrote with freedom from uncertainty, in consequence, her novels have an exactness of structure and symmetry of form which the student of literature enjoys. Qualities of Miss Austen's style to admire are her delicate precision, fine balance, simplicity, lucidity and vitality sprinkled with ironic wit. She uses all these to picture a limited part of the English scene.

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[50] Day, p. 476.

[51] Karl, p. 62.

Thus, Northanger Abbey has value not only as a parody of Gothic romances, but also for what it reveals about Miss Austen and her ability to write. A profound study of the novel will help the astute student of literature gain information about her mind and art and about her style and technique.

Conclusion

Northanger Abbey, then, is Jane Austen's reaction to the Gothic novel. She chose to expose and subject the fantastic excesses of Gothicism and its conventional forms to realism. In exposing the fantasies of Gothicism she strongly influenced the bringing of realism to the novel. "The novelists of the century may be pretty clearly divided into romanticists and realists. Scott undoubtedly fathered the former, and Jane Austen mothered the latter."[52] In mothering realism, Jane Austen repudiated the delusive principles that blighted fiction in the last half of the eighteenth century.

Jane Austen's repudiation of the Gothic excesses helped to hasten its disintegration. Varma says, "Gothic fiction extended well into the second decade of the nineteenth century, until the publication of The Heroine (1813), Waverly (1814), or Northanger Abbey (1818) started eroding its established popularity."[53] After the publication of

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[52]Carl Holiday, English Fiction (New York, 1912), p. 287.

[53]Varma, p. 174.

these three works, the phases of its decay are reflected in the changing tastes of the age, and in reviews that appeared in magazines and journals. "The process of disintegration is manifest in the satires, skits, and parodies that followed in a trail during the period of Gothic decline."[54]

The parody Northanger Abbey also serves to show that the novel which had fallen into a state of decline with the death of Sterne needed not remain in that state. George Coleman describes what the novel was like in the 1790's:

> A novel now is nothing more
> Than an old castle and a creaking door,
> A distant hovel,
> Clanking of chains, a gallery, a light
> Old armour and a phantom all in white,
> And there's a novel.

Northanger Abbey is proof that Jane Austen believed that the novel could arise from its abuse to art. Her contemporary and admirer Sir Walter Scott was soon to prove that she was correct. Although Scott was deeply influenced by the Gothic tradition, especially the architectural patterns and scenery of the romances, he replaced the Gothic excesses with the conviction and color of new reality. "The wicked Montonis, the savage banditti and spectres of Gothic romances became in the works of Scott genuine outlaws, monks, highland chiefs and phantoms of Scottish tradition."[55]

The influence of Northanger Abbey ushered in a new realism for a new century. This influence of realism is seen in

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[54]Varma, p. 175.

[55]Varma, p. 175.

the classification of the English novel during the first generation of the century, for it may be divided into three distinct types: The romantic-historical novel, the novel of manners, and the realistic social novel with a purpose. The romantic novel, such as Scott wrote, found in the increased knowledge of the past, materials which the vogue of realism encouraged him to treat with something of the historian's fidelity to fact. Maria Edgeworth (1767-1849) was representative of the realist social novelist, for she made a genuine effort to write with a purpose and to paint contemporary society. Jane Austen was classified as the novelist of manners. She was the most realistic of all the writers at the beginning of the nineteenth century. Sir Walter Scott paid the following tribute to his distinguished contemporary: "That young lady had a talent for describing the involvements, feelings and characters of ordinary life which is to me the most wonderful which I have ever met with. The big bow-wow I can do myself like anyone going, but the exquisite touch which renders commonplace things and characters interesting from the truth of description and sentiment is denied me."[56]

What was needed at the turn of the century was a novelist who could perfect a realism which would appeal to the experiences of the reader as well as to his feelings. Jane Austen was such a novelist. She did not address herself

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[56]Moody, p. 342.

totally to the rational faculties of her readers, nor did she, on the other hand, turn romance into emotional stress and storm. Rather, according to McCullough, she was able to address the whole man, through her novels, not forgetting that truth so perceived should appeal both to experience and feeling.[57] She appealed to the experiences and feelings of her readers by creating living characters. This ability which Jane Austen possessed was one of her main reasons for success. "We have been made to know her people so well that when a crisis arrives they act as we expect them to act; their behavior never astonishes us. Miss Austen knew them so well that she would narrate to her family incidents in their lives which do not occur in the books . . . . There may be truth in the tradition that it was because she fell in love with Catherine Morland that she expanded what was probably a mere skit upon Gothic romance into the full length novel, Northanger Abbey."[58]

At an early age Jane Austen began to chart the course which gave her the ability that she needed to appeal to the experiences and feelings of her readers, for at the age of fifteen she had showed how well she understood the absurdities of the sentimental novel by her parody of its fictional types in "Love and Friendship." Throughout her life the

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[57]Bruce McCullough, Representative English Novelists: Defoe to Conrad (New York, 1946), p. 98.

[58]Albert C. Baugh, et al., A Literary History of England (New York, 1948), p. 1204.

pretenses of romance, as they flourished in the novel never failed to awaken her sense of the ridiculous. Thus, the creation of Northanger Abbey (1797-1798) was no surprise. Though it has never been ranked as one of her greatest novels, it is one of her most amusing and entertaining. A person who enjoys Austen should not skip over Northanger Abbey thinking that it is an inferior work, for it has much to offer the student of literature as a burlesque of the popular conventions of the late eighteenth-century fiction, and as a representative work which displays the attitudes of Jane Austen as a writer, attitudes which reveal themselves in varying degrees in all of her works.

When Northanger Abbey was published one hundred and sixty years ago, it did not bring the glare of fame to Austen. During her lifetime Jane Austen was not popular because some of her innovations did not appeal to the public. Few of her books reached a second edition in her lifetime. How could her books really become popular in the first quarter of the nineteenth century? She constantly ignored the current romantic trends, more in Northanger Abbey than in her other works, and in place of the trends she chose sincerity. Throughout her short life, the contradictions and inconsistencies of romance and sensibility, never failed to arouse her talent for parody. She remained anti-romantic to the end. Her last book, Sandition, an unfinished work, is a satire similar to that of Northanger Abbey. Sandition is a satire on the fashionable rage for seaside resorts. Her

satires and confined novels of manners retarded her right to fame. But eventually it did come, about 1890 biographies and appreciative estimates began to appear and to multiply. The twentieth century has recognized her as a great artist, atoning for the neglect of her works in the nineteenth century. Thus, today, she stands, unsurpassed among writers of prose, within the limits she imposed on herself which can be seen in Northanger Abbey. When the need arose to revolt, it is no wonder that Jane Austen as a great artist endowed with special talents, met that need as she reacted in satiric merriment against the glorified novel of sensibility and the Gothic romance novel.

CHAPTER III

THOMAS LOVE PEACOCK: NIGHTMARE ABBEY

The year 1818 saw the long-delayed publication of Jane Austen's Northanger Abbey, and it also saw the appearance of another unusual and unique parody, Peacock's Nightmare Abbey. Thomas Love Peacock began to develop his writing ability early in childhood; thus, his writing career which produced many brilliant satires extended over many years. He wrote considerable poetry in the earlier part of his career, but his fame was not to come from his ability to write poetry, rather from his ability to write prose critically and satirically. Redman says of him:

> If you have a relish for genial satire, you will find that he is one of its masters; a marksman whose shafts speed straight to the folly on the wing. If you would meet a writer whose words are always nimbly at the service of his wit, and whose wit is nearly unfailing, you should not delay meeting him. If you would sit in the best jovial company, hour after hour, enjoying the lively play of languages and ideas, with prejudice striking sparks from prejudice, crotchet meeting crotchet in eloquent collision, then Thomas Love Peacock is your man.[1]

The five novels upon which his reputation rests are all satiric in intent: Headlong Castle (1815), Merlincourt (1817), Nightmare Abbey (1818), Crochet Castle (1831), and Gryll

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[1]Ben Ray Redman, The Pleasures of Peacock (New York, 1947), p. ix.

Grange (1860). Because Nightmare Abbey is Peacock's most direct attack upon the excesses and vagaries of romanticism, this chapter will focus upon it as a parody.

As a parody it does more than show the excesses of Gothicism. In noting the title Nightmare Abbey one might think about its similarity with the title Northanger Abbey which appeared earlier in 1818 than did Peacock's work. Although both novels are anti-romance satires of delightful effectiveness, they are extremely different in their approach in style and subject. Austen's heroine Catherine Morland was created mainly to satirize the horrors of the Gothic novel, but Peacock's story goes beyond this purpose to satirize many of the ideas which were practiced and were prescribed by the contemporaries who were romantics. Therefore, this chapter shall show Nightmare Abbey (1) as a parody of Gothic excesses and (2) as a satire of contemporary nineteenth century literary personae and their ideas.

Parody of Gothic Excesses

It is apparent from the reading of Nightmare Abbey that the excesses of Gothicism were ridiculous to Peacock. Peacock's mother had greatly influenced his attitudes and his writings, and she was not a woman who was in sympathy with the Gothic novel. "Mrs. Peacock was an unusual woman, very far removed from the sentimental, tearful, widowed mother, the female of sensibility, whose figure could turn a verse or two, and was above all a reader having a taste for solid

books, especially history. Gibbon was always by her side, a fact that tells us more about her than pages of anecdote."[2] A boy left under the influence of such a mother is going to have definite ideas about what makes a good book. Therefore, it is no surprise to the literary critic when he studies Peacock's environment to discover that he, along with Austen, chose to reject the popular fad of Gothicism. Peacock's purpose in writing Nightmare Abbey was to attack some of the emotional gloom which had found its way into thousands of homes through the popularity of the Gothic novel. Wagenknecht says, "Nightmare Abbey is a mock-Gothic novel. . . . It was written merely to bring to a sort of philosophical focus a few of the morbidities of modern literature, and to let in a little daylight on its atrabilious complexion."[3] Peacock, himself says of the novel, "I am writing a comic romance with a title Nightmare Abbey and amusing myself with the darkness and misanthropy of modern literature, from the lantern jaws of which I shall endeavour to elicit a laugh."[4] Peacock successfully exposes the morbidities of his contemporary literature by burlesquing the stock motifs of Gothicism.

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[2]J. B. Priestly, Thomas Love Peacock (London, 1927), p. 5.

[3]Edward Wagenknecht, Cavalcade of the English Novel (New York, 1954), p. 211.

[4]David Garnett, The Novels of Thomas Love Peacock (New York), p. 351.

Motifs of Gothicism Parodied

Setting

The first sentence of the novelette introduces the typical Gothic setting. "Nightmare Abbey, a venerable family mansion, in a high picturesque state of semi-dilapidation, pleasantly situated on a strip of dry land between the sea and the fens, at the verge of the country of Lincoln, had the honour to be the seat of Christopher Glowry, Esquire." (1)[5] The abbey parodies everything which the settings of the Gothic novels represented. The abbey is made up of ruined towers, large apartments, secret passages, and the prevailing atmosphere is one of doom and gloom; from this setting Peacock produces a hilarious burlesque of the morbidities of Gothicism. The abbey adds to the mystery of the plot, for the secret passages of the abbey make it possible for Scythrop, who was gloomy enough to suit his father and Nightmare Abbey, to hide Stella, the serious girl who fascinated Scythrop.

Parody of Domesticates

The domesticates in this story also burlesque the Gothic tradition. Peacock has given them special names in order to elicit a laugh from a reading audience who enjoyed shedding tears:

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[5]Quotations in this chapter are from Nightmare Abbey W. W. Norton and Company, editors (New York, 1964).

> The north-eastern tower was appropriated to the domestics, whom Mr. Glowry always chose by one of two criterions--a long face, or a dismal name. His butler was Raven; his steward was Crow, his valet was Skellet. His grooms were Mattocks and Graves. On one occasion, being in want of a footman, he received a letter from a person signing himself Diggory Deathshead, and lost no time in securing this acquisition, but on Diggory's arrival, Mr. Glory was horror-struck by the sight of a round, ruddy, face, and a pair of laughing eyes. Deathshead was always grinning not a ghastly smile, but the grin of a comic mask; and he disturbed the echoes of the hall with so much unhallowed laughter, that Mr. Glowry gave him his discharge. Diggory, however, had stayed long enough to make conquests of all the old gentleman's maids, and left him a flourishing colony of young Deathsheads to join chorus with the owls, that had before been the exclusive choristers of Nightmare Abbey. (6)

From the names of the domestics and the fun that Peacock is having with Deathshead, it is obvious that he is parodying the gloom of Gothicism.

Parody of the Supernatural

Mr. Peacock also uses the supernatural motif in the form of ghosts to amuse his readers who were undoubtedly growing tired of apparitions and goblins. However, Peacock presents his ghosts in the Radcliffian way, for he explains them away at the end of the story. Mrs. Hilary, one of the guests in the Glowry home, before retiring to her bedchamber, saw "a ghastly figure stalking along one of the galleries, wrapped in a white shroud, with a bloody turban on its head." (74) This report of Mrs. Hilary immediately caused all the philosophical house guests to relate their experiences with ghosts. In hilarious fashion each member of the party relates his experience with ghosts until the stories grow more

and more fantastic. As Mr. Flosky relates his experience, the apparition that Mrs. Hilary had seen did appear:

> . . . "I see a ghost at this moment." Mr. Flosky familiar as he was with ghosts, was not prepared for this apparition and made the best of his way out at the opposite door. Mrs. Hilary and Marionetta followed, screaming. The Honourable Mr. Listless, by two turns of his body, rolled first off the sofa and then under it. The Reverend Mr. Larynx leaped up and fled with so much precipitation, that he overturned the table on the foot of Mr. Glowry. Mr. Glowry roared with pain in the ear of Mr. Toobad. Mr. Toobad's alarm so bewildered his senses, that, missing the door, he threw up one of the windows, jumped out in his panic, and plunged over head and ears in the moat. (78)

This is burlesque of the highest order as Peacock parodies one of the most important elements of the Gothic novels. He parodies the ghost motif because he knew that the reader had lived for too long upon ghosts, goblins and skeletons.

