
English Department Theses

Literature and Languages

Spring 5-4-2021

SIMILARITIES AND DIFFERENCES: THE EVOLUTION OF ANN RADCLIFFE

Maximillian D. Patton
University of Texas at Tyler

Follow this and additional works at: https://scholarworks.uttyler.edu/english_grad



Part of the English Language and Literature Commons

Recommended Citation

Patton, Maximillian D., "SIMILARITIES AND DIFFERENCES: THE EVOLUTION OF ANN RADCLIFFE" (2021).
English Department Theses. Paper 27.

<http://hdl.handle.net/10950/3714>

This Thesis is brought to you for free and open access by the Literature and Languages at Scholar Works at UT Tyler. It has been accepted for inclusion in English Department Theses by an authorized administrator of Scholar Works at UT Tyler. For more information, please contact tgullings@uttyler.edu.

SIMILARITIES AND DIFFERENCES: THE EVOLUTION OF ANN RADCLIFFE

Maximillian Patton

A thesis submitted in partial fulfillment

of the requirements for the degree of

Master of Arts in English

Department of Literature and Languages

Catherine Ross, Ph.D., Committee Chair

College of Arts and Sciences

The University of Texas at Tyler

Tyler, Texas

This is to certify that the Master's thesis of

MAXIMILLIAN PATTON

Has been approved for the thesis requirement on

March 29, 2021

For the Master of Arts in English degree

Approvals:



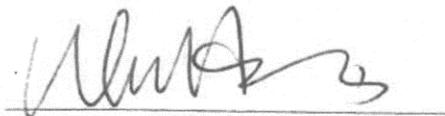
Thesis Chair: Catherine Ross, Ph.D.



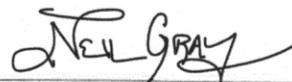
Member: Carolyn Tilghman, Ph.D.



Member: Matthew Kelly, Ph.D.



Chair, Department of Literature and Languages



Dean, College of Arts and Sciences

ACKNOWLEDGEMENT

I would like to acknowledge all of the help and hard work that my committee, specifically Dr. Ross, provided in order for me to be able to finish this. Thanks.

This thesis is dedicated to my family, more specifically My Mom, without whom I would never have made it this far.

Title: SIMILARITIES AND DIFFERENCES: THE EVOLUTION OF ANN RADCLIFFE

Author: Maximillian Patton

March 29, 2021

Thesis Chair: Dr. Catherine Ross

Thesis Committee Members: Dr. Carolyn Tilghman, Dr. Matthew Kelly

Abstract

By looking at specific elements and the somewhat formulaic use of these elements within each of Radcliffe's published works this paper looks at how Radcliffe evolved as an author and how this evolution within her works contributed to the evolution of the gothic genre in general during the time period in which she was writing and shortly thereafter. It focuses on how each of these elements, such as certain character archetypes, settings and themes, along with other more minor elements share certain characteristics from text to text within Radcliffe's body of works but are still adapted to suit each individual text showcasing the evolution over time of these elements. In doing so it explains how each element is used in each text and compares them to the previous texts in order to show how they have changed over time. By looking at the evolution that occurred with each element it can then look at how some of this potential evolution might also have impacted the wider gothic genre as a whole following the career of Radcliffe.

Table of Contents

Chapter	Page
1. Similarities and Differences.....	1
2. Works Cited.....	64

Maximillian Patton

ENGL 5396

Dr. Ross

29 March 2021

Similarities and Differences: The Evolution of Ann Radcliffe

Sometimes referred to as the Mistress of Terror author Ann Radcliffe is famous for her later gothic romances *The Mysteries of Udolpho* and *The Italian*. These two particular works of Radcliffe's are known for their complex plots and their highly evolved use of terror and suspense (Birkhead 48-52). In order to create these complex plots Radcliffe relied on the use of specific elements such as secrets and mysteries or the heroine constantly trying to evade the control of an evil villain of some sort. These later works of Radcliffe didn't come out of a vacuum as they are loosely based on Radcliffe's previous works that utilized many of the same elements and conflicts. Starting with her first work the little known *The Castles of Athlin and Dunbayne* and moving through her next two works, *The Sicilian Romance* and *The Romance of the Forest*, Radcliffe created a formula of sorts that would serve as the basis for her last two more famous works. Each of these romances is based around the same elements starting with there being **two central conflicts**: the villain pursues or endeavors to control the heroine and the heroine trying to escape that control in order to marry her chosen hero. Tying into these conflicts each story also includes the **same basic character** types in the form of a villain, a heroine, and one or more heroes. Each story also has a **setting** that is imbued with certain characteristics such as secrets, mysteries and hidden rooms or tunnels. In addition to these elements each of these stories also exhibit many of the same **minor elements** primarily in the form of specific themes that are

present in each text. These include characters making mistakes, family reunions, secrets and mysteries, betrayal or treachery and the heroine's continued loyalty to her chosen hero despite the adversity they may face. Many of these elements, though not all, derive in some form from the previous gothic tradition with several of them tracing back to the first gothic work, Horace Walpole's *The Castle of Otranto* (Kiely 65-68). Some of these elements, though again not all of them, also appear in other early gothic works such as Clara Reeve's *The Old English Baron* (Birkhead 25-28). Starting with Radcliffe's first book, *The Castles of Athlin and Dunbayne*, each of her successive books builds and embellishes on this pattern, though in different ways, until she reached her final two books the highly acclaimed, *The Mysteries of Udolpho* and *The Italian*. Starting with her first book this study will explore the patterns Radcliffe uses containing a stock of unique "elements" – certain character types, dark and mysterious settings, secrets and mysteries leading to distinctive plot twists- and how this pattern evolved from Radcliffe's first work, *The Castles of Athlin and Dunbayne*, into each of her successive works. It also looks at the evolution of the elements within the pattern or formula and how this set the stage for later continued evolution of some of these same elements. By tying certain characteristics of the main elements of the setting and the characters to later similar literary elements this study illustrates how Radcliffe used a set pattern or formula as the basis for each work but also allowed this pattern to be flexible enough that it included an evolution of both the genre itself and certain specific elements within the genre that then formed a basis for continued evolution. In order to demonstrate this it looks at the specific elements included in Radcliffe's pattern for each of her works and then ends with comparing these elements to later literary elements such as the gothic manor house, the Byronic hero, and the angel of the house.

Radcliffe's first work, *The Castles of Athlin and Dunbayne*, was published in 1789 and features each of the elements being studied. The story opens by explaining the origins of a feud between the family of the castle Athlin and the neighboring Baron Malcolm of Dunbayne. Athlin's lord died in a tournament due to the arrangements of Malcolm, but he left behind a widow, a son named Osbert, and a daughter named Mary. As Osbert grows older various retainers urge him to avenge his father with an attack on Dunbayne. Due to his general lack of experience Osbert is conflicted about doing so. He goes on a walk to center himself before making a decision, but in doing so becomes lost and is escorted back to the castle by another young man, Alleyn. To support Osbert, Alleyn offers to go with him as an aide if he decides to go through with the attack. Despite the wishes of his mother and sister Osbert does decide to go through with the attack. Athlin's attack is ultimately rebuffed by Malcolm's forces but not before Osbert and Alleyn are captured.