All of these motifs make Nightmare Abbey an effective parody, but probably his most delightful creations of burlesque are his principle characters who suffer from an exaggerated appetite for romantic fiction. It is through his characters that Peacock expands the work beyond a parody of Gothic excesses to a parody of the philosophical ideas of the contemporary Romanticists who themselves possessed some of the characteristics of Gothicism.

Parody of Contemporary Nineteenth Century Characters

Peacock's technique was established with the publication of Headlong Hall in 1816. This novel introduced the pattern which Peacock was to follow in his next short novels. It was a pattern which always brought together an assorted group of

characters assembled in a comfortable country house where they could argue over their pet hypotheses. Stevenson points out that Peacock in having his characters do this causes them "to become reminiscent of Walter and Toby Shandy, and of Smollett's humorous characters."[6]

Nightmare Abbey is written according to the methods that Peacock used to write his other short novels. He depicts several leading contemporaries of the Romantic Age. These contemporaries have gathered as a collection of eccentric guests at the home of Squire Glowry. The contemporaries are easily recognized. Mr. Flosky is a caricature of Coleridge; Mr. Cypress, Byron; and Scythrop Glowry is a sketch of Peacock's close friend, Shelley. At the time Nightmare Abbey was written it was popular and typical of English fiction to represent real people under thin disguises. This method first attracted attention in Glenarvon (1816) which was written by Lady Caroline Lamb who had been one of Byron's many mistresses. Her book is negligible as literature, but it was avidly read because the reading public knew that it told the intimate story of Lady Caroline's notorious love affair with Byron. Wordsworth, Byron, Lamb and Hazlitt all had tendencies to talk about themselves in everything that they wrote. Thus, novels began to be written about and by conspicuous people. Such stories as this would appeal to the public, for they were naturally curious about celebrities of high rank.

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[6]Lionel Stevenson, The English Novel (Boston, 1960), p. 208.

In none of his novels is it more apparent than it is in Nightmare Abbey that Peacock is caricaturing some distinguished Romantic personages. Van Doren aptly points out that Peacock is mocking some of the specific follies of nineteenth century people who were responsible for some of the morbidities of modern literature.[7]

For this study the tableau of these famous characters found in Nightmare Abbey will begin with Shelley who appears in the novel as Scythrop. He is the main character of the novel. The list of characters includes several other famous contemporary nineteenth century people. Coleridge appears in this novel, and he had appeared in three other Peacockian novels, for Coleridge was a man of great influence and position. He was a rebel turned reactionary like his friends Southey and Wordsworth. Also Coleridge as a poet and dramatist "was one of the chief representatives of the ultra-romantic school which Peacock satirized in Nightmare Abbey, and as a philosopher he possessed those German metaphysic systems whose pretentiousness and uncouth jargon Peacock hastily disliked."[8] Mr. Cypress who appears in only one chapter is Byron. Mr. Cypress paraphrases in his chapter his elaborate lamentations from "Childe Harold." Mr. Toobad, who believed that the world was governed by light and darkness is J. F. Newton. Newton was Peacock's friend who

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[7]Carl Van Doren, The Life of Thomas Love Peacock (New York, 1966), p. 115.

[8]Priestly, p. 150.

repeated incessantly the phrase, "The devil is come among you having great wrath." Mr. Listless is a grotesque sketch of a contemporary dandy, Sir Lumley Sheffington. The other characters, with the exception of the ladies, cannot be identified except as general types. Mr. Asterias, the seeker of mermaids and the orang-outangs or ape of the sea, is a satirical picture of a scientist who is perhaps trying to find the origin of man. Mr. Larynx is the inevitable parson, who is always on hand to finish a bottle or join in a hearty chorus. Mr. Glowry is the epitome of pessimism. Mr. Hilary represents cheerfulness and commonsense, and thus some critics believe him to be representative of Peacock himself. The two women Marionetta and Celinda are extremely important to the story because they show the events of Shelley's relationship to Harriet Westbrook and Mary Godwin, and the plot of the story is somewhat built around this relationship.

From these caricatures Peacock produced a tale which is brilliant in its achievement, bright, piercing, and wholesome. A further look at the personages of the tale will show what Peacock was able to accomplish with his parody. Through the characters Peacock shows the reader all types of humanity, "the credulous, the skeptical, the fashionable, the scheming, the common-sense, the frivolous and the monomaniacal doctrinaire."[9]

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[9]Martin Freeman, Thomas Love Peacock: A Critical Study (New York, MCMXI), p. 260.

Shelley

The principal character Scythrop, who in reality is Shelley, shows the pathology or dangers of the Gothic and sentimental novel. "He is represented as the victim of a false idealism, a prey to fashionable Byronism of the day. His melancholia has been fostered by the reading of Goethe's Sorrow of Werther and other German romances of that ilk. Under such unhealthy influences, he has forgotten there is such a thing as sunshine and music in the world."[10] The very name Scythrop is a parody on the Gothic tradition, for the name coming from the Greek means gloomy. Peacock is using Scythrop to dispel some of the gloom and grandeur which were the fruits of German Romanticism and the fruits of the novels of Mrs. Radcliffe, William Godwin, M. G. Lewis, and the fruits of Shelley himself.

Shelley, early in his career, was influenced by Gothicism as Birkhead points out, "Peacock, in Nightmare Abbey, paints the Shelley of 1812 in the character of Scythrop, who devours tragedies and German romances, and is troubled with a passion for reforming the world."[11] "He slept with Horrid Mysteries under his pillow, and dreamed of venerable eleutherarchs and ghastly confederates holding midnight conventions in subterranean caves. . . . He had a certain

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[10]Augustus Henry Able, George Meredith and Thomas Love Peacock: A Study in Literary Influence, a thesis (Philadelphia, 1933), p. 48.

[11]Edith Birkhead, The Tale of Terror (New York, 1963), p. 126.

portion of mechanical genius which his romantic projects tended to develop. He constructed models of cells and recesses, sliding panels and secret passages, that would baffle the skill of the Parisian police." (10,12) Birkhead also points out that Shelley outgrew his youthful taste for horrors; nevertheless, his early reading life is revealed in the imagery and diction of his poetry. "There is an unusual profusion in his vocabulary of such words as ghosts, shades charnel, tomb, torture, agony, etc., and supernatural similies occur readily to his mind."[12] For example, in his "Ode to the West Wind" he compares the dead leaves to "ghosts from an enchanter fleeing." The ghostly imagery in "Prometheus Unbound" also reveals traces of the Gothic influence. Panthea sees "unimaginable shapes. Such as ghosts dream dwell in the lampless deeps."

Youthful Shelley as Scythrop has the plot built around himself. A brief synopsis of the plot proves this. Scythrop is the son of an "atrabilarious" gentleman in Lincolnshire. He runs through a hurried course of education at school, at the university, and experiences a boyish love affair which disappoints him. He, therefore, solaces himself with wine and plans for reforming the world, put forth in the shape of a treatise called "Philosophical Gas; or, A Project for a General Illumination of the Human Mind." (It sold only seven copies) He manages promptly to fall in love again,

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[12]Birkhead, p. 127.

this time with a girl who does not reject him, and the two are about to be made happy, when a more romantic intellectual woman, Stella, her name assumed for the time being from Goethe's drama, wins him from his earlier love. This causes, in Scythrop's mind, great perturbation, which finally results in his loss of both the girls, who marry rival suitors. Van Doren comments, "His reforming zeal, his visions and impracticable dreams, his hesitation between two women, were undoubtedly meant to identify him with Shelley."[13]

Coleridge

In addition to Scythrop some of the other characters need additional comment for they too are aptly presented. Of the other characters who are partly studied from life, Coleridge in the caricature of Mr. Flosky, is the most elaborate. He has renounced his early faith in the French Revolution and has taken refuge in the philosophy of Kantian metaphysics. Mr. Flosky says, "I pity the man who can see the connection of his own ideas. Still more do I pity him the connection of whose ideas any other person can see."(32) He says of the French Revolution, "The Revolution has made us shrink from the name of philosophy, and has destroyed, in the more refined part of the community (of which number I am one), all enthusiasm for political liberty." (33) Mr. Flosky says of his writing, "I am writing a ballad which is all mystery; it is 'such stuff as dreams are made on', and is,

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[13]Van Doren, p. 117.

indeed, stuff made of a dream; for last night I fell asleep as usual over my book, and had a vision of pure reason. I composed five hundred lines in my sleep; so that, having had a dream of a ballad, I am now officiating as my own Peter Quince, and making a ballad of my dream, and it shall be called Bottom's Dream because it has no bottom." (49) Van Doren says of this passage, "It would be hard to produce a more delightful parody of Coleridge's account of the composition of "Kubla Khan."[14]

Byron

Mr. Cypress appears only in a single chapter, but his brief entrance is such an excellent portrayal of Byron that he cannot be ignored. Byron's introduction in chapter eleven is an excellent portrayal of Byron himself:

> Scythrop, attending one day in summons to dinner found in the drawing-room his friend Mr. Cypress the poet, whom he had known at college, and who was a great favourite of Mr. Glowry. Mr. Cypress said he was on the point of leaving England, but could not think of doing so without a farewell look at Nightmare Abbey and his respected friends, the moody Mr. Glowry and the mysterious Mr. Scythrop, the sublime Mr. Flosky and the pathetic Mr. Listless; to all of whom, and the morbid hospitality of the melancholy dwelling in which they were then assembled he assured them he should always look back with as much affection as his lacerated spirit could feel for anything. The sympathetic condolence of their respective replies was cut short by Raven's announcement of 'dinner on table.' (64)

David Garnett supplies us with information as to why Byron was introduced into the work. Garnett reminds us that

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[14]Van Doren, p. 121.

Peacock was opposed to the black bile of Byron's writings, for he states, "At the end of May he [Peacock] wrote to Shelley to give him news of its (Nightmare Abbey) progress, telling him that it was to 'make a stand against the encroachments of black bile.' The fourth canto of 'Childe Harold' is really too bad."[15] A few lines from "Childe Harold" will show the reader what Peacock objected to:

> We wither from our youth, we gasp alway--
> Sick--sick; unfound the boon, unslaked the thirst,
> Though to the last, in verge of our decay,
> Some phantom lures, such as we sought at first--
> But all too late,--so are we doubly curst.
> Love, fame, ambition, avarice--'tis the same--
> Each idle--and all ill--and none the worst--
> For all are meteors with a different name,
> And Death the sable smoke where vanishes the flame.
>
> Have I not had to wrestle with my lot?
> Have I not suffer'd things to be forgiven?
> Have I not had my brain sear'd, my heart riven,
> Hopes sapp'd, name blighted, Life's life lied away?
> And only not to desperation driven,
> Because not althogether of such clay
> As rots into the souls of those whom I survey.

Gloom and grandeur were a part of Byron's life. His gloom came from associating with the lowest women, but it also came from the influences of German romanticism and the overshadowing literature of the Gothicists: Ann Radcliffe, M. G. Lewis and others.[16] In Nightmare Abbey the preceding gloomy cantos from "Childe Harold" are parodied when Mr. Cypress is made to remark: "I have quarrelled with my wife; and a man who has quarrelled with his wife is absolved from

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[15]Garnett, p. 351.

[16]Garnett, p. 352.

all duty to his country." Then Mr. Cypress is compelled to paraphrase his elaborate lamentations from "Childe Harold" into good-humoured, pithy, Peacockian prose:

> Mr. Cypress. Human love! Love is not an inhabitant of the earth. We worship him as the Athenians did their unknown God: but broken hearts are the martyrs of his faith, and the eye shall never see the form which phantasy paints, and which passion pursues through paths of delusive beauty, among flowers whose odours are agonies, and trees whose gums are poison.[17] (70)
>
> Mr. Cypress. The mind is diseased of its own beauty, and fevers into false creation. The forms which the sculptor's soul has seized exist only in himself.[18] (70)

This Peacockian prose delivered over a bottle is excellent parody, for it makes the gloom of "Childe Harold" seem foolish. Byron also sings in his chapter a song, "There is a fever of the spirit." This song is an admirable parody because it parodies the Byronic spirit, and not any particular poem:

> There is a fever of the spirit,
> The brand of Cain's unresting doom,
> Which in the lone dark souls that bear it
> Glows like the lamp in Tullia's tomb:
> Unlike that lamp, its subtle fire
> Burns, blasts, consumes its cell, the heart,
> Till, one by one, hope, joy, desire,
> Like dreams of shadowy smoke depart.
>
> When hope, love, life itself, are only
> Dust--spectral memories--dead and cold--
> The unfed fire burns bright and lonely,
> Like that undying lamp of old:
> And by that drear illumination,
> Till time its clay built home has rent,
> Thought brooks on feeling's desolation--
> The soul is its own monument. (71-72)

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[17] Paraphrase from "Childe Harold," canto 4, cxxi.

[18] Paraphrase from "Childe Harold," canto 4, cxxii.

The parody was done in such a fine spirit that Byron was delighted with it. Garnett says, "After reading Nightmare Abbey, Byron sent Peacock a rosebud, with the message that he bore him no ill-will for his satire. Peacock had it mounted in an oval gold locket inscribed on the back: 'From Byron to T. L. Peacock, 1819.'"[19] It is worth remembering at this point if Peacock had gone to work with real animosity towards the men whom he parodied that he could have produced a very damaging piece of satire. Priestly points out that Peacock was aiming at the public figure which was everybody's property and not the private individual.[20] This needs stressing and so does the fact that Peacock's method was simply to take a real person's theories, opinions, and ideas and use them as the basis of a character which was completed by the addition of the usual Peacockian traits. Mr. Flosky, Mr. Cypress and Mr. Scythrop really fare no worse than any of the Peacockian caricatures, for the principal characters of Nightmare Abbey have their seat at the table and their share of the talk with all the other debaters.

Harriet Westbrook

Two other characters should be discussed because of their prominent position in the plot. These are the women characters, Celinda Toobad and Marionetta O'Caroll. Most critics agree that Marionetta is Harriet Westbrook, daughter

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[19]Garnett, p. 354.

[20]Priestly, p. 153.

of a moderately successful retired hotel-keeper. Shelley eloped with her, and a marriage took place in Edinburgh in 1811. "Shelley was not happy with Harriet, who was attractive but superficial."[21] Harriet was never his intellectual equal and was never able to understand him. A comparison of the description of Marionetta O'Carroll with that of Harriet Shelley proves without doubt to the reader that Harriet was the model for Marionetta. Here is a portrait of Harriet as provided by Martin Freeman:

> She had a good figure, light, active and graceful. Her features were regular and well proportioned. Her hair was light brown, and dressed with taste and simplicity. In her dress she was truly simplex munditiis. Her complexion was beautifully transparent; the tint of the blush rose shining through the lily. The tone of her voice was pleasant; her speech the essence of frankness and cordiality; her spirits always cheerful; her laugh spontaneous, hearty and joyous. She reads agreeably and intelligently. She wrote only letters, but she wrote them well. Her manners were good; and her whole aspect and demeanour such manifest emanations of pure and truthful nature, that to be once in her company was to know her thoroughly.[22]

Peacock provides us a description of Marionetta:

> Miss Marionetta Celestina O'Carroll was a very blooming and accomplished young lady. Being a compound of the Allegro Vivace of the O'Carrolls, and the Andante Doloroso of the Glowrys, she exhibited in her own character all the diversities of an April sky. Her hair was light-brown; her eyes hazel and sparkling with a mild but fluctuating light; her features regular; her lips full, and of equal size; and her person surpassingly graceful. She was a proficient in music. Her conversation was sprightly, but always on subjects light in their

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[21] George Woods, ed. The Literature of England (New York, 1948), p. 249.

[22] Freeman, pp. 202-203.

> nature and limited in their interest: for moral sympathies, in any general sense, had no place in her mind. She had some coquetry, and more caprice, liking and disliking almost in the same moment; pursuing an object with earnestness while it seemed unattainable, and rejecting it when in her power as not worth the trouble of possession. (14)

It is immediately obvious that the physical characteristics in the two sketches are similar. It is impossible to ignore the likeness between Marionetta and Harriet. The lighter side of nature is seen in both descriptions. In many ways she was the reverse of Celinda Toobad who in reality is Mary Godwin Shelley.

Mary Godwin

When Peacock describes Celinda, who is Mary Godwin, he limits the details of her portrait to mental qualities. He describes her as having raven hair and black eyes; whereas, Mary Shelley had grey eyes and extremely fair hair. But the similarity between Celinda Toobad and Mary Shelley is apparent when Celinda captivates Scythrop's fancy with her intellectual congeniality and sympathy for visionary schemes. "The irreverent laughter of Harriet and Marionetta is contrasted with the serious philanthropic enthusiasm of Mary and Stella."[23] But lest there be any doubt as to the mysterious lady's identity, she tells us plainly enough in her speech that she really is Mary Godwin for she says, "I submit not to be an accomplice to my sex's slavery. I am like yourself, a lover of freedom, and I carry my theory into

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[23]Freeman, p. 207.

practice." Then she quotes from the fourth section of chapter five of Mary Wollstonecraft's Vindication of the Rights of Women: "They alone are subject to blind authority who have no reliance on their own strength." Thus, the quote proves that Celinda Toobad is really Mary Wollstonecraft Godwin. As in Shelley's biography the coquetry and vanity of Harriet held his affection until he met the counter-charm of Mary, so Marionetta holds the affections of Scythrop until he meets a woman who sympathized with him. Thus, in the characters of Marionetta and Celinda, Nightmare Abbey becomes a parody of Shelley's love affair with two women of very different temperaments.

It is also a parody written with the utmost skill on the part of Peacock, for about a year and a half before he wrote Nightmare Abbey, Harriet Shelley had committed suicide under tragic circumstances. Van Doren comments on the delicate situation when he says that Shelley did not receive a copy of the book until a year after it had been completed. "This may have been partly because the author wished a little longer time to elapse, so that the poet might have increased reason for regarding Scythrop as the picture of self long outgrown."[24] The Shelley which is parodied in Nightmare Abbey was, of course, the Shelley of the days of German romance and of the Dublin pamphlet, Proposal for an Association of Philanthropists. Also when Nightmare Abbey appeared, it

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[24]Van Doren, p. 119.

had been five years since Shelley had eloped with Mary Godwin. Shelley could surely now "look back upon the whole event and its consequences as a chapter which however tragic it might have been to the actors, could be viewed from an angle which presented comic features."[25] Regardless of how Shelley felt about the parody and the tragic situation, he offered to the story generous praise.

Minor Characters

The minor characters are also laughable types. Mr. Too-bad, who goes about constantly asserting that "The devil is come among you having great wrath," recites his slogan at the slightest provocation. His Ahrimanic philosophy makes him an extremely laughable character.

The Ahrimanic philosophy comes from Zoroaster which builds upon an ancient Indo-Iranian antecedent. It expounds a thorough going dualism in which Ormazd is the good, Ahriman the evil principle, corresponding to the Christian God and Devil, locked in combat on all levels of thought and existence. Mr. Toobad's cry is based on the philosophy that the world is both governed by good and evil. His philosophy makes him an extremely entertaining character, for he will interrupt his group of eccentric contemporaries and make his cry at the most inopportune moments.

A person cannot help but laugh at the antics of Mr. Asterias who is an absurd and credulous scientist. He is an

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[25]Van Doren, p. 119.

expert at classification and a babe in his incapacity to estimate the value of evidence. He spends his whole life searching for specimens of marine humanity, mainly "the mermaids and the orang outangs of the sea." He is a parody of the superstitious specialist. Every page of the novel where Mr. Asterias appears is saturated with rich humor and burlesque. Mr. Peacock introduces him:

> Mr. Asterias was accompanied by his son, to whom he had given the name of Aquarius--flattering himself that he would, in the process of time, become a constellation among the stars of icthyological science. What charitable female had lent him the mould in which this son was cast, no one pretended to know; and, as he never dropped the most distant allusion to Aquarius's mother, some of the wags of London maintained that he had received the favours of a mermaid, and that the scientific prequisitions which kept him always prowling about the sea shore were directed by the less philosophical motive of regaining his lost love. (38)

Both Mr. Peacock's major and minor characters help to make Nightmare Abbey a brilliant parody, one scintillating with wit, absurdity and high spirits. The caricatures show that Peacock had a creative mind which he used to produce skillful characters who were woven into a neat melodramatic plot that parodied the various types of morbid gloom found in the contemporary literature of Peacock's era.

Style

Peacock's style helps to make Nightmare Abbey a unique parody in contrast to the Gothic style. Peacock's method is simplicity itself. Verschoyle points out that Peacock never wastes any time on the descriptions and character drawing so

dear to most nineteenth-century novelists, especially the Gothicists and sentimentalists.[26] "He achieves his particular effects in the simplest and most direct way."[27] Because of the simplicity of his style, Nightmare Abbey is extremely easy reading. When he tried for a post at East India House, his examiner wrote at the top of his papers, "Nothing superfluous and nothing wanting." The same can be said of his prose style.

Peacock is especially adept at using dialogue in his novels. It is a dialogue which is witty, incisive, learned, humorous, and gay. Whereas, in contrast the Gothic dialogue is somber, gloomy and never humorous. Peacock through his treatment of dialogue is parodying the Gothic style.

Peacock's dialogue moves fast, and is not laborious. A character begins to speak upon his entry. His speech itself serves to situate him satisfactorily among the other characters and is the introduction to which any other author would have to devote two pages.

> Mr. Flosky (join them from another part of the room) Did I not hear Mr. Listless observe that Dante is becoming fashionable?
>
> The Honorable Mr. Listless. I did hazard a remark to that effect, Mr. Flosky, though I speak on such subjects with a consciousness of my own nothingness, in the presence of so great a man as Mr. Flosky. I know not what the colour of Dante's devils, but as he is certainly becoming fashionable I conclude they are blue; for the blue devils,

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[26]Derek Verschoyle, The English Novelists (London, 1936), p. 127.

[27]Verschoyle, p. 127.

> as it seems to me Mr. Flosky, constitute the fundamental feature of fashionable literature.
>
> Mr. Flosky. The blue, are, indeed, the staple commodity; but as they will not always be commanded, the black, red and grey may be admitted as substitutes. Tea, late dinners, and the French Revolution, have played the devil, Mr. Listless, and brought the devil into play.
>
> Mr. Toobad (starting up). Having great wrath.
>
> The Honourable Mr. Listless. Tea, late dinners, and the French Revolution. I cannot exactly see the connection of ideas.
>
> Mr. Flosky. I should be sorry if you could; I pity the man who can see the connection of his own ideas. Still more do I pity him, the connection of whose ideas any other person can see. . . .(31-32)

From this dialogue it is apparent that Peacock easily situates Mr. Flosky among the characters, and it is easily discernible that Mr. Flosky (Coleridge) has been disillusioned with the French Revolution and has turned to Kantian philosophy.

A person cannot condemn Peacock's diction as being stilted. In many cases his words are exotic because he has coined them. He was an amateur classicist, and he apparently loved grubbing among ancient roots for the minting of new words. As a result of this Peacock dressed up the language to add whimsical humor to his words. Able says, "As a result of his penchant, Peacock's language tends, more or less, to be that of a coterie; it is an idiom full of humor, a joy to the initiated, but necessarily something of a mystery to those outside the pale of classical training."[28] His diction is in direct contrast to that of the Gothic novelist, for the

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[28]Able, p. 133.

writers of Gothic novels did not coin or mint words in order to produce humour. Indirectly, Peacock uses a unique diction to parody the stilted diction of the Gothic writers. Other examples of his diction will reveal the variety of words which he used.

Peacock employed regularly a classical jargon in his works. For example, Peacock's people always "perlustrate"; they do not walk abroad. His people "vaticinate"; they do not prophesy. Words such as "adhibit," "unconsentaneous," and "veridicous" appear so frequently that the reader becomes quite accustomed to them. Thus, much of his diction becomes a type of polysyllabic nonsense in order to continue his parody of the seriousness of the Gothic novel.

Humour, Reputation, Accomplishments

Humour

To understand Peacock, the parodist, one must know something of Peacock's humor. His laughter was not forced, and he did not turn to parody to protect himself, as proud, timid people sometimes do. He was a man of wit, and he delighted in the opportunity to make use of it. A close look at Peacock reveals that the comic spirit was an important part of his temperament. Peacock reveals this in the friar's speech in Maid Marian:

> The world is a stage, and life is a farce, and he that laughs most has most profit of the performance. The worse thing is good enough to be laughed at, though it be good for nothing else; and the best thing, though it be good for something else, is good for nothing better.

It would appear that this friar is Peacock the humorist, for Peacock laughs consistently at the world in many of his novels, especially Nightmare Abbey. Able points out that some "critics have fallen into error in their treatment of Peacock, and have exalted the satirist with a serious purpose at the expense of the genuine humorist in him, though it is the humorist that has kept his work alive."[29] In reality Peacock laughs at the Gothic excesses and the black bile of the Romantics for his own good pleasure. However, one should remember that comic writers in Peacock's era usually wrote for the utilitarian purpose of destroying some particular target. Peacock was no exception to the rule, but his humour is so whimsical and unique that the reader is prone to forget that Peacock is seeking to banish the folly of morbidity and Gothicism.

Probably nothing gives such a clear idea of his peculiar humour as the typical scene from Nightmare Abbey:

> Mr. Cypress (filling a bumper) This is the only piece of academical learning that the finished educatee retains.
>
> Mr. Flosky (filling) It is the only objective fact which the skeptic can realise.
>
> Scythrop (filling) It is the only styptic for a bleeding heart.
>
> The Honourable Mr. Listless (filling) It is the only trouble that is very well worth taking.
>
> Mr. Asterias (filling) It is the only key of conversational truth.
>
> Mr. Toobad (filling) It is the only antidote to the great wrath of the devil.

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[29] Able, p. 200.