Alleyn is quickly able to escape through an underground tunnel system with help from one of Malcolm's soldiers. Heading straight to castle Athlin they work on plans to mount a rescue for Osbert. Osbert, hearing music, starts exploring his prison and finds a hidden passage. Though it does not lead him outside, it does provide him some company as it leads to the rooms of the Baroness Malcolm, Baron Malcolm's sister-in-law, and her daughter Laura. The Baron Malcolm soon takes advantage of holding Osbert captive and demands that either Mary becomes his wife or Osbert gets killed. Osbert is able to get a message out and tells his family to let him die, something Alleyn agrees with as it will protect Mary and he already has a rescue plan laid out. Mary herself is reluctant, though willing to go along with it to save Osbert. Their mother is wishing to go ahead and submit to Malcolm's demands as, due to the prevailing patriarchy, Osbert is considered more valuable than Mary. Malcolm, getting impatient, arranges for Mary to

be kidnapped, but Alleyn is able to rescue her before they reach Dunbayne. In doing so it strengthens the growing affection between Alleyn and Mary. Another soldier decides to defect and helps Osbert escape through the tunnels under Dunbayne. On their way out they hear mysterious noises only to be surprised by Alleyn who was leading a rescue party to come and get him.

With the help of the defected soldiers Osbert is able to quickly mount a rescue operation for the Baroness Malcolm and her daughter Laura. Confronted by Osbert and the Baroness, Malcolm confesses to the arranged death of Osbert's father and the murder of Malcolm's brother, the previous Baron. He also states that he did not kill his nephew the true heir to Dunbayne, but hid him in a nearby farming community. Baron Malcolm soon passes leaving Dunbayne and its territory to the Baroness and Laura. Due to a disagreement between Osbert and Alleyn about Alleyn's affection for Mary, Alleyn has left Castle Athlin altogether. The Baroness asks her relative, the Count de Santmorin, to help her straighten out Dunbayne as Laura is preparing for her wedding to Osbert. The Count asks Mary to marry him, but she refuses due to her affection for Alleyn. On the day of the wedding the Count kidnaps Mary and takes her to an abandoned monastery near where Alleyn happened to be staying. Seeing what is going on Alleyn is able to overcome the Count and his men and rescue Mary. Osbert, having discovered his sister is missing, followed the trail to the monastery where he at first thinks Alleyn is the kidnapper. After clearing that up Osbert instead invites Alleyn to the wedding. Arriving back at the castle Alleyn is recognized by the Baroness as being her son and the true heir to Dunbayne. The story ends with Athlin and Dunbayne being united in a double wedding as Alleyn marries Mary and Osbert marries Laura (Radcliffe, *Castles*).

On the surface this story appears to be rather different than some of the earlier and more influential gothic works. If one looks closer one can see that many of the major elements of *The Castles of Athlin and Dunbayne* derive, in some form, from Horace Walpole's *The Castle of Otranto*. Even the name sounds similar. The primary conflict present in each text demonstrates other similarities as well. In *The Castle of Otranto* the primary conflict was between Manfred and Isabella with Theodore interfering on the side of Isabella. Manfred wanted to continue his dynastic line after the death of his son and was convinced that the best way to do so was to marry his son's fiancé, Isabella. Due to the drastic age difference as well as the fact that Manfred was still married Isabella wanted nothing to do with this. It resulted in Isabella's continually trying to escape from Manfred's control while Manfred was continually pursuing Isabella to convince her to marry him. This is in many ways similar to the primary conflict in *The Castles of Athlin and Dunbayne*. Radcliffe's Malcolm was pursuing Mary because he wished to marry her, but his motivation for doing so was different, as he was wanting to do so because it would grant him more power and control over the neighboring domains. There was never a mention of his wishing to continue his dynastic line. Much like Walpole's Isabella before her, Radcliffe's Mary also continually tries to escape the control of Malcolm. This conflict was also inadvertently instigated by Osbert, Mary's brother, instead of by Malcolm whereas Walpole's Manfred started the conflict himself after the death of his son. The core of the conflict is still in many ways the same though, as the villain, either Walpole's Manfred or Radcliffe's Malcolm, pursue the heroine, either Isabella or Mary, with the hero, Theodore, Osbert or Alleyn, interfering on the side of the heroine.

Radcliffe adds another layer to the plot, however, for she also interweaves the idea of the heroes and heroines pursuing an ideal marriage founded on love and mutual respect. While

Walpole's work did include Theodore and Isabella getting married at the very end there was little or no depiction of shared affection between them. Radcliffe seems to want her characters to both want and have more than that in their marriage. In order to introduce that theme she adds the secondary plot layer. If the book revolved entirely around the conflict between the villain and the hero or heroine than the story could have conceivably ended soon after the downfall of Malcolm but it didn't. Instead Radcliffe added other obstacles such as Mary's kidnapping at the hands of the Count de Santmorin or Alleyn belonging to a lower social class to draw the story out before suddenly removing those same obstacles so that the characters could achieve their happy marriage. The ending of the story is again similar to Walpole's as the story ends with the wedding of the heroes and heroines, Osbert and Laura, as well as Alleyn and Mary, but it doesn't happen directly after the villain's downfall. By utilizing this particular obstacle Radcliffe is also putting forth the idea that the marriage of the hero and heroine should still fall within the acceptable standards of society as otherwise Alleyn and Mary could have potentially married much earlier. This idea will be perpetuated in Radcliffe's later works with other similar obstacles.

There are also certain similarities in the types of characters utilized in these works. The primary villain of *The Castles of Athlin and Dunbayne*, Baron Malcolm, appears to be fairly similar in many ways to Walpole's villain Manfred. Both are motivated by greed though in different forms. Manfred's greed is not necessarily a greed for power, but a greed for social status and position, one that is predicated upon being the rightful owner and heir to the castle Otranto and being able to rightfully pass that down to his children. Radcliffe's Malcolm is motivated by a greed for power in general, a power that is produced in part by being the owner of the castle of Dunbayne. He also wants power, outside of his position, which is why he takes the

opportunity to try to gain Mary's hand in marriage as he believes it will allow him a certain level of power over Athlin and its domain. Walpole's Manfred goes after Isabella to continue his lineage which is a different reason than Radcliffe's Malcolm when he goes after Mary. Radcliffe's Malcolm is also, in part, more ruthless in his pursuit of power as it is revealed that he killed his brother in order to attain ownership of the castle of Dunbayne. Walpole's Manfred gained ownership of Otranto from his father as the ownership illegally transferred to his family a few generations back and he is just continuing the lie.

This similarity highlights another characteristic the two share, for both of these villains have a secret and that the secret is linked to how they acquired their current position in society. Their ultimate downfall is also slightly different as Walpole's Manfred eventually tires of the pursuit of Isabella and confesses before retiring to life in a monastery. Radcliffe's Malcolm is only defeated when he is injured during Osbert's rescue of Laura. Though he does confess, much like Manfred did, he dies before he can do anything else. Malcolm does not stop his plans of his own accord as he would have continued if given the opportunity. So though both of these villains show certain similarities in terms of their general motivations being associated with their greed there are still differences in other details of their background. In addition to the primary villain Radcliffe also introduces secondary villains with the inclusion of the Count de Santmorin. The role of these secondary villains is to interfere in some way with the heroine's ability to choose who they wish to marry. This creates a significant difference between them and the primary villain who wishes to control the heroine in some way. These secondary villains also exhibit different motivations than that of greed like the primary villains. The Count starts out as being friendly towards Mary, but he becomes a secondary villain after she rejects his hand in marriage. To the Count this is an insult to his pride and what causes him to decide to kidnap her later and

become a villain in the process. This means that the Count's motivation is pride, unlike Baron Malcolm's which is greed. This secondary villain is not based off of something from Walpole's work and instead appears to be new to Radcliffe as it is something she will use in many of her later works as well.

Radcliffe's heroes and heroines also exhibit certain similarities with those of Walpole indicating a potential inspiration here as well. There are certain personality characteristics that are present in each of these heroines that will reappear in Radcliffe's later heroines. Isabella is depicted as being very even in temperament and loyal to both specific people and ideals. For instance when she is confronted by either Manfred or her father about potentially marrying Manfred she never loses her temper. Isabella does state that she does not wish to do so, but she does not act angrily or allow her passion to rule her actions. One of the main reasons she denies Manfred's offer of marriage is that Isabella feels it would be wrong as Manfred is still married at the time of the offer which would go against the doctrines of the church. A second one would be her loyalty to Manfred's wife because of their friendship and the fact that Isabella was originally meant to marry Manfred's son. These traits of loyalty and an even temperament also appear in Radcliffe's Mary. When faced with the possibility of having to marry Baron Malcolm despite her opposition to the idea Mary refuses to raise a complaint about the idea beyond her initial refusal. At the same time she also considers going through with it because of her loyalty to her brother Osbert. These same characteristics also appear when Mary refuses the offer of marriage from the Count de Santmorin as she does not do so in anger but out of loyalty to Alleyn even though she thinks she is unable to marry Alleyn at that time. In terms of appearance the only similarity is that these heroines are often believed to be beautiful or attractive though a physical description is usually very brief and lacking in details beyond that. Each of these heroines also belongs to the

upper class though their position within that class may vary. Much like Isabella in Walpole's work Radcliffe's first heroine, Mary, functions primarily as an opposition to the villain. Her main role is to refuse to submit to the control of the villain, Baron Malcolm. Isabella was much the same way as her primary role was to refuse to submit to Manfred's control. Radcliffe adds a secondary layer to her heroine though as Mary has a secondary purpose in accordance with the secondary plot and conflict that she has added to *The Castles of Athlin and Dunbayne*. Unlike Isabella, Mary is also searching for the opportunity to achieve a happy marriage as the secondary plot is about the hero and heroine getting happily married. While both Isabella and Mary do get married at the end of their respective stories only Mary is doing so out of genuine affection for their partner. Another primary characteristic of Radcliffe's heroine, Mary, is her willingness to go along with society's dictates. This means that despite what she might want she will do what society thinks is correct and either sacrifice herself for her brother or marry the Count if her brother insists. Luckily for Mary neither of these things happens which allows for her to achieve a happy ending by marrying Alleyn instead but only after the supposed difference in social class is rectified making it acceptable for her to marry him.

Similar characteristics are reflected in their accompanying heroes as only Radcliffe's heroes, Osbert and Alleyn, are getting married out of love while Walpole's hero, Theodore marries due to mutual affection for a departed friend. Each of these heroes fulfill a similar function in the text as they serve as an obstacle in the villain's pursuit of the heroine. Theodore interferes with Manfred's pursuit of Isabella though he does know that is what he is doing at first as he thinks he is just helping out a nice noblewoman. Osbert and Alleyn both serve as protectors to Mary and later Laura and as such both interfere with the plans of Baron Malcolm even if they had earlier inadvertently created an opening for those plans to take place. Again taking into

consideration the secondary plot Radcliffe has incorporated these two heroes also serve to help the heroines find a happy and fulfilling marriage partner. The biggest similarity in terms of the heroes though is between Alleyn and Theodore. Each of these heroes share certain personality characteristics such as their loyalty to their chosen heroine or their general honesty. Theodore falls in love with Manfred's daughter at the beginning of the story but towards the end she is accidentally killed by Manfred when she is mistaken for Isabella. Believing that he can no longer marry for love he instead marries Isabella as at least she can share in his grief. When repeatedly confronted by Manfred and accused of helping Isabella escape from Otranto, Theodore insists that if he did he did not know that was what he was doing. He refuses to bow to the demands of Manfred even if that means imprisonment or death.

These characteristics reappear in Radcliffe's hero Alleyn as Alleyn shows his devotion to Mary by leaving the castle of Athlin and his friendship with Osbert behind instead of renouncing his affection for her or having to watch her potentially marry someone else. At the same time he refuses to hide his affection when confronted by Osbert about his affection for his sister, Mary. In terms of physical characteristics both are described as being attractive or handsome but the description is again brief beyond that. Both of these heroes are of a lower class at the beginning of the story and as such are unable to potentially marry someone of a higher class though they may wish to at times. Shortly before the end of the story it is revealed that both are the true heirs to the castles and domains of the villain and as such are able to marry someone of their new social class to cement their position within it. This ties in to their shared physical characteristics as each hero also shows a certain resemblance to their newfound ancestry which helps in their identification as the heir. Each of these heroes also belongs to the upper class though for Walpole's Theodore and Radcliffe's Alleyn this is not revealed till the end of the story. The idea

of the hero being the long-lost heir is something that other early gothic writers also utilized as it appeared in regards to the hero in Clara Reeve's *The Old English Baron* published in the 1770's (Birkhead 25-28). The last characteristic that is shared between Radcliffe's heroes that did not appear in Walpole's hero Theodore is some kind of military service. Both Alleyn and Osbert participate in the fighting against Baron Malcolm in some form but this is not something that Theodore is ever mentioned as having done. This characteristic reappears in most of Radcliffe's later heroes.