> Mr. Hilary (filling) It is the only symbol of perfect life. The inscription "Hic non Bibitur" will suit nothing but a tombstone. (65)

Here we have a number of odd personages, each with his own theory, and opinions, strongly arguing, and dining and passing the bottle. Although they argue strenuously and at length, they never reach any conclusion nor do they ever win a convert. Each character with his own brand of peculiarity looks at everything from his own angle. Their total disagreement in all intellectual matters does not really trouble them. By exaggerating both sides of human life, Peacock has emphasized its contradictory nature, set in high relief its "droll incongruity."[30] This is the greatness of his humour. It is not surprising that he is one of the few authors who has had his name coined into an adjective, for critics do not hesitate to call a certain kind of comic scene or a certain ironic style, "Peacockian" humour.

Reputation

His works have not greatly influenced the literary world or a large number of people. However, one or two writers have borrowed his techniques, notably W. H. Mallock in his New Republic. He borrowed the device of filling a country house with guests who are either caricatures of actual individuals or personified points of view.[31] There can be no doubt that Peacock influenced his son-in-law, George

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[30] Able, p. 204.

[31] Able, p. 209.

Meredith. Some of Meredith's passages in The Egoist reflect the Peacockian flavour; also the Meredith humour has been influenced by the writings of Peacock. Both men were closely allied to the purpose of the comic spirit in rebuking false feelings and the thinking of the sentimentalists. On the other hand, indirectly we could say that Peacock influenced a considerable number of people, but there is no accurate gage to determine how many and how great the influence has been.

Accomplishments

In Nightmare Abbey Peacock comes as close to pure burlesque as Austen does in Northanger Abbey. There is indeed not too much originality in the satire, for most of the things which the conservative satirists had been ridiculing for a generation are here. For this reason it should be included with the other parodies of the early nineteenth century.

There can be no doubt about the effectiveness of the individual parodies in Nightmare Abbey. The burlesque of Coleridge, "Mr. Flosky," is generally considered to be very good. The parody of Byron, "Mr. Cypress," is also very good. Peacock troubled himself to give chapter and verse from "Childe Harold" in order to present accurately the falsetto melancholy of Mr. Cypress. Shelley himself is sufficiently parodied to make the work interesting. Mr. Scythrop is indeed a compost of all the crazy horror mongering and utopianism of the age. Nightmare Abbey, therefore, is a somewhat

belated parody on the same order of Northanger Abbey. But in Nightmare Abbey we have the Peacock sauce piquante, and the addition of real people.

CHAPTER IV

EATON STANNARD BARRETT'S: THE HEROINE

One of the best works representing the revolt against Gothicism is Eaton Stannard Barrett's The Heroine or The Adventures of Cherubina. It was published in 1813, five years before the appearance of Northanger Abbey, and was a much stronger type of ridicule than Austen's subtle and delicately mischievous Northanger Abbey. The Heroine was a blatant and boisterous type of ridicule. Birkhead affirms that "the Isabella Thropes and the Lydia Bennets of the day could dismiss Northanger Abbey with a yawn and as an amazing dull book and then they could return with renewed zest to more stimulating and horried stories."[1] Even if Austen's parody had been published in 1798 when we are assured that it was completed, it probably would not have had the impact that it had in 1818, for it was too delicate and quiet to disturb the Gothic novel at its peak of popularity. Not so with The Heroine, for it is a more pronounced parody of Gothicism than Northanger Abbey, and it parodies every feature of terror fiction: "The inflated language, the exciting swearings, the feudal furniture, the medieval architecture, the Gothic weather, the supernatural temper,

[1]Edith Birkhead, The Tale of Terror (New York, 1963), p. 133.

the spectres and phantoms."[2] Birkhead says, "In this farcial romance it is clearly Barrett's intention to make so vigorous an onslaught that the Selinas, Evelinas, and Melvinas who faint and blush and weep through four half-bound octavos shall be, like Catherine Morland, humbled to the dust."[3]

In order to do an effective job of parodying the Gothic excesses, Barrett directed his material over a wide area. He let nothing escape him in the literature of his day that he felt to be dotage. He did not scruple to list the books which he derided. The following catalog from The Heroine shows the vast sweep of his satirical arm: Mysteries of Udolpho, Romance of the Forest, Children of the Abbey, Sir Charles Grandison, Pamela, Clarissa Harlowe, Evelina, Camilla, Cecilia, La Nouvella Heloise, Rasselas, The Delicate Distress, Caroline Lichfield, The Knights of the Swain, The Beggar Girl, The Romance of the Highland. From this list it is apparent that Barrett satirizes not only the novel of terror, but also the novel of sensibility. However, it is the function of this chapter to show The Heroine as a parody of the Gothic terror tale and to show its contributions and influence on the development of the novel.

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[2]Devendra P. Varma, The Gothic Flame (New York, 1966), p. 182.

[3]Birkhead, p. 133.

Parody of the Gothic Tale

A brief summation of the plot of The Heroine shows it to be an extraordinary and extravagant parody of the Gothic novels. It has a plot which is highly entertaining, and yet the plot runs an effective fire of criticism against the sentiments expressed in Gothic novels.

The Plot

The story centers around Cherry Wilkinson who deserts her father to look for more aristocratic parents. In the course of her search she meets with amazing adventures which are of the Gothic type, and encounters the stereotype Gothic characters in her travels. These characters include a sensible young hero, Stuart; a scheming villain, Grundy; a fashionable lady chaperon, Lady Gwyn. As Cherry begins her adventure, she changes her name from Cherry Wilkinson to Cherubina de Willoughby because she is convinced of her high birth. She travels to London where she mistakes Covent Garden Theatre for an ancient castle. At the castle she seeks protection which she receives from a third rate actor named Grundy, who readily goes along with her ridiculous ideas. He assumes the name of Montmorenci, and he wears a suit of tin armour and a plumed helmet for her pleasure. He is really hoping to marry her in order to get control of her money. Every Gothic heroine must have a chaperon. To serve in this capacity, Cherry finds in London the Lady Gwyn, who has a taste for indulging in romantic adventures. She

willingly poses as the aunt of Cherubina. The parody increases in intensity as Cherubina decides to live in an abandoned castle with a band of vassals, who themselves are entertaining. They include Jerry, a comic servant and Higginson, a struggling poet. The incidents in this plot follow one another in rapid succession. They are foolish, extravagant and a delightful parody of the Gothic excesses. The story ends when Cherubina is returned to real life with her father, and to the young sensible hero, Stuart, who has followed her through all of her ridiculous adventures.

From this plot it is apparent that Barrett pokes fun at all of the stereotyped characteristics of the terrorists. One of these characteristics which Barrett attacks with forceful fortitude is the heroine. Raleigh believes that the novel is a satire on women. "The romances of the day were read as well as written chiefly by women."[4] It is not surprising that the heroine has had her head turned by the perusal of too much current literature. The Gothic heroine was a person possessed of beauties and virtues. Lavish epithets are used to describe her beauty, and her shape is always one of symmetry and proportion. The accomplishments of the Gothic heroine are legendary. She painted, sewed, played the lute, harp, guitar, or oboe. She composed ballads and could sing them. As Barrett has Cherubina describe a heroine, he treats her satirically:

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[4]Walter Raleigh, The English Novel (New York, 1905), p. 272.

> . . . "A heroine is a young lady, rather taller than usual, and often an orphan; at all events with the finest eyes in the world. She blushes to the tips of her fingers, and when mere misses would laugh, she faints. Besides, she has tears, sighs, and half sighs, always ready; can live a month on a mouthful, and is addicted to the pale consumption." (66)[5]

Thus, the novel is centered around Cherry Wilkinson who shows herself to be the epitome of a heroine. She says:

> That I am not deficient in the qualities requisite for a heroine, is indisputable. I know nothing of the world, or of human nature; and every one says I am handsome. My form is tall and aerial, my face Grecian, my tresses flaxen, my eyes blue and sleepy. Then, not only peaches, roses, and Aurora, but snow, lilies, and alabaster, may, with perfect propriety, be applied to a description of my skin. I confess I differ from other heroines in one point. They, you may remark, are always unconscious of their charms; whereas, I am, I fear, convinced of mine, beyond all hope of retraction. (31)

As Cherry Wilkinson tries to become a Gothic heroine, it is apparent to the reader that Barrett is having a tremendous lot of fun. Everything which Cherry does is centered around the idea that she believes herself to be a heroine on the Gothic order. When the protagonist of a novel has this kind of delusion, the result is numerous, hilarious scenes. Some of these scenes of hilarity will be mentioned in order to show the novel as a pronounced parody of Gothicism.

Cherry enters a shop in order to get a bonnet, but she has no intention of paying for it because she is a heroine. She says to the shopkeeper: "A distrest heroine which I

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[5]Quotations in this chapter are from The Heroine, reprinted from a copy of the third edition of 1815 (New York, 1927).

assure you I am, runs in debt everywhere. Besides, as I like your face, I intend implicating you in my plot." (67) She practices walking in order to walk as a Gothic heroine does: "I tripped upstairs, and glided into the room, you know I have practised tripping, gliding, flitting, and tottering with great success. Of these tottering ranks first, because it is the apparent movement of heroic distress." (76) Nothing that the Gothic heroine did escapes Cherubina, for at a dinner party she suggests, "I propose that each of us should relate our histories--a useful custom, established by heroines, who seldom fail of finding their account in it, and of discovering either a grandmother or a murder." (77)

Her ideas of love and marriage are based upon what the Gothic heroine believes. When she is kissed by the actor, Grundy, alias Montmorenci; she is insulted because the models which she is imitating would never permit a kiss on the lips, she says: "I fancy you will, that as far as a kiss on the hand Heroines have no particular objection. But a salute on the lips is considered inaccurate. My Lord, upon condition that you never repeat the liberty, here is my hand." (91) Her reasons for accepting the villain's proposal are equally ridiculous, "I must say too, that Montmorenci did not shew much judgment in urging me to matrimony, before I had undergone adventures for four volumes." (93) Later she refuses to marry him because Stuart has knocked two of Montmorenci's teeth out. Cherubina solemnly tells him, "You must already be well aware, that a full, complete, and perfect set of

teeth are absolutely indispensable to a Hero." (286)

Thus, each episode in the life of Cherubina shows her to be a silly fool which Barrett believed all Gothic heroines to be. Stuart, who probably represents Barrett's point of view better than any of the other characters, points out to Cherubina that:

> ". . . they (the romances) are useful certainly; but it is in teaching us what we should shun, not what we should imitate. The heroine quits a comfortable home, takes extreme pains to lose her character, and none to recover it; blushes by the chapter; and after weeping tears enough to float her work--basket, weds some captious, passionate and idle hero." (113)

Architecture Parodied

Not only does Barrett parody the heroine of the Gothic romances, but he also parodies the architectural aspects of Gothicism. When Cherubina takes possession of Lady Gwyn's Monkton Castle, it is in a state of ruin, and thus ideal for the Heroine to use. Outside the castle was "black and desolate." Cherubina immediately expostulates when she sees it that she will furnish it on the order of Udolpho, and other castles of romance. Cherubina does this with "antique tapestry, painted glass, pennons and flags stained with old blood, black cloaks, black feathers, black hangings, black curtains, and a black velvet pall." In addition to these she used antique pictures, chairs, tables, and in summation every cast off of old castles. (230) Birkhead says, "The trappings and furniture of a dozen Gothic castles are here

accumulated in generous profusion. Mouldering manuscripts, antique beds of decayed damask, a four-horsed barouche, and fluttering tapestry rejoice in the heart of Cherubina, for each item in this curious medly revives moving association in a mind nourished on the Radcliffe school."[6]

Barrett has also provided the proper weather for his heroine and for his architecture. As Cherubina makes her way to London, "the hail rattled and the wind whistled." (44) When she stops to rest, she finds a lonely, uninhabited house. As she approached it, "The wind moaned through the broken windows, and the rank grass rustled in the court." (45) In spite of the co-operative weather she is disappointed with her exploration of the deserted house:

> . . . I entered. All was dark within; the boards creaked as I trod, the shutters flapped, and an ominous owl was hooting in the chimney. I groped my way along the hall, thence into a parlour--up stairs and down--not a horror to be found. No dead hand met my left hand; no huge eyeball glared at me through a crevice. How disheartening! (45)

Another vital part of the Gothic tradition is the scene where the ghost appears. Barrett does not disappoint the readers of The Heroine, for his ghost appears when Cherubina is imprisoned in a turret of a castle for the purpose of forcing her to marry Montmorenci. When the ghost speaks, he does so in sepulchral intonations:

> "I am the spirit of the murdered Count Romancer. Montmorenci deserves thee. Tomorrow morning consent to wed him, or tomorrow night I come again." (326)

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[6]Birkhead, p. 136-137.

As the ghost finished his frightening dialogue, he sneezed: "Damnation." It muttered. "All is blown!" Then the ghost quickly disappeared. Barrett is having fun with the supernatural element as Austen and Peacock did.