Perhaps the biggest influence from Walpole is his use of setting. Walpole's work took place entirely in one location, the castle of Otranto. Reeve's work was similar in that it also took place in a castle as well, though not entirely as there were occasions where the story was located elsewhere. Much like these previous writers Radcliffe's work took place mostly in a castle though the action was split between two castles instead of staying in just one. Each of these castles exhibit many of the same characteristics. One of the primary ones is that these castles are large and often have secrets or mysteries associated with them in some way. The castle in Walpole's work has hidden underground rooms and tunnels that Isabella uses to escape from Manfred early on in the story. While Reeve's castle also has hidden rooms and passages they are not used as an escape route but instead hold other secrets. Radcliffe models Dunbayne more closely on Walpole's model than Reeve's as this castle has hidden tunnels and rooms as well that are used as an escape route by Osbert and Alleyn. However, they are not entirely based on his model as there is also the fact that Osbert utilizes a secret passage to gain entrance to the rooms where Laura and her mother are staying. So Radcliffe's tunnels serve as both an escape route like Walpole's but also a place that hides secrets like Reeve's. Radcliffe also starts to deviate some in terms of setting though as she also introduces the idea of a monastery being a valid gothic

setting. In this story the monastery merely serves as a location where the Count de Santmorin is able to have Mary held after he arranges her kidnapping but in Radcliffe's later stories it gradually gains more importance as a setting.

Along with these major elements that Radcliffe uses are various minor elements some of which also show a certain similarity with Walpole's work as well. One of the more prominent of these minor elements is the idea of mistakes being made with the most common form of this **being mistaken identity**. In Walpole's work this appears towards the end when Manfred, thinking he is killing Isabella, instead kills his own daughter due to a case of mistaken identity. Radcliffe uses the idea of mistakes being made when Osbert misidentifies Alleyn as being one of Mary's kidnappers. In this case there are no major negative repercussions for the characters as a result of this mistake being made but this doesn't negate the fact that a mistake was still made. While this minor element appears insignificant it still makes an impact on the plot of the story though said impact is also relatively minor. Another minor element that Radcliffe uses that appeared in Walpole's work was the idea of a random family reunion due to discovering new family. This element is one that will perhaps show the most change through the course of Radcliffe's career as the events leading to the reunion start to differ drastically in her later texts. In this case the family reunion is tied into the hero character, Alleyn, as when he is revealed to be the long-lost heir of the castle of Dunbayne he is reunited with his mother and his sister. This is already slightly different than in Walpole's work as the family reunion there happens prior to the reveal of the heir. When Theodore is faced with execution from Manfred a local religious man is trying to appeal to Manfred to change his mind about Isabella. In the process he meets Theodore and appeals on his behalf as well only for it to be revealed that Theodore is actually his son who he believed to be dead. This means that Walpole's family reunion is between father and son

while Radcliffe's is between mother and son. The last minor element that Radcliffe utilizes that appeared in Walpole's work is the idea of secrets and mysteries. Now Walpole incorporated his mysteries with the use of the supernatural and created things like the giant suit of armor that randomly appeared throughout the castle. Radcliffe always made sure to include a rational explanation for these mysteries or secrets even if the explanation was delayed until the very end of the book. In this text some of the mysteries include the music that Osbert was hearing when he was the prisoner of Baron Malcolm or the unusual noises he heard when in the tunnels under Dunbayne as he was making his escape. Both of these cases there were rational explanations that were soon revealed unlike with Walpole where there was never an explanation provided as to the armor mysteriously appearing.

Radcliffe also introduced a few new minor elements in this text that would reappear in her later texts but did not appear in Walpole's work. One of these would be the **idea of betrayal or treachery**. This appears when both Osbert and Alleyn are aided in their escape from Dunbayne by soldiers that were previously working for Baron Malcolm. While these are both minor instances they still have an impact on the plot as without the soldier's help the heroes would have been unable to escape and later work toward the downfall and defeat of Malcolm. As Radcliffe progresses in her writing career the idea of treachery and betrayal start to assume a more prominent role though they never become a central part of the overall plot. There is also the idea of the heroine being true to the hero they have fallen for. As Walpole did not include romantic overtones to his story there was no need for this element. Radcliffe uses this element to help emphasize the idea of being able to marry out of love. The heroine of this story, Mary, has the opportunity to marry the Count de Santmorin. Mary turns him down, repeatedly, due to her affection for Alleyn even though at that point in time she believes she will never be able to

actually marry Alleyn due to the perceived difference in social class. This element adds a certain depth to the heroine characters by incorporating a certain degree of loyalty or faithfulness in them in regards to their chosen hero. While many of these elements draw some inspiration from prior gothic works, most notably Horace Walpole's *The Castle of Otranto*, even in her first text Radcliffe is experimenting some as she uses them in new ways and starts to add in new elements as well. Most if not all of these elements will also reappear in Radcliffe's subsequent works though again she experiments with them so they appear slightly different.

Radcliffe's second work, *The Sicilian Romance*, was published in 1790 only a year after her first work and also contains these same elements though in a slightly different configuration. It starts out with a traveler asking about the castle Mazzini and the family who used to live there, which included the Marquis, his second wife, and three children from the Marquis's first marriage, a son, Ferdinand and two daughters, Julia and Emilia. The Marquis, Marchioness, and Ferdinand stay on the mainland where they can better participate in the social scene of the nobility. The daughters live in a castle with Madame de Menon, a friend of their mother's, who cares for them. Mysterious doings begin to take place at the castle-- a high-ranking servant and close confidant of the Marquis falls ill; the sisters start to hear mysterious noises coming from an abandoned wing of the castle; mysterious figures begin to appear, which the Marquis identifies as a ghost. In the meantime, one of the sisters has fallen in love with their brother's friend Hippolitus. The Marquis instead arranges a forced marriage between the sister, Julia, and the Duke du Luovo. In an attempt to prevent this Julia, Ferdinand, and Hippolitus try to escape the castle so that Hippolitus and Julia can marry in secret. Due to a last minute betrayal by a servant that was helping them this is prevented though Hippolitus is gravely injured leaving Julia with the impression that he is dying.

The day before the forced wedding a servant helps Julia successfully escape the castle. Duke du Luovo sets out to find her but ultimately fails as he accosts a different young woman who is on the run for the same reason as Julia. He decides to stop and leave the matter alone as he can find another wife easier. Madame de Menon leaves the service of the Marquis to retire to a monastery only to encounter Julia on her way there. With Julia joining her they continue on their way to the monastery only to be captured by a group of Banditti. The leader thought Julia was his daughter who fled an arranged marriage but after learning she is not he escorts them to the monastery. His daughter is the young woman the Duke had accosted previously.

With the Marquis tracking them to the monastery the Abate in charge decides that if Julia becomes a nun she can stay, otherwise she has to leave. Ferdinand arrives to help Julia escape while revealing that Hippolitus is still alive but they are soon captured by Banditti. The Marquis returns to the castle to make other plans. Julia and Ferdinand split up to escape the Banditti only for Julia to run into Hippolitus on her way out and come to the conclusion that Ferdinand is dead after he fails to appear. Being chased by the Banditti, Julia and Hippolitus flee into the mountains and take refuge in a cave system where Hippolitus stays to fight them off and Julia heads deeper in. Finding a hidden room she encounters the inhabitant who ends up being Julia's mother who was believed to be dead. This is the source of the mysterious doings around the castle. The Marquis confronts his second wife about being unfaithful which results in her suicide and the Marquis accidentally ingesting poison meant for his first wife in his grief. Julia and her mother escape from the abandoned wing through the cave system where they meet back up with Hippolitus and Ferdinand who is not actually dead. With the death of the Marquis, Julia and Hippolitus are free to marry with Ferdinand's consent (Radcliffe, *Sicilian*).

While this story seems remarkably different from Radcliffe's first it is possible to identify many similarities between its conflict, characters, setting, and minor elements such as subplots on love, mistaken identity, and treachery and those elements in her first book. The biggest and most important of these elements are the plot or the conflicts present in the text. Much like with her first book, the primary plot or conflict within *The Sicilian Romance* is the villain's pursuit of the heroine due to a desire to control her in some way. In this case the villain is the Marquis de Mazzini and he is pursuing his daughter Julia because she refused to marry who he dictated she should. Unlike both Radcliffe's previous text and the example first created by Walpole this villain is not out to control the heroine because he wishes to marry her himself though the desire to control the heroine is linked to controlling who she marries which remains unchanged. Interfering with the Marquis's plans to control who Julia marries are the two heroes Ferdinand and Hippolitus. This means that the central conflict of the text remains fairly similar in nature to Radcliffe's first conflict as the villain pursues the heroine with the hero interfering with that pursuit. Underlying this conflict is also a secondary conflict or plot wherein the heroine, Julia, is wanting to marry her chosen hero, Hippolitus, and is repeatedly blocked from doing so. This is similar to the secondary conflict of Radcliffe's first text where Mary wants to marry Alleyn but must first overcome several obstacles in order to do so. The obstacles for this conflict change though as there is no longer a difference in social class to contend with but instead obstacles like the perceived death of Hippolitus who is later revealed to actually be alive. Many of the obstacles present in this text serve a similar function in regards to the secondary conflict that they had in Radcliffe's first text even though they appear different. That is that the obstacles delay the marriage of the hero and heroine until such a marriage would fall within the boundaries of acceptable society. In this case it means that the marriage is delayed until Julia has her

guardian's permission in the form of her brother after their father passed away. So while the conflicts and obstacles themselves are similar the exact details change slightly from the first text to better suit the storyline of the second text.

Something similar is done with other elements such as the different characters. The primary villain of Radcliffe's second text is the Marquis de Mazzini who is motivated by greed much like Baron Malcolm in Radcliffe's first text. In this case the greed takes a slightly different form as the Marquis is not greedy for power like Baron Malcolm but instead for social connections and the ability to live a high class lifestyle. It is because of this type of greed that the Marquis tries to arrange for Julia to marry the Duke and why he later becomes so enraged when she refuses. There are however other similarities between the Marquis and Baron Malcolm. One of them is that they each are hiding a secret that they don't want anyone to know. While Malcolm was hiding the fact that he killed his brother to take his position the Marquis was hiding the fact that he faked the death of his first wife because he wanted a wife who would enjoy the same things in life he did such as the high class lifestyle and she did not. They are also both trying to control who the heroine marries though they are doing so in different ways. Malcolm wants to marry the heroine himself while the Marquis just wants the heroine to marry who he chooses. Each also fill the same role in the text as they function primarily to pursue the heroine in an attempt to control them for some reason. While these villains may seem different on the surface they exhibit many similarities in regards to their role and motivations. This is also the case with the secondary villains as Radcliffe again incorporates one into *The Sicilian Romance* in the form of the Duke du Luovo. Much like the Count de Santmorin in *The Castles of Athlin and Dunbayne* the Duke is primarily motivated by pride instead of greed. When Julia refuses to marry the Duke he takes it as an insult to his pride which is why he is willing to help the Marquis

track Julia down, at least at first. In both of these villains their actions are also provoked by a refusal from the heroine to marry them which they consider an insult to their pride and position. It is this element that will change in Radcliffe's later texts as while the secondary villains will remain motivated by pride the exact events that prompt their actions will change. Here though these events are still remarkably similar. The role of these secondary villains is also still fairly similar as the Duke seems to mostly just be interfering with Julia's ability to choose who she wants to marry. There is no desperate desire to control her like is present in the actions of the Marquis. Though these villains appear different there are still many similarities between these ones and Radcliffe's previous villains.

This will also be the case in regards to the heroes and heroine that appear in *The Sicilian Romance*. Much like Mary the heroine Julia works to try and escape the control of the villain, her father the Marquis de Mazzini. In regards to the primary conflict in the text they share the same role which is that they are trying escape the control of the villain. The difference between the two heroines is that Mary was no relation to Baron Malcolm while Julia is the daughter of the Marquis de Mazzini. Also like Mary before her Julia is searching for the opportunity to marry who she chooses which is Hippolitus in this case. So in regards to the secondary conflict of the story they again fill a similar function in that they are both trying to marry the hero of their choice instead of the person the villain demands they marry. These two heroines share many characteristics between them though Julia appears more center stage in the story line than Mary did before her as the focus lies more on Julia and her own actions than it did in regards to Mary and her actions. Both Mary and Julia are members of the upper class. In terms of personality characteristics these heroines also show certain similarities. After falling for Hippolitus Julia absolutely refuses to entertain the idea of marrying someone else. Even when she thinks he may

be dead she stays loyal to the shared affection between them rather than trying to move on. This is similar to the loyalty exhibited by Mary in regards to her affection for Alleyn. When Julia is informing both her father and the Duke du Luovo that she does not wish to marry the Duke she does so calmly and without losing her temper. This is similar to the even temperament exhibited by Mary when she turns down the Count's offer of marriage. However, unlike Mary before her, the heroine Julia is unwilling to go along with society's dictates as she actively rebels against what her father wants her to do despite doing so relatively calmly. While her brother supports Julia in her wishes her father does not and society indicates that she should go along with her father though she does not. Later heroines of Radcliffe go back to following society's wishes in their choice of marriage. The last similarity is a general physical characteristic. Julia is described as being beautiful and attractive much like Mary though there is little beyond that in terms of physical description. This means that while in some ways the heroine is already starting to evolve some from what came before Radcliffe there are still many common characteristics.