The typical Gothic hero also received his share of the burlesque. Stuart, the worthy young man who wishes to marry Cherry and who follows her in her wanderings, attempting to reclaim her, describes the typical hero with great scorn:

> . . . "His proper province is to keep the wheels of a novel at work, by misconstruing the motives of his mistress, aspersing her purity, and on every decent occasion, picking a quarrel with her. He must hunt her from castle to convent, and from convent to cottage. He must watch under her window, in all weathers, without ever taking cold, and he must save her life once at least. Then when he has rescued her from the impending peril, he must bend on one knee, and ask her to marry him. If she knows her business, she will refuse him; upon which, he must act the most heart rending antics grow pathetically fretful, writhe with grace, and grown in melody. To sum all, if such an animal as a hero ever existed on earth, he would certainly be something between a monkey and an angel." (114)

In having Stuart express his opinion about the hero, Barrett is really expressing his own opinion. Rogers feels that Stuart is the persona for Eaton Stannard Barrett.[7] Because Barrett has parodied all the characteristics of the Gothic novel, The Heroine becomes one of the most pronounced parodies of Gothicism.

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[7]Winfield Rogers, "The Reaction Against Melodramatic Sentimentality in the English Novel, 1796-1830," PMLA (January, 1934), p. 107.

Contributions of the Parody

Some important observations can be made from this parody. These observations should help the student of literature to have a deeper understanding of the English novel. These observations will include Barrett's technique of writing, the purpose of his parody, the scope of his material, the influence of his novel, and the major faults which it possesses.

Technique

According to Kitchin, Barrett's work is a crude burlesque.[8] During the last half of the seventeenth century, there was a form of burlesque which consisted of avid exaggeration. It was very near "travesty rather than the artful parody which we find in Jane Austen."[9] Barrett develops his burlesque action on the familiar and incredible lines of Don Quixote. "The errant Cherubina scours the country with her Sancho Panza, who is the comic servant Jerry! But since Barrett is out to guy almost every species of English fiction from Richardson downward, the student can hardly fail to find some refreshment in the variety of caricature."[10] Baker also feels that The Heroine is also a parody which has been influenced by the action of Don Quixote, for he says "Cherubina disowns her yeoman father, discovers that she is entitled to

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[8]George Kitchin, A Survey of Burlesque and Parody (Edinburgh, 1931), p. 252.

[9]Kitchin, p. 252.

[10]Kitchin, p. 252.

a loftier and more aristocratic name, and outruns the Female Quixote and all her other prototypes in absurdity."[11]

Placing Jane Austen's book Northanger Abbey beside The Heroine shows the tremendous difference in technique of the two authors. Barrett's book shouts at the reader; whereas Jane Austen's book is delicate, and it presents a believable story. The heroines in both books have in common the fact that they are stirred into ridiculous situations from the reading of current romances. However, this is all that they have in common, for Catherine Morland is an adorable goose, essentially teachable and modest. Not so with Barrett's Cherubina, she sails onward to disaster. Where the real world reveals truth to Catherine, it reveals nothing to Cherubina. The real world brings Catherine to her senses; Cherubina ignores it.

From the romantic situations which have been discussed in this chapter, another technique of Barrett is seen. "He takes the novels of Mrs. Radcliffe, Mrs. Roche, and Monk Lewis and achieves the effect of parody by using actual phrases from the works against which he is hitting and placing them in absurd, ridiculous positions, and by paralleling the situations, actions, events, or sentiments expressed in Gothic novels."[12] He does this with unflagging zeal, and in so doing provides an abundance of entertainment. The general

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[11]Baker, V, p. 227.

[12]Varma, p. 181.

reader could read The Heroine for the sheer enjoyment of the burlesque which it presents.

Purpose

When Barrett wrote The Heroine, a throng of Gothicisers had flooded the markets and circulating libraries with contorted and hysterical fiction. These Gothicisers with their exaggerations had degraded and discredited literature until it had reached a nadir point. From such a background as this, one can be certain that Barrett wrote with some distinct purposes in mind.

One of these purposes was to show the effects of novels and romances on young girls. Cherubina looks upon romances and novels as great teachers. She is indignant when she meets a simple soul who thankfully says that her daughter's mind "is uncontaminated with romances and novels, and such abominations." (53) When she is being crowned the first of heroines in a mock ceremony which is taking place with the utmost seriousness, she expatiates on the value of reading novels and romances:

> "To you, then, my fair auditory, I would enjoin a diligent cultivation of learning. But oh! beware what books you peruse; for, trust me, some are injurious as others are salutary. I cannot point out to you the mischievous class, because I have never read them; but indubitable, the most useful are novels and romances. Such as I am, these, these alone have made me. These, by depicting the heroines who were sublimated almost above terrestriality, teach the less gifted portion of womankind to reach what is uncommon, in striving at what is unattainable; to despise the follies and idlenesses of the mere worker of samplers, and to entertain a taste for that sensibility, whose tear is the melting of a pearl, whose blush is the

> sunshine of the cheek, and whose sign is more costly than the breeze, which some odoured with oriental frankincense." (199)

It is apparent from these lines that Barrett is showing how the novel of romance had turned the head of many young females. The purpose of "Barrett's satire is inclusive in that it strikes at the effect of novel and romance reading, and also parodies the fiction that he considers vicious."[13]

Another purpose of The Heroine was to kill the influence of the Gothic novel. Raleigh remarks, "The prose romance was dead. It had fallen into its dotage, and the hand of Eaton Stannard Barrett played a prominent part in sounding the doom of the Gothic novel."[14] One must remember that the Gothic novel itself was primarily a protest against classicism in arts and letters. The Gothic novel was a swing from the well-balanced decorum of classicism to emotionalism. This emotionalism for fifty years was rampant enough for there to be a violent reaction against it. Sadlier states: "Its [The Heroine] weight thrown suddenly into the scale against the Neo-Gothic, helped to determine its doom."[15] In reality at the turn of the nineteenth century, the days of Gothicism were numbered, for the world was weary of the antics of Gothicism. "The Heroine was there at the proper time to play its part in driving Gothicism into oblivion.

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[13]Rogers, p. 107.

[14]Varma, citing Raleigh, p. 184.

[15]Michael Sadlier, "Introduction" The Heroine 3rd ed. (New York, 1927), p. 9.

The Heroine could claim to have played an important part in the comedy of extinction."[16]

One humble purpose which The Heroine continues to carry out is to supply us with laughter. The modern reader can enjoy it because of its straightforward burlesque; thus, the book can be judged on the standards set up for burlesque. Sadlier states, "The books true appeal is rather to the amateur of parody than to the literary student; Cherubina's absurdities can be better enjoyed as absurdities than as incidents in the tale of fictional comedy; and the modern reader will more profitably survey or relish The Heroine if he be assured that the book is not a period piece . . . but a burlesque."[17] In spite of what Sadlier suggests, the modern reader can not enjoy The Heroine to the fullest degree without a knowledge of the Gothic novel. A person who reads it will surely be inspired to sample the originals which it parodies. Also anyone reading the novel will surely want to check on the history of the English novel when it included the romantic elements which Barrett parodies.

Today the novel has value because it tells us something about the historical development of the English novel. "Barrett has fallen under the spell of the literature he parodies, and his work is a clinging kind of tribute to the force of its original, and catches the soul as well as the

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[16]Sadlier, p. 9.

[17]Sadlier, p. 7.

form of Gothic fiction."[18] A close study of The Heroine shows it to be a comprehensive skit of the fiction that was in vogue from 1764 to 1810.

Because the novel does not cover a great scope of material, it has great historical worth. A reference is made to almost all the major and important Gothic novels as well as to the imitators of the Gothic romances and the inferior works. Barrett makes references to The Recess, Amanda the Beggar Girl, The Romance of the Highlands, La Novvelle Heloise, The Children of the Abbey, The Mysteries of Udolpho and others. In addition to striking at these romances he points out the absurd sentimental aspects of Richardson, Rousseau, and Fanny Burney. Even the popular drama of terror comes in for its share of satire. "The inset piece 'Il Castello di Grimgothico,' memoirs of her grotesque mother, the Lady Hysterica Belamour is a neat burlesque of the popular drama of terror."[19] The references to the preceding works are now quite confusing if the reader is not familiar with the Gothic romance. However, Mr. Barrett in his third edition appended notes which are a useful historical aid to understanding his satire. The fact that Barrett put out a third edition of the novel shows that it did enjoy a degree of popularity when it was first published. However, the 1815 edition of the novel was to be the last one.

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[18] Varma, p. 181.

[19] Baker, V, p. 227.

Now The Heroine is a virtually unknown and unread work save to a few students of literature who are interested in brilliant burlesque. Why would a novel which presents a fine example of parody, and which is hilariously funny and full of high spirits be neglected in our era? Sadlier provides us with the primary reason:

> The primary reason is undoubtedly that Barrett's laughing-stocks have faded into the mists of the unknown. It is not enough, in these days of overcrowded reading leisure, to refer causally to Mrs. Radcliffe and "Tales of Terror"; the former is at best only a name, the latter--if they mean anything--mean something other than they did to Barrett and his time. Unluckily this difficulty cannot be wholly circumvented. A general familiarity with the school of novel-writing at whose prolific pupils Barrett made mock is essential to a real appreciation of The Heroine. (11)

Thus, a study of the historical development of the novel is important to the person who wants to have a deep understanding and appreciation of The Heroine.

Faults

Barrett's novel definitely has several imperfections. "The novel is too long and drawn out, possibly as Miss Birkhead suggests in order to mimic the tediousness of the current novel of manners."[20] The novel covers more than three hundred fifty pages. Many of these are amusing, but many are quite boring as well as redundant. Baker believes that a major fault of the novel is a result of Barrett carrying the joke too far which makes the author appear to be "flogging a

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[20]Kitchin, p. 252.

dead horse."[21] Saintsbury, a critic of the novel, makes this observation about Barrett's burlesque: "The only faults that can be found with The Heroine or the Adventures of Cherubina, by Eaton Stannard Barrett is that it is a burlesque rather overdone."[22] Some of the scenes are too ridiculous. One can forgive or enjoy a ghost who sneezes. However, when the heroine is locked up in a chest with a man, the author is carrying his work beyond burlesque to travesty. When the author becomes this ridiculous, he keeps his novel from becoming a work of art.

In spite of all its faults it is not a novel which should be neglected, for it has much to offer the student of literature. It furnishes the novelist and reader food for thought and laughter. It also serves as an excellent example of parody, and as such it is a perfect companion for other parodies of this era, mainly Northanger Abbey, Nightmare Abbey and Romance Readers and Romance Writers.

Because the novel is a delightful parody, it has lasting literary value. Sensibility changes from age to age, and the pendulum of literary history swings and literary fads change. Reactions naturally occur against any extreme, and as a result something new is created. It happened to the Gothic novel. However, burlesque is always with us as a technique of satire and as a literary device: For this

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[21]Baker, V, p. 227.

[22]George Saintsbury, The English Novel (London, 1927), p. 81.

reason, the very nature of Barrett's work gives its lasting qualities. Readers may read it as a parody of the Gothic excesses or for the sheer pleasure of reading burlesque. An astute student of literary history will not ignore The Heroine, for it is the best of the extravaganzas which appeared at a time when the reader needed a change from a constant diet of emotionalism and sentimentality.

CHAPTER V

OTHER PARODISTS

Many other parodies appeared during the first three decades of the nineteenth century. Although these are not as important or as popular as those discussed in chapters two, three, and four, they still deserve comment because they, too, showed current trends in literature. Mr. Winfield Rogers[1] provides the student of literature with an extensive list of these parodies. His long list includes literary figures such as Edgeworth, Green, Charlton, Beckford, Lister, and others. Most of these are now forgotten except to literary historians. Because these parodists are not as important as preceding ones, and because only a brief discussion will be given to each parodist, this chapter will use primarily secondary sources. These parodists are presented to help the student of literature to see how many parodies were appearing at the beginning of the nineteenth century. These parodists will also be studied in order to see their techniques of writing, their influence upon the development of the English novel, and because their works

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[1]Winfield H. Rogers, "The Reaction Against Melodramatic Sentimentality in the English Novel," PMLA, XLIX (January, 1934), pp. 98-122.

present an overall view of what was happening to the Gothic novel.

Their parodies were direct statements against the Gothic novels, and they showed that sharp reaction had set in against the novelistic form that the Gothicists used. It will be the purpose of this chapter to introduce these forgotten parodists and their parodies in order to show what was occurring during the first three decades of the nineteenth century. Rather than discussing these in chronological order, I shall group them according to (1) the writers, who comprise probably the most important group (2) anonymous works (3) journal parodies, and (4) later parodies.

Maria Edgeworth

Maria Edgeworth (1767-1849) was probably the most influential and the most important of all these minor parodists. Day says that "even the Russian novelist Turgenev was influenced by her, for she is almost certainly the most important and influential of all English novelists below the top rank."[2] Because she is now a rather obscure author, some of her achievements need to be mentioned. She created the provincial or local color novel; she also created the family or dynasty novel carried through several successive generations, and she introduced the narrative viewpoint which Henry James was to use extensively in telling a story through a minor character.

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[2]Day, p. 485.

Actually she was a bridge between the eighteenth and nineteenth century. She saw the excesses of Gothicism, the developing Romanticism, and she survived to behold the foundation of modern realism as it was started by Balzac.[4] Because she witnessed Gothicism at its heyday of success, it is not surprising that she shows her reaction to it in some of her literary works.