The heroes do not necessarily show the same evolution though as they are still fairly similar to the heroes in Radcliffe's first text. Much like the previous heroes both Ferdinand and Hippolitus are members of the upper class. In terms of physical characteristics both Ferdinand and Hippolitus are described as being handsome or attractive though not much in regards to their looks is provided beyond that. Hippolitus showcases the same loyalty towards Julia that Alleyn exhibited previously as even after receiving grave injuries from the Marquis he still returns to later help rescue and protect Julia. This loyalty also appears in Ferdinand though without the romantic overtones as he remains loyal to his sisters even if that means defying his father, the Marquis, in order to do so. The final similarity Hippolitus shares with the previous heroes is his military service as it mentions that he has served in the army at some point. Ferdinand fills a

similar role to that of Osbert in *The Castles of Athlin and Dunbayne* as he serves as a primary protector of his sister Julia and supports her in her affection towards Hippolitus. He also interferes with the plans of the Marquis much like Osbert interfered with Malcolm's plans towards Mary. However, unlike Osbert there is no secondary romance for Ferdinand so the story ends with him still being alone. Hippolitus takes a similar role to that of Alleyn prior to him as he is the hero the heroine has fallen for and the secondary romantic conflict in the text is focused on them getting together and getting happily married. Much like Ferdinand he also does his best to interfere with the Marquis's desire to control Julia though he is removed from the picture for a large part of the story due to his wounds received at the hands of the Marquis. These two heroes fill similar roles in regards to the primary conflict as they serve as obstacle or interference for the villain in his attempt to control the heroine. It is because of the similarity in role that they are similar to Radcliffe's previous heroes as there are some differences as well. Neither hero in *The Sicilian Romance* takes the form of a long-lost heir as Radcliffe has not included that characteristic for her heroes. In fact it is never used in regards to her hero characters in any of her later texts starting with this one. Radcliffe only used that idea for a hero in her first text. This indicates that while Radcliffe did include some similarities between her heroes from text to text she also adapted them to the storyline of each text as well even if that meant sometimes removing common characteristics of the early gothic hero.

Radcliffe was also starting to experiment more with the setting of her works as *The Sicilian Romance* is split between two settings. One of them is the typical gothic castle, the castle of the Marquis de Mazzini, but the other is the monastery where Julia and Madame de Menon reside for a while when trying to avoid the Marquis's control. The castle is still similar in nature to the castles Radcliffe used in her first work as it is large, forbidding, and with many mysteries

and secrets. One of the common characteristics of the gothic castle is the idea of secret rooms or hidden tunnels. Radcliffe used this in the castle of Dunbayne in her previous work. In the castle for her second work these are again used but in a slightly different format. The rooms are not hidden so much as supposedly abandoned as the rooms are contained in the abandoned wing of the castle where nobody is supposed to go. These rooms are secret because they are where the Marquis imprisoned his supposedly dead wife and no one is supposed to know either she or the rooms are there. The hidden tunnels take on several new characteristics here that are different from Radcliffe's previous uses in some ways. Julia finds the tunnels into these secret rooms in a cave system in the nearby mountain pass when she is trying to hide from a group of Banditti. While the tunnels do serve as a possible escape from the Banditti they also serve as an entrance into these rooms which is somewhat new. In her previous work Osbert found a secret passage that granted him access to the rooms in which Laura and her mother were imprisoned it did not serve as both an escape and an entrance at the same time as he escaped through a different set of hidden tunnels. The tunnels Julia finds are both entrance and escape all in one as Julia uses them to escape the Banditti but also to enter the rooms where her mother was imprisoned. While there are similarities there are still differences. The main difference for these tunnels from the previous tunnels is that Julia finds the tunnels from outside the castle where previously Radcliffe had their entrance discovered from inside the castle linking the tunnels to the castle in terms of setting. None of these extra details appear in regards to the secondary setting of the monastery except for perhaps the idea of escaping through a hidden passage as Ferdinand helps Julia get out of the monastery through a back passage that the monks use during certain religious services. That particular tunnel is not a complete secret though like the other ones are. Also unlike the castle the monastery does not contain mysteries or secrets and it is not necessarily large and forbidding.

While Radcliffe is incorporating the monastery as a setting to a larger extent than she did in *The Castles of Athlin and Dunbayne* it is still not the primary setting as many of the extra details associated with the gothic setting are still linked to the castle and not the monastery in this text. However, by incorporating alternate settings to a larger extent in this work it helps to set the stage for the continued evolution of the setting with her next work being based almost entirely in a monastery.

Much like with the major elements Radcliffe also includes several of the same minor elements in *The Sicilian Romance* that she used in her first story, *The Castles of Athlin and Dunbayne*. One of these that increases in importance from that text to this one is the idea of mistakes being made. More specifically this takes the form of **mistaken identity** when the Duke du Luovo finds out that he is pursuing the wrong young woman across the countryside prompting him to stop chasing Julia altogether. This is repeated later on in the story when a different nobleman mistakes Julia for his daughter who he was chasing across the countryside for a similar reason that Julia was being chased. In this case it is also interesting to note that the young woman the Duke mistakes for Julia is the same young woman Julia is mistaken for later. This is similar to Radcliffe's first use of mistaken identity when Osbert fails to identify Alleyn before accusing him of being Mary's kidnapper in *The Castles of Athlin and Dunbayne*. The difference in regards to this element is the end result as this case of mistaken identity by the Duke plays a large part in his decision to eventually leave Julia alone whereas there were no major significant changes created by Osbert's mistake in regards to Alleyn. A second minor element that is also reappears in Radcliffe's second text is the idea of a family reunion. In the previous text this occurred when Alleyn was identified as the long-lost heir and met his mother and sister for the first time. With there being no long-lost heir the circumstances surrounding the

family reunion had to change slightly. In this case it is Julia, and later her siblings Ferdinand and Emilia, that are reunited with their mother at the end of the story. The only similarity in regards to this element is that it is a child reuniting with their mother. It is not intertwined with the idea of one of them secretly being some kind of heir to something. Instead it is tied into the minor element of mysteries and secrets. At the beginning of the story Julia and Emilia hear mysterious noises coming from an abandoned wing of the castle and they later see mysterious figures coming and going along the wall of the same wing. Only at the end of the story is this revealed to be related to the Marquis's attempts to hide the fact that his supposedly dead first wife is secretly imprisoned in that wing of the castle. Much like in her first work Radcliffe always provides answers and explanations to these mysteries before the end of the story. In this case the answer is delayed from the very beginning to the very end so as to heighten the suspense some in the story.