One of her best parodies of the Gothic tale occurs in her Moral Tales (1801), entitled "Angelina." In "Angelina" Miss Edgeworth shows the follies produced by the Gothic fiction writers. "Not the least delightful works of Miss Edgeworth . . . are those that banter the illusions and follies produced by the romances of their time."[5] In "Angelina" Miss Angelina Warwick has her head turned by a correspondence with a Gothic romantic writer. She is driven to sentimental ecstasies because of a lady authoress named Araminta. Angelina finally leaves home to seek asylum with her authoress friend in a supposedly romantic bower of South Wales. The heroine Angelina has her bubble burst when the sylvan bower turns out to be a comfortless dirty cottage, and the authoress Araminta is a burly slattern whose real name is Rachel Hodges. "Angelina" is written on the same order of many other parodies, for very often the author of a Gothic

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[4]Maria Edgeworth, Castlerack and The Absentee, ed. Matthews Brander (New York, 1910), p. vii.

[5]Walter Raleigh, The English Novel (New York, 1905), p. 105.

parody shows a young girl acting ridiculous because she has feasted on too many Gothic romance tales.

Another fine example of Maria Edgeworth's protest against the romantic Gothic tradition is her short and perhaps her best work, Castlerack (1800). As a parody it is not as pronounced as is "Angelina"; nevertheless, some of the elements of parody are there. It also does not follow the same pattern that many of the parodies followed, for it does not make a heroine look ridiculous. Instead, a look at the plot reveals that it has a subtle and indirect approach to Gothicism.

The setting of Castlerack shows the Gothic influence, for the story occurs around Castlerack which is going to decay. The narrator of the story reveals the succession of masters to Castlerack. These men were reckless, cruel, extravagant masters who destroyed themselves. Although these men are portrayed realistically, there is still the edge of parody in the novel.

The first master, Sir Patrick Rackrent, drank himself to death. The only notable thing which he did was to invent raspberry whiskey which he freely drank. The second master, Sir Murtagh Rackrent, was a demon for litigation. When he dies from a cold aggravated by his attendance upon a court trial, it becomes apparent that Miss Edgeworth is having fun in the tradition of the parodist. Sir Murtagh's successor was his brother, Sir Kit Rackrent. Kit married a Jewish heiress for her money and imprisoned her in a room for seven

years because she refused to hand over her diamonds to him. This episode reminds us of the Mysteries of Udolpho as well as the typical plot found in many Gothic novels where the heroine is incarcerated in a turret because the villian wants to marry her for her money. The last owner of Castlerack is Sir Condy Rackrent who brings financial disaster to the family, and who dies in a drinking bout. The property passes into the hands of Attorney Quirk, who is Thaddy's son. Thaddy has been a life-long employee or servant of the family. He is the narrator of the tale, and he has told his story with unintentional humor. In telling his story he has done somewhat of a parody on the worn-out Gothic plots.

Sarah Green

Another parodist who explicitly reacted to the romances of the age is Sarah Green. She knew as did her predecessor Maria Edgeworth, that the romances of the day were read and mostly written by women. Thus, the heroine of her parody, Romance Readers and Romance Writers, has her head turned by the perusal of too much current literature. This is the same situation that Eaton Stannard Barrett used effectively in the Heroine (See Chapter IV), and the same situation other parodists used.

Sarah Green's title Romance Readers and Romance Writers is not subtle; it is immediately apparent to the reader that Green is going to do a satire of current literary trends. In order to carry out her purposes of satire, she selects for

her heroine a girl named Margaret, the daughter of the Reverend Edward Marsham. She is led to disaster because of her taste for popular fiction. Her attitudes are amusing. Walter Raleigh supplies us with a brief description of the plot:

> She (Margaret Marsham) takes Phelim O'Gurney, a day-labourer, for a duke in disguise, and kisses his shirt as it flutters on a hedge; but the author alienates sympathy by the potentious gravity of her plot, and the dark designs of Lady Isabella Emerson, who supplies the heroine with a packet of carefully selected novels by Rousseau and de Stael in order that her virtue may be undermined in the interests of the villain of the piece, are as absurd as any romantic aberration.[6]

Mrs. Green was another writer who strongly protested the falsification of life as found in the romances. She resented authors who gave to characters superhuman abilities. In Romance Readers and Romance Writers she appropriately expressed the growing sentiments of the first decade of the nineteenth century:

> Those who read many romances are, I imagine insensible to the inconsistencies which I am unfortunate enough to detect, even in works written by men of talents and genius; and thus I am deprived of that interest in the perusal of them, which others enjoy to an intense degree. Sometimes I notice incongruities that the most accommodating and indulgent critic would be at a loss to reconcile: Sometimes I read a picturesque description that turns nature into a second state of chaos; and sometimes I meet with an author who does all he can to make the human shape more than divine. Thus is the spell dissolved, nor can it be wondered at if I throw the book from me with disgust . . .[7]

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[6]Raleigh, pp. 273-274.

[7]Rogers, Citing Green, p. 104.

She also speaks further on the subject when she says, "The modern system of bookmaking, the Grub Street method, which produces conventional novels and unacknowledged translation, tends to establish 'the reign of dullness and folly,' to which every third woman contributes."[8] It is apparent from her strong attack on Gothic romances that literature was ready for a new day, and Mrs. Green did her share to usher it in by showing the follies of a clergyman's daughter who had lost her common sense because she had read too much fiction.

William Beckford

If this chapter were being written in chronological order, it would probably begin with Beckford's Modern Novel Writing (1796). For he was one of the first writers to react sharply to the sentimental and the romantic through satire, parody, and direct statement. Modern Novel Writing is one of his earliest pseudonymous satires. It rivals The Heroine in its sheer lunancy of incident.[9] Although Beckford does not brutally identify the particular works of fiction at which mockery is aimed, he does a complete parody of the sentimental and romantic novel. Rogers says, "He travesties the setting, the conversation, the sentiments, and the plot."[10] His parody has in common with the others the fact

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[8]Rogers, Citing Green, p. 104.

[9]Barrett, Citing Sadlier, p. 15.

[10]Rogers, p. 100.

that it, too, ridicules a young person of the day whose head has been turned by too sensational reading matter. Baker says of Beckford:

> Beckford, however must have let the romantic influences around him sink in. He was only four years older than Mrs. Radcliffe, whom he was to outlive, like the still unborn Byron, by more than a decade; that is to say he was a youth in the age that meditated among the tombs, revived the ballads and mediaeval legends, and built pseudo-Gothic castles and abbeys and proceed to live in the monstrosities.[11]

From a background such as this, it is no wonder that he "hoaked his half-sister Mrs. Harvey, and other writers and readers of sentimental fiction with a pretended Radcliffian effusion, Modern Novel Writing or the Elegant Enthusiast, a Rhapsodical Romance (1796) in the wildest emotional language and most disjointed narrative style, and with another burlesque novel Azemia (1797)."[12]

It probably should be mentioned at this point that even previous to Beckford, Richard Cumberland (1732-1811) in Henry (1795) had taken it upon himself to chastize the novelist. He protested against the sentimental, against the typical heroine, against the idea that the hero must always be good, against unnatural and startling effects as found in the Gothic novel.[13] Thus, as early as the 1790's a few writers were emphasizing that a virtuous hero should be

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[11]Baker, V, p. 72.

[12]Baker, V, p. 72.

[13]Rogers, p. 100.

natural, and therefore subject to temptation, meaning that the hero should be drawn from real life.

Mary Charlton

Another early parodist was Mary Charlton. With her Rosetta or Modern Occurrences (1799) she, too, joined the group who ridiculed Gothic fiction. Her novel is not much different from other parodies. It has two excessively foolish women who have been nurtured on sentimental and dramatic novels, and the women attempt, like Barrett's heroine of a later date, to introduce into their lives occurrences similar to those about which they have read. They imagine themselves emerging into those delightful, mysterious and sentimental situations found in Gothic novels.[14] Essentially this novel is another sample of parody which satirized the females whose view of life had become completely distorted by reading too many Gothic novels. Baker says, "Mary Charlton in Rosetta, or Modern Occurrences turned fatuous seriousness into farce."[15] Certainly the heroines of her novel as well as the heroines of other novels of parody are living up to what is expected of them, which is so aptly described by Barrett:

> . . . the life of every heroine is predestined, as their regular and unremitting recurrence fully proves. Of those events, the most prominent and indispensable are: 1st. Her meeting with a hero.

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[14]Rogers, p. 100.

[15]Baker, V, p. 226.

> 2nd. Her loving him, and his loving her. 3rd. His rescuing her from peril, at a moment when she fancies him far away. 4th. Her finding every individual with whom she converses, implicated in her plot, and a friend, or a foe, or a near relation. 5th. If of mysterious origin, her being first reduced to extremities; then her discovering her family, and lastly, her attaining riches, rank, and marriage. Since, therefore, an established series of incidents are fated to befall all heroines, and since I am a heroine, it follows that I need not so much consider whether my conduct be prudent or discreet, as whether it be graceful, and fit for immortality. The grand criterion is, "how will it read?"[16]

The Hero

Because so much time has been given to the heroine, one might have a tendency to forget that the hero was also being parodied. One important parody centered around the hero actually has the title The Hero; or The Adventures of a Night: A Romance (1817). This novel is a direct satire on the Gothic novel, and it should not be ignored because it is written on the same order as The Heroine. "The Hero is dedicated to the authors of The Mysteries of Udolpho, The Tomb, Hubert De Servac, Celestino and The Heroine."[17] The reason for the inclusion of The Heroine is because The Hero is an imitation of it. However, the book never enjoyed the popularity that The Heroine did, nor did it show the talent.

Mr. Rogers provides us with a synopsis of its plot:

> The central figure in this amusing book is Mr. Dob, who retiring from business builds in his chateau a library of novels and romance. His son

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[16]Barrett, pp. 44-45.

[17]Rogers, p. 109.

> wishes to marry the daughter of an aristocrat. In order to procure his father's permission to marry, the son and a friend bring Mr. Dob innumerable romances, and then, the scheme made possible by Dob's brain being heated by wine and gothic romances, they put him through a series of gothic adventures during the course of which he consents to his son's marriage. By this constant comparison of his adventures to those in specific gothic novels, and even by using incidents directly lifted from them, that type of fiction is ridiculed.[18]

Rogers points out that Mr. Dob was sometimes recalcitrant, and when he was, the monk adequately rebukes him, and in doing so directly stabs the Gothic hero:

> You should not complain . . . of what forms the finest part of your history; viz having a great many useless adventures which astonish those who read them. The hero now-a-days, goes for nothing in a romance, it is the reader who is everything! Provided he trembles, that he is kept in suspense, it is of no manner of consequence what the personages perform . . . .[19]

Thus, not only was the heroine parodied, but so was the hero, and all the other stock motifs of the Gothic novels.

Anonymous Works

Rogers in his article has also supplied us with some anonymous parodies or novels which were rollicking on "pedants both male and female."[20] One such novel is Men and Women (1807); another one is I'll Consider It (1812). Both of these novels state with sarcasm that "modern heroes and heroines are beyond all doubt the most perfect beings ever created."[21]

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[18]Rogers, pp. 109-110.

[19]Rogers, p. 110.

[20]Rogers, p. 102.

[21]Rogers, p. 105.

Another effective parody by an anonymous writer is Childe Paddie in London. A quote from this novel is fairly representative of what all the parodists were doing with heroines:

> The heroines are always good, lively and unprotected, surrounded with snares and villains, and generally slaves to virtue; their eyes are all blue and sleepy, with auburn or golden hair, such as painters anciently represented angels. Their forms have always the airy lightness of nymphs, and everyone of them are busy with the "orb of day," for they all watch his setting, and catch the last purple tints of evening, and vivid glow or fading splendour of the western horizon, like the picturesque Mr. Gilpin, not satisfied with representing nature as she did appear, but as she ought to appear. Then they are all early risers, and as they rise or set in peace; like Tilburina in the Critic, and the performers in serious opera, they are inconsolable to the strains of dying music, and sing, like the swan their own departing requiems in the midst of the most distressing circumstances; to say nothing of the poetical con-or ef-fusions to a daily, a primrose, a butterfly, a snow drop, a lilly, but nothing bigger than a robin, not forgetting, as before said, sun rise and sun set.[22]

Another quote sums up what the typical hero was like in his Gothic adventures:

> As to heroes, they will stare their mistress all night full in the face, with that look that cuts more than a thousand sarcasms, without speaking to her, and to misconstrue her motions, and pick quarrels with her; they must hunt, and pursue her from chateau to convent, watch under her windows in all weathers, without ever taking cold, and serenade her (whether they are musical or not), and they must save her life three or four times from fire and water, and from the banditti prowling amidst the Gothic castles, gloomy abbies, subterraneous alleys, which they all contrive to creep into, like so many sappers and miners. Then the hunt the lovers have, searching for each other late at night through chape, gallery, armoury, east tower, west tower, north

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[22]Rogers, p. 105.

> tower, south tower, cedar chambers, oaken chamber, black chamber, grey, brown, yellow, pea-green, bottle-green, and blue chambers, tapestried apartments, winding staircases, concealed doors, one o'clock castle bell striking, Dame Ursulina, sobbing of the wind, howling of the storm, spectral illusions, blue and other coloured lights (so different from Vauxhall) appearing and disappearing supernatural horrors, and all the rest of the dear delightful difficulties they have caused many a tear to drop, on the fair reader's neckerchief below . . . if she wears one before dinner. We forgot to state, that heroines now perform journies on foot, that would knock up a dozen mail coach horses; others will call a coach in the midst of the direst poverty; and as for hunger and thirst, they are things unfelt, or little heeded. The machinery of romance writers is ingenious and striking for amply materials are found out of the prolific Nuns of La Trappe, Santa della Pieta, Santa Maria, Carmelites, Benedictiness, Florentines, and the monks and friars with their hoods and cowls, daggers and dungeons, with all the imagery of the New Gate Calendar; and as for the neighboring feudal lords, they are like assassins of the Abbaye, so many Don Juans, it is really surprising how wicked they all are![23]

The preceding quotes are excellent examples of parody, and historically they accurately show how the heroine, the hero, and adventure of the Gothic novel were being highly parodied.

Journal Parodies

Varma points out that journals also parodied the kind of romance people were devouring. The Magazine Encyclopedique for 1797, cited by Ferdinand Baldenperger in the Journal of Comparative Literature printed a recipe to obtain a good mixture of shudders and fright, in three volumes, the recipe is as follows:

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[23]Rogers, pp. 115-116.

> An old castle, half of it crumbling down
> A long corridor, with numerous doors many
> of which must be hidden,
> Three corpses still weltering in their blood,
> Three skeletons carefully wrapped up,
> An old woman hanged, stabbed several times in her
> throat,
> Robbers and ruffians galore.
> A sufficient dose of whispers, stifled moans and
> frightful din.
>
> All those ingredients well mixed and divided into
> three parts or volumes give an excellent mixture
> which all those who have no black blood may take
> just before going to bed while having their baths.
> They will feel all the better for it.
> Probatum est.[24]

Any student of the Gothic tradition will recognize this recipe for what it is, a parody of the Gothic motifs and plots.

Another periodical which attacked the Gothic tradition was The Miniature. In 1804 the editor Solomon Grildrig violently attacked readers of the trash published under the title of Novels and Romances.[25] "The Miniature strikes also at the untalented and mechanical production of romances, not only by the inhabitants of Grub Street who indifferently write for the fashion, but by idle females who stimulated by idle reading, must express their vagaries in novelistic form."[26]

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[24]Varma, pp. 179-180.

[25]Rogers, p. 102.

[26]Rogers, p. 102.

Late Parodies

Although this chapter is not written in chronological order, it will conclude with some of the later minor parodies to appear. The number of parodies from 1800 to 1820 was numerous. Rogers points out that only a few were written after this date. Two of these which he makes note of are Thomas Henry Lister (1800-1842) and William Pitt Scargill (1787-1836).[27]

Lister in his first novel Granby (1826) satirizes the romances and Gothic novel, and the kind of person, who deeming the really first rate novels of the day dull, extols the virtues of the stereotyped Gothic romances. His hero Duncan goes into rhapsodies:

> But do tell your favorite novels. I hope you like nothing of Miss Edgeworth's or Miss Austen's. They are full of common-place people, that one recognizes at once. You cannot think how I was disappointed in Northanger Abbey, and Castle Rackrent, for the titles did not really promise something. Have you taste for romance? You have? I am glad of it. Do you like Melmoth? It is a harrowing book. Dear Mrs. Radcliffe's were lovely things--but they are so old! . . . Do look at Peter Schlemihl and Le Renegat, and the Devil's Elixir, and Helen de Tournon--oh! I dote upon that last--"et les voutes de l'eglise repeterent, jamais,---" 'solemnly casting up her eyes.[28]

It is apparent from Granby that we can assume that in 1826 the realistic novels of Miss Edgeworth and Miss Austen were gaining in popularity, and that the days of Gothicism were about over.

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[27]Rogers, pp. 118-119.

[28]Rogers, p. 118.

Scargill also expresses many ideas that were common to the parodists. In his Truckleborough Hall (1827) he protests against the length of modern novels. He also comments on heroes and explains that in a narrow conventional sense, he will have nothing to do with them. He believed that life should be delineated with truthfulness.[29]

Conclusion

Although the parodies discussed in this chapter are minor parodies, and although they are inferior in style, technique, talent, and literary merit to those discussed in chapters 2, 3, and 4, they do show that the Gothic romance novel had run its course, and it had become a cheap mechanical thing to parody. They also show the scope or range of the reaction of the Gothic from 1790 to 1830. From a study of these parodies one can determine that the mind of the nation at the beginning of the nineteenth century was turning toward new ideas as to what a good novel should be. Varma feels that "the frequent parodies and satires are symptomatic of the new sensibility which was manifesting itself in English prose."[30] These parodies paved the way for new novels which possessed the romantic qualities of the Bronte sisters, the historical romance qualities of Scott, and the realistic qualities of Austen and Dickens. Although the

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[29]Rogers, p. 118.

[30]Varma, p. 180.

parodies cannot take credit for being solely responsible for a new literary era, it is certainly true that they were a factor in it as these parodies attest.

CHAPTER VI

CONCLUSION

The parodies discussed in this study show that history does most slavishly repeat itself. As the Gothic novel was a protest against the "rational, realistic creed of Richardson and Fielding and their followers which asserted the superiority of things familiar and contemporary,"[1] so were the parodies a protest against pseudo-Gothic romances. Phelps points out, "For the first fifty years of the eighteenth century the classicists and realists ruled; the word 'Gothic and romantic' were in bad odour; it was thought plebeian to be demonstrative; joyful enthusiasm and sobs of grief were alike unfashionable."[2] Although men of genius, such as Pope, Swift, Richardson, and Fielding shackled the spirit of Romanticism, it could not be silenced indefinitely, for toward the close of the eighteenth century, a spontaneous reaction occurred against the tyranny of classicism, and that reaction gathered enough force to turn English fiction into a new type. History was repeating itself, for realism was now shackled and Gothicism became the predominant literary type

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[1]Wilbur Cross, The Development of the English Novel (New York, 1914), p. 99.

[2]William Lyon Phelps, The Advance of the English Novel (New York, 1916), p. 80.

of the day. Naturally there was a revolt against this new fad showing that literature becomes one continuous cycle, a type-excesses-a revolt-a new type. From this study some specific conclusions will be drawn as to what the parodies contributed to the development of the novel.

Parodies' Influence on Death of the Gothic Novel

Because no literary type dies from one influence only or overnight, it is difficult to assign the extent to which the parodies caused the death of the Gothic vogue. Some critics feel that the parodies were very influential in sounding the death notice of the Gothic novel; others feel that they wielded only a minor influence. Whether the influence was great or small, there can be no doubt as to the truth that the parodies accompanied the demise of the Gothic novel.

Possibly one method of determining what influence the parodies had on the doom of the Gothic novel is to look at what one of the leading magazines was publishing from 1790 to 1820. Robert Mayo provides us with a study of the Lady's Magazine which shows a fair measure of the distribution of reader's interest between Gothic and non-Gothic stories at various times between 1791 and 1814. He compares the relative amount of space occupied by each variety during the course of any year's run. He reports that in 1795 the Lady's Magazine offered three continued stories of a Gothic

character, totalling twenty installments, against the nineteen installments of non-Gothic fiction continued stories in the same volume. Thus, in 1795 about one half of the reader's attention was being directed toward Gothic fiction. Alone this figure would probably mean little, but over a period of several years it reveals what was indicative to general interest. The computation reveals from 1791 to 1798 fifty-two percent of the stories were Gothic. During the next four years, 1799-1803, sixty-two percent of the stories appealed to terror. For some reason 1803 was a low year for Gothic stories, only twenty-three percent. (Mayo does not reveal the reason for the drop.) However, from 1804-1806 the average reached to seventy-two percent, and the year 1805 was the high-water year, for the Gothic fiction in the Lady's Magazine was eighty-four percent tales of terror. By 1809 the percent had dropped to forty-four percent; in 1812 the percentage had dropped to nineteen, and by 1814 the Gothic tale had disappeared almost completely from the magazine.[3]

From Mayo's computations some conclusions may be drawn. Because The Heroine was not published until 1813, which was at the end of the Gothic tale's popularity, one can assume that it did not have a great deal of influence on sounding the final death note of the Gothic novel. In contrast to this opinion Raleigh feels that it had a tremendous influence on the demise of the Gothic novel, as do many of the critics

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[3]Robert Mayo, "How Long was Gothic Fiction in Vogue?" LVIII, MLN (January, 1943), pp. 58-64.

quoted in previous chapters. "If anyone had been rash enough in the year 1814, to prophesy the future of literature, he would be justified in saying that, to all appearance, the prose romance was dead. It had fallen into excesses, and the hand of Eaton Stannard Barrett had killed it."[4] However, this seems to be an erroneous statement because Barrett's parody appeared too late to have been greatly responsible for the death of the Gothic novel. The computation does explain why The Heroine was extremely popular for a short time being reprinted in 1814 and 1815.

Nor did Northanger Abbey have a great deal of influence on the Gothic doom, for it also was put on the market too late to receive much credit for killing the Gothic tradition. Birkhead feels that the publisher did recognize its potency and refused to let it on the market, "The publisher, who, it may be added, was not necessarily a literary critic, probably realized that if the mock romance were successful, its tendency would be to endanger the popularity of the prevailing mode in fiction."[5] Some critics feel that if Northanger Abbey had appeared earlier, it would not have had a great deal to do with destroying the popularity of the Gothic novel. "Although there are a great many delicately tipped shafts of ridicule against Mrs. Radcliffe, Jane Austen practises a nice sense of artistic restraint. The satire hurled

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[4]Raleigh, p. xiv.

[5]Birkhead, p. 128.

at the Gothic romances was rather subtle and fine, rather delicately mischievous, and it never did seriously disturb the popularity of the Gothic novels."[6]

Peacock's novel was also published too late to claim credit for killing the Gothic novel. Peacock in his novel of 1818 is capitalizing on a fad, for in laughing at the Gothic tale, he is imitating what his predecessors have already done. Also much of Peacock's parody is directed toward the Romantic poets; thus, his work is not directed only toward the Gothic tale as were his contemporaries.

Because the minor parodies were being prolifically published from 1800 to 1820, one could assume that they did have somewhat of a definite influence on the disintegration of the Gothic vogue. Although it is impossible to say how much influence, they certainly show that the attack on the novels of the day was not an isolated protest, but rather an expression of the general mind and an echo of the current opinions.

Although the parodies were a factor in the disintegration of the Gothic novel, this study aptly shows that they alone did not stop the fad. Varma descriptively says, "The evening sky is a diffused harmony of colours; the red stain of sunlight melting into a tent of glorious purple, then fading into a deep grey of darkening twilight, nor can the eyes measure where one colour ends and the other begins. So it

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[6]Varma, p. 185.

is with the disintegrating phase of the Gothic novel."[7] A person cannot measure the exact influence which the parodies had on the Gothic decay, for where one influence ends another begins. For example, Varma feels that the decay was a result of the popularity of a work multiplying its kind:

> The Gothic novel had become guilty of the excesses of the Vulgar blood; its atmosphere of crude sensationalism and violence was a logical outcome of the instinct for liberty which had inspired the whole movement. A soupcon of terror is enough to impart a strong flavour; in excess the palate is deadened and nauseated. . . . By becoming outrageous and too violent, they began to defeat their own object and failed to freeze the blood. Their methods out stripped the limits of their reader's endurance. Emphasis and exaggeration, duels, murders, and blazing scenes of horror, even spectres and fiends could appall no more, just as the chords of a violin when overstretched no longer yield musical notes. Continued and repeated feelings of suspense and awe quickly made the satiated public indifferent to the strongest stimuli of that kind.[8]

Mayo concurs with Varma when he says that "twenty years of unimaginative repetition had already broken the hold of the tale of terror on the general reading public."[9] It is the investigator's conclusion that the parodies have been given too much credit for killing the Gothic novel by people, such as Walter Raleigh, and even by Varma who readily admits that the parodies were not solely responsible for the demise of the Gothic novel.

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[7]Varma, p. 175.

[8]Varma, pp. 175-176.

[9]Mayo, p. 63.

Although the parodies did have a share in silencing the Gothic novel, they could not silence the elements of Gothicism. These elements were to be used by writers through the coming ages. For example, the Bronte sisters were to create striking effects from the Gothic influence. Emily Bronte's Heathcliff shows the influence of Gothic characters. Charlotte Bronte's hiding a mad wife in a mysterious type Gothic mansion from Jane Eyre is borrowed from the Gothic novel A Sicilian Romance. Walter Scott used the Gothic motifs, but he made them believable. "Joseph Conrad could touch the innermost springs of fear. His romantic imagination displays a fine command over the possibilities and powers of terrors. A note of inexpressible mystery and unknown dread is struck in many of his novels: The Nigger of the Narcissus, The Secret Agent, Heart of Darkness."[10] The setting of the Gothic novels also remains with us as a vital part of fiction. "Mrs. Radcliffe possessing a real passion for deep woods, mountains, storm, and sea, those aspects of nature which impressed Byron,--was able to add a new interest to fiction which has been felt on every variety of the nineteenth-century novel, whether romantic, psychological, or naturalistic. She made the landscape one of the confivictions of fiction."[11] In spite of the parodies being a factor in the death of the Gothic novel, they did not destroy its influence on literature.

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[10]Varma, p. 202.

[11]Cross, p. 109.

The Parodies Marked the Beginning of a New Literature

The parodies were a loud cry for a new literature, and they did their share to usher in a new literary era.

> The process of literary disintegration does not follow any law of physics. In natural science, when there is the destruction of cohesion or disintegration of matter, it separates into its component particles; when, however a body of literature disintegrates, first its old forms decay and then they are transformed into something new and beautiful. Thus, the florescent body of Gothic fiction became desiccated as dry old river beds, and its waters diverged into fresh channels, nourishing new forms of succeeding literature.[12]

The parodies cried for heroines, heroes, and setting which were plausible. In other words they wanted literature transformed into some of the actual experiences of living.