One of the other minor elements that sees the most change from *The Castles of Athlin and Dunbayne* to *The Sicilian Romance* is that of **treachery or betrayal**. Previously it was an extremely minor element and only appeared when some of the soldiers working for Baron Malcolm turned on him to help Alleyn and Osbert escape from their captivity in the castle of Dunbayne. Now it appears in a couple of different ways. The first one is when the servants that have agreed to help Ferdinand in his plans for Julia's escape reveal those plans to the Marquis so that Julia is unable to escape. This is contrary to the treachery in the first story as it is directed at the heroine instead of the villain. The second instance is also directed at the heroine Julia though is of much lesser importance to the overall plot of the story. When staying at the monastery Julia is under the protection of the church and the Abate that is in charge. This Abate is fine with both Julia and Madame de Menon staying at his monastery only until the Marquis shows up requesting that Julia be returned to his custody. At this point the Abate changes his mind and

insists that for Julia to continue enjoying the protection of the church and the monastery she must take the vows to become a nun. Ultimately this doesn't change much as Julia is able to escape from the monastery before she has to do so but it is still a form of betrayal. The final minor element that Radcliffe reuses in this text is character trait of loyalty or fidelity in the heroine. Much like Mary before her Julia is repeatedly tested in regards to the strength of her affection towards Hippolitus. One of these tests is the marriage offer from the Duke du Luovo at the instigation of her father, the Marquis, which Julia turns down because of her affection for Hippolitus. The second one is Julia's refusal to take the vows to become a nun after she learns that Hippolitus is still alive and there is actually a chance she can marry him. This was first introduced with Mary when she turns down the Count de Santmorin in favor of Alleyn even though at the time she thought it was impossible for them to marry. In regards to the heroine turning down an alternate suitor this element appears to be almost identical in some ways in both texts as both heroines turn down the second suitor in favor of the hero that they have already fallen for. What all of this means is that Radcliffe utilizes many of the same elements in both texts though she may change how and where she uses them to better adapt them to the storyline of each text.

Radcliffe's third book was *The Romance of the Forest* and was published in 1791 only a year after her second book *The Sicilian Romance*. Much like the previous two works it again contains many of the same elements though they are used in slightly different ways. The story opens on the La Motte's fleeing Paris because of crimes committed by Mr. La Motte only to be captured by Banditti but released along with Adeline. Continuing on they travel to a monastery near a small village in a remote part of the forest that is never visited and should be safe. La Motte explores the monastery some and discovers several hidden rooms, one of which contains a

locked chest that holds a skeleton. Seeing mysterious figures in and around the monastery and thinking it is a soldier sent to arrest him La Motte investigates only to discover that his son Louis has tracked them down to visit. Louis stays and visits for a while during which he asks Adeline to marry him but after her refusal returns to Paris. Adeline discovers a journal in her room that details the life of someone who was imprisoned in the monastery and perhaps even perished there.

The owner of the monastery, Marquis de Montalt, visits and recognizes La Motte which worries him. With the Marquis are several soldiers, one of whom is soon identified as being named Theodore. The Marquis starts to make frequent visits to the monastery where he pressures Adeline to marry him. La Motte starts to pressure her as well though Adeline is unsure as to why he would do so. Receiving warnings from Theodore and La Motte's servant, Peter, about them forcing her to marry the Marquis Adeline tries to find a way to escape. Peter sets up an escape plan where she will meet him in a slightly hidden room at the monastery late one evening. He betrays the plan to La Motte at the last minute and Adeline is instead conveyed to the Marquis's villa. Once the Marquis has passed out from drinking Adeline escapes the villa to the grounds but is unable to make it out of the walls. Running into Theodore they use a ladder to climb over the walls and escape together.

Arriving at a small town Adeline falls ill from prolonged stress. While she is ill Theodore is arrested for going against a commanding officer. Adeline is returned to the custody of the Marquis who returns her to the monastery and requests that La Motte kill her as he found something in Adeline's belongings that changed his mind. La Motte decides he cannot do so and must face the consequences of his prior actions. Instead he has Peter help Adeline escape and travel with him to his hometown where they can hopefully escape the notice of the Marquis.

Once they arrive Adeline again falls ill and convalesces with the La Luc family and becomes friends with them in the process. Mr. La Luc, having health problems of his own, decides to go on a voyage along the coast to recover his health. Adeline travels with him and his daughter. While on their journey they encounter a nobleman who recognizes Adeline though neither know why. They also encounter Louis who is traveling to the town where the La Luc's live. Having met Theodore and learned he was facing charges related to his rescue of Adeline, Louis promised to go inform his family of what was happening. Upon discovering that the family is the La Luc's they all make arrangements to travel to the site of Theodore's court martial.

La Motte is imprisoned by the Marquis facing charges for the crime he committed against him before leaving Paris but meets a man while there who is willing to press charges against the Marquis. This man informs the court that the Marquis had originally hired him to help with the imprisonment and murder of the Marquis's brother and his wife. Their daughter was placed in a monastery but when she refused to stay as an adult the Marquis arranged for her to be killed by this man. He refused and instead placed the daughter with La Motte which reveals that Adeline is the true heir to the Montalt family fortune. Both the skeleton and journal found in the monastery belonged to the Marquis's brother which corroborates the story. The Marquis changed his orders to La Motte because he discovered proof of Adeline's identity in her belongings after her disappearance. Based on this evidence the Marquis is imprisoned and Theodore is released because of it. La Motte is exiled instead of facing prison time due to his role in revealing the Marquis's crimes. The nobleman who recognized Adeline returns and admits that he was a cousin of Adeline's mother and would like to get to know his new cousin. The story ends with Adeline and Theodore getting happily married before returning to the hometown of the La Luc's (Radcliffe, *Forest*).

As indicated by this plot summary the actual story appears to be quite different from what Radcliffe had written before, however, by looking at specific elements such as the conflicts, the characters or the setting in greater detail one can see where it is built around the same elements that she used in previous stories. In this third story, *The Romance of the Forest*, Radcliffe is starting to change and adapt the elements more and more showing a greater degree of difference from her first two while still retaining the same core elements of the story. Much like Radcliffe's first two books this one also has two interconnected plots or conflicts present in the story. The first one is the villain's pursuit of the heroine. In this case the Marquis de Montalt is pursuing Adeline though the reason behind him doing so changes throughout the story. Unlike Radcliffe's previous villains who showed only one reason to pursue the heroine and stayed consistent in their general desires when doing so the Marquis de Montalt evolves slightly as he changes his reasoning and his goals in regards to Adeline part of the way through the story. This is the first time Radcliffe starts to experiment with her villains in this way though it will not be the last. Though the end goals and reasoning change ultimately the Marquis is still acting out of a desire to control the heroine Adeline which remains unchanged. Much like with Radcliffe's previous texts this conflict revolves around the villain trying to control the heroine despite the interference of the hero. The secondary plot or conflict is also similar to what Radcliffe used in her earlier texts as well. In this case Adeline, being the heroine, is wishing to have the ability to choose who to marry as she would like to marry Theodore but faces several obstacles, like the Marquis, before she is able to finally do so at the end of the story. Radcliffe introduces new obstacles for this particular conflict though as Adeline and Theodore must not only escape the clutches of the Marquis but must also face Theodore's court martial due to his actions against the Marquis. Only when both of those are resolved are they able to get married. In doing so it again delays the

marriage until it would be considered acceptable by the standards of society which reinforces the idea that Radcliffe puts forth. This is that a happy marriage, even a marriage for genuine love and affection, must still fall within the boundaries set forth by society to be genuinely happy.

As evidenced by the similarity in plot structure the characters are also fairly similar in structure to Radcliffe's previous characters. Like Baron Malcolm and the Marquis de Mazzini before him the Marquis de Montalt is driven primarily by greed. His greed is also for power like that of Baron Malcolm but also for the prestige of social status like the Marquis de Mazzini. As part of the greed associated with social status the Marquis de Montalt also exhibits a greed for the finer things in life such as extremely decadent parties and fine alcohol. It is this greed that leads to him pursuing Adeline as at first he is convinced that her beauty is a great thing of wonder and he wants to possess it. This greed is also what led to the Marquis's actions towards his brother when he killed him to take his status. It is also what leads to the change in reasoning behind why the Marquis wants Adeline so that he can ensure she is dead because as long as she is still alive she is a threat to his position due to being the true heir to the Montalt family fortune. There are also other similarities between the Marquis de Montalt and Radcliffe's previous villains. Much like them the Marquis also hides a dangerous secret about himself for the majority of the text. In this case the secret is how the Marquis gained his fortune and title by killing his brother who held it previously. Radcliffe's first villain, Baron Malcolm, actually had the exact same secret as he also killed his brother in order to gain the family title and fortune. There is also the fact that the Marquis fills a similar role in regards to the central conflict as he tries to control the heroine while she tries to evade that control with the help of the hero. The final similarity between these villains is that each were ultimately responsible for their own downfall and the revelation of their secrets. By moving against the man he had hired to dispose of Adeline the

Marquis eliminates any loyalty the man might have retained for him. This leads to the man later testifying against the Marquis when La Motte is imprisoned by the Marquis. It is only by this man's testimony that the Marquis is able to be found guilty of his crimes in a court. This means that if the Marquis had not done what he had than the ultimate outcome would have been different. Again the downfall of the villain, the Marquis de Montalt, can be traced back to actions he himself had done earlier and as such is at least indirectly his own fault.

In addition to the primary villain of the Marquis Radcliffe also incorporated a secondary villain fairly similar to her previous secondary villains. This time it takes the form of La Motte, the man Adeline stayed with at the monastery and who worked with the Marquis in his plans to marry Adeline. Now much like the previous secondary villains La Motte is at least partially motivated by pride. This is what leads to his actions in Paris and then his subsequent flight from Paris at the beginning of the story. This later morphs though into self-preservation as the primary reason La Motte is willing to go along with the Marquis's plans is that the Marquis threatens to press charges on him for his crimes in Paris if he doesn't. However, when La Motte finally decides to turn on the Marquis and help Adeline escape he is again motivated by a sort of pride, pride in himself, but also compassion for Adeline who he is attached to and doesn't wish to see die. This also indicates an evolution of sorts for the secondary villain as he changes his mind and goes from villain trying to harm the heroine to someone helping the heroine escape from the other villain. In doing so it indicates the first major change for the villain type character by allowing them to show remorse and atone for their actions and in doing so become more than just bad or evil. Despite this change overall La Motte still shares some characteristics with Radcliffe's previous secondary villains, the Count de Santmorin and the Duke du Luovo.

The heroine and hero, Adeline and Theodore, are also fairly similar in some ways to Radcliffe's previous heroes and heroines. Much like both Mary and Julia before her Adeline is trying to avoid the control of the villain, the Marquis de Montalt, and is trying to gain enough control over her own life that she is able to marry the hero of her choice, Theodore. As such she spends the majority of the text trying to escape from the Marquis but also overcoming other obstacles that prevent her from being able to marry Theodore. Radcliffe also experiments though with the character of Adeline as she adds a new characteristic to her that she has not used before with her heroines. Adeline is now a long-lost heir similar in nature to the hero Alleyn from Radcliffe's first book *The Castles of Athlin and Dunbayne*. This is one of the first times there has appeared a long-lost heiress in gothic literature though it will not be the last time Radcliffe uses this idea. In regards to the central conflict of the story Adeline still fills the same role despite the added characteristic. She is still the heroine who is desperately trying to evade the control of the villain while hoping to gain the ability and freedom to marry the hero she has chosen, Theodore. In regards to physical characteristics Adeline is considered to be beautiful and attractive though little in terms of a physical description is actually included. She belongs to the upper class like the previous heroines though this is not revealed until later in the text. In regards to her personality she also shares certain similarities with the previous heroines. Adeline exhibits loyalty to Theodore in her continued affection for him despite the obstacles they face. She also shows her even temperament when she never loses her temper despite the betrayal of La Motte and the actions of the Marquis. Much like Radcliffe's first heroine, Mary, Adeline is also unwilling to go against the general standards and wishes of society. It is because of this that she first refuses Theodore's offer of marriage. Adeline wants to marry Theodore openly and with the approval of his family and society instead of marrying only to escape the clutches of the

Marquis. She does genuinely want to marry Theodore but she wants to choose the terms and situation for when she does and she wants them to be within the acceptable standards of society. Upon explaining this Theodore is willing to wait until such a time so that Adeline feels like their choice is genuine. By returning the heroine to a state of acceptance of society's boundaries Radcliffe sets the stage for her last two heroines who deny themselves their own happiness at times because of these boundaries.

Much like the heroine still fills the same role the hero, Theodore, does as well. His function is to serve as a protector of Adeline and to continually interfere with the plans of the Marquis, both of which he does. This is similar to all of Radcliffe's previous hero type characters as they all fill those two roles in regards to the conflict between the heroine and the villain. Also like many of the previous heroes, though not all, Theodore serves as the object of affection for the heroine in regards to the secondary conflict of the story. Adeline wishes to marry Theodore but they must first overcome several obstacles to do so though they both make their affection known earlier in the story. Theodore also shares other characteristics with Radcliffe's previous heroes. He is mentioned as being handsome and attractive though an actual physical description is lacking. Theodore exhibits loyalty to the heroine by cherishing his affection for Adeline while he is imprisoned and repeatedly helps Adeline despite knowing he will face prison time for doing so. Much like the previous heroes he is also a member of the upper class and is currently serving in the military. In regards to how they interact with each other and how they affect the central conflict both Adeline and Theodore follow closely in the footsteps of Radcliffe's previous heroes and heroines with only minor changes to suit the new storyline created here.

It is the last major element that shows the most change from Radcliffe's previous works. The setting of this story is not a castle like was used in her first two works but is instead a

monastery. While monasteries did appear in these previous works they were not the primary setting as that was the castles. They also did not exhibit the characteristics that are often associated with the typical gothic setting, characteristics that are added to the monastery used as the setting in *The Romance of the Forest*. One of the biggest and perhaps most important characteristics of the gothic setting is the appearance