Walter Scott was to be one of the first writers to transform the Gothic elements into the actual conditions of living. He was a great romanticist; he had fallen victim to the writers of Gothic fiction; yet, he did not allow this to deprive him of an acquaintance with a composition which added the blood of life to literature. Raleigh says of him:

> . . . Romance was what he cared for, and he brought the sobriety and learning of a judge to the task of vindicating his affection. He proved that the old romantic stories are convincing enough if only the blood of life flows through them. His great panoramas of history are exhibited in the framework of a love plot. In place of the feeble comic interest of the earlier romances he supplied a rich and various tissue of national character and manners. Ancient legend and fable superstition live again in his work. And, as if Cherubina's unhappy experiences

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[12]Varma, p. 173.

> had all been in vain, there is always a heroine. The reader who had been laughed into skepticism by the wit of the enemy were within a few years won back to poetry and romance; Cherubina was deposed, and in her place there reigned The Bride of Lammermoor.[13]

Scott is somewhat of a parodist himself. Kitchin says, "Scott has considerable tendency to burlesque in the Waverley Novels."[14] In the introductory chapters he lets his reading audience know that he is beginning a new type of literature which is actually a revolt against Gothicism. He passes in review the modish novels, which his romances were to replace:

> . . . Had I announced in my frontispiece, 'Waverley, A Tale of Other Days,' must not every novel reader have anticipated a castle scarce less than that of Udolpho, of which the eastern wing has been long uninhabited, and the keys either lost or consigned to the care of some aged butler or housekeeper, whose trembling steps about the middle of the second volune were doomed to guide the hero or heroine to the ruinous precincts? . . . Again had my title borne 'Waverley, A Romance from the German,' what head so obtuse as not to image forth a profligate abbot, an oppressive duke, a secret and mysterious association of Rosycrucians and Illuminati, with all their properties of black cowls, caverns, daggers, electrical machines, trap-doors, and dark langerns? Or, if I had rather chosen to call my work, ' A Sentimental Tale,' would it not have been a sufficient presage of a heroine with a profusion of auburn hair, and a harp, the soft solace of her solitary hours, which she fortunately always finds means of transporting from castle to cottage, though she herself be sometimes obliged to jump out of a two-pair-of-stairs window and is more than once bewildered on her journey. . . . Or again, if my Waverley had been entitled 'A Tale of the Times,' wouldst thou not, gentle reader, have demanded from me a dashing sketch of the fashionable world, a few anecdotes of private scandal. . .[15]

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[13]Raleigh, p. xv.

[14]Kitchin, p. 252.

[15]Walter Scott, Waverley or Tis Sixty Years Since (New York, n.d.), pp. 39-40.

In creating his new type of literature Scott converted the outworn Gothic motifs to plausibility. The tyrannical marquises, vindictive stepmothers, dark-browned villains, scheming monks, and fierce banditti become a motley crowd of living beings--soldiers, lawyers, smugglers, gypsies, shepherds, outlaws and beggars. The haunted castles become huts, barns, inns, cottages, or at least castles which are solidly built on Scottish soil.

Scott, in answering the need for a new literature, did not ignore the Gothic elements. His works, Waverley, The Bride of Lammermoor, and others show that he drew from Gothic influences. He offered equivalents to them. These equivalents afforded the reader the same excitement while they carried on the conviction of real life. Allan says of The Bride of Lammermoor:

> It is a farrago of traditionally Gothic and romantic properties. . . . In a sense, the three sinister old women are conventional figures; they derive pretty clearly from Macbeth. But the derivation is quite transcended by Scott's use of the vernacular; we are in the presence of what we may call the racial, which means that the supernatural has been given a reality it never possesses in the Gothic novel. Scott has taken into his fiction a genuine part of living national experience.[16]

With the advent of this new approach to romance, definitely the days of the Gothic novel were over.

As Scott fathered the new novel of romance, Jane Austen mothered the novel of realism. Her parody Northanger Abbey

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[16]Walter Allen, The English Novel (New York, 1954), p. 132.

was a cry for a new mode of literature which would present the realities of life. Jane Austen called for a world "composed not of a large movement and broad sweeps but of minute particulars, the world of the parlor."[17] Even though Northanger Abbey is not the impeccable masterpiece that Pride and Prejudice is, it is still a splendid literary work. It is more than a parody; it is a good story, well told, with real characters, presenting some of the realities of living.[18]

In presenting the realities of living, Jane Austen wrote from powers of minute observation. She never went abroad; she did not know a great deal about her own country. Kent and Hampshire were her territories. She did visit occasionally Lyne, Dawlish, Sidmouth, London, and Bath. It was narrow field, but from her observations of this field were to come her great literary works, one of them being Northanger Abbey. Many critics believe that she stands unsurpassed in her power to present realistically the mainsprings of characters and events. "Nothing escapes her, nothing deceives her."[19] She very carefully records life as she sees it. Thus, she possessed a passion for reality which made her responsible for ushering in a novel very different from that of the Gothic novel. Her six novels, some were written in the 1790's, all published in the nineteenth century show

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[17]Allen, p. 116.

[18]Phelps, p. 88.

[19]David Cecil, Poets and Story-Tellers (New York, 1949), p. 111.

that she paved the way for a new literature of realism which finally became the dominant type in the last half of the nineteenth century.

One can safely assume that the sense of humor found in the parodies became an antidote for excessive sentiment and improbabilities. Many literary movements have their limit colliding with the public sense of humour. "Jane Austen--the most clearheaded woman who ever wrote fiction--found the atmosphere somewhat overheated; and the good natured laughter of Northanger Abbey was like a draught of fresh air. It blew out the candles and brought daylight back to the English fiction."[20] That daylight resulted in the fiction of a new realism, and a new romanticism of whom Austen and Scott were to be the epitome. Truly these parodies became the harbingers of a new literary age.

Historical Significance of the Parodies

When Smollett died in 1771, the last of the giants who founded the novel vanished. There was no one to replace him; "No one left to carry on the sort of virile, rowdy fiction that had originated with Fielding."[21] Yet for fiction there was a tremendous demand which may be attributed to the following factors: First, the novel catered to people who were incurably romantic, people who never relinquished the old

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[20]Phelps, pp. 88-89.

[21]Lionel Stevenson, The English Novel: A Panorama (Boston, 1960), p. 148.

romantic tradition. Second, it was a middle class reading public, a public who read chiefly for amusement and who were flattered by novels that reflected their secret desires and feelings. Third, the novel was a saleable article, which could be mass produced by writers working under the direction of booksellers. Fourth, the demand came to exceed the supply and standards fell due to mass production, and fifth the growth of circulating libraries and reading clubs all over the country increased the manufacture of books for an uncritical multitude of novel readers.

Perhaps the greatest of the five factors was the circulating library. It promoted the book trade, but it made the authors hired servants of the book sellers and novel readers. As a result poor novelists, poor imitators, and poor copyists of the four giants (Richardson, Fielding, Smollett, and Sterne) came into existence, and special types of fiction were created.

The parodies aptly show that the darlings of the new type were the novel of sensibility and the Gothic novel. These parodies reflect the entire tableau of fashionable reading material of the day (See Appendix B). It is obvious from reading these parodies that at the beginning of the nineteenth century the novel had reached historically its nadir point. The inferior Gothic novels filled the circulating libraries, and there were no great writers writing. The parodies reminded the critics and the reading public that a crisis had occurred in literary history, and

they were an attempt to guide the novel back to a stable course.

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A P P E N D I X A

A LIST OF CHARACTERISTIC DEVICES WHICH ARE PARODIED FROM THE ENGLISH GOTHIC NOVEL

A LIST OF CHARACTERISTIC DEVICES WHICH ARE PARODIED

FROM THE ENGLISH GOTHIC NOVEL

The Castle	a haunted wing, hidden turrets, winding stairways and staircases, creaking floor boards, mouldering cold stone walls, trapdoors, secret passageways and closets, hidden panels, rusty bolts, out-dated furniture, vaults, brass locks, ruined roofs, cracked pavements, iron gates.
Nature	fierce winds, frightening hail and rain storms, growling wild animals, screeching owls and bats, barking dogs, rocking of the earth and earthquakes, lightning and roaring thunder, the awful darkness, howling sounds.
Supernatural	apparitions, mysterious voices, ghastly forms, hollow echoes, dismal groans, life-like portraits.
Characters	Swooning heroines and heroes, obstinate parents, spinster aunts, guardians, villains, spying servants, brave heroes, tyrants, monks.
Tombs	vaults, coffins, skulls, bones, corpses disintegrating into ashes, mock funerals.
Other Motifs	ancestrals pictures, veiled portraits, foreboding dreams, prophetic predictions, identification scars, a family coat of arms, and miniature pictures.

A P P E N D I X B

FROM THE PARODY, THE HEROINE, COME MANY REFERENCES WHICH REFLECT THE READING MATERIALS FOR THE FIRST PART OF THE NINETEENTH CENTURY

FROM THE PARODY, THE HEROINE, COME MANY REFERENCES

WHICH REFLECT THE READING MATERIALS FOR THE

FIRST PART OF THE NINETEENTH CENTURY

Page 43.--O peaceful shades--"O peaceful, happy shades, why must I leave you? In your retreats I should still find safety and repose."--Mysteries of Udolpho.

Page 45.--No dead hand--"A dead, cold hand met his left hand, and firmly grasped it, drawing him forcibly forward."--Sir Bertrand.

Page 50.--Ten o'clock is past--"It is past midnight. Go not to the Villa Altieri. She departed an hour ago. Look to your steps."--Italian.

Page 73.--Seizing my hand--"He gently seized her hand, and carried it to his lips."--Children of the Abbey.

Page 86.--Seducing sweetness--"Seducing sweetness dwelt in his smile."--Children of the Abbey.

Page 141.--It was a short petticoat--"Their dress was a very short full petticoat of light green, with a boddice of white silk, the sleeves loose, and tied up at the shoulders with ribbonds and bunches of flowers. Their hair was also ornamented with flowers, and with a small straw hat."--Mysteries of Udolpho.

Page 155.--Exercise and agitation--"Exercise had diffused its softest bloom over her cheek."--Children of the Abbey.

Page 155.--The wind had blown my yellow hair--"The wild rings of her auburn hair played on her youthful face, as the yellow leaves of autumn curl over a latter peach."--The Recess.

Page 158.--While shrubs fringe--"Shrubs fringed their summits, or patches of meagre vegetation tinted their recesses."--Mysteries of Udolpho.

Page 205.--Capriciously did I bend my head--"Capriciously did she bend her head on one side, and dance up insidious."--Tristram Shandy.

Page 230.--Painted glass--"Casements of painted glass, enriched with armorial bearings." Mysteries of Udolpho.

Page 244.--The Gothic points of the windows--"The Gothic points of the windows, where the ivy and briony had long supplied the place of glass." Mysteries of Udolpho.

Page 244.--Long suffering, etc.--"long suffering and murder came to her thoughts."--Mysteries of Udolpho.

Page 264.--The apparition of a human face, etc.--"The apparition of a human countenance rose above it."--Mysteries of Udolpho.

Page 310.--O ye, whoever ye are, etc.--"O ye, whoever ye are, whom chance or misfortune may hereafter conduct to this spot--to ye I speak, to ye reveal the story of my wrongs, and ask you to revenge them. Vain hope! Yet it imparts some comfort to believe it possible, that what I now write, may one day, meet the eye of a fellow creature; that the words which tell my sufferings, may one day draw pity from the feeling heart."--Romance of the Forest.

Page 310.--I heard the door barred--"I heard the door barred upon me. O sound of despair! O moment of unutterable anguish! Shut out from day, from friends, from life, in the prime of my years, in the height of my transgressions, I sink beneath the--

"Three days have now passed in solitude and silence. Why am I brought hither? Why confined thus rigorously?

"O dire extremity! O state of living death! Is this a vision? Are these things real? Alas, I am bewildered!"--Romance of the Forest.

Page 311.--On one wall hung historical arras--"Sumptuous tapestry hung upon the walls, and depicted scenes from some of the Provencal Romances, the exploits of Charlemagne and his twelve peers, the Saracens, and the necromantic feats exhibited by the Magician Jurl."--Mysteries of Udolpho.

Page 311.--Wainscotted with black larchwood--"Wainscotted with black larchwood."--Mysteries of Udolpho.

Page 311.--Moth-eaten chairs--"Chairs and couches, fringed with tarnished gold."--Mysteries of Udolpho.

Page 311.--A picture of a warrior, etc.--"A soldier on horseback, in a field of battle. He was darting his spear upon a man who lay under the feet of the horse, and who held up one hand in a supplicating attitude."--Mysteries of Udolpho.

Page 313.--The black plume, etc.--"The plumes towering on their caps, the armorial coat, Persian sash, and ancient Spanish cloak."--Mysteries of Udolpho.

Page 314.--The tall figure, etc.--"The desolation of the apartment, the tall figure of Montoni passing slowly along, his arms folded."--Mysteries of Udolpho.

Page 314.--It resembled a Pandemonium, etc.--"Emily might now have appeared like an angel of light, encompassed by fiends."--Mysteries of Udolpho.

Page 321.--Her face has the contour, etc.--"Her's was the contour of a Madona, with the sensibility of a Magdalen."--Mysteries of Udolpho.

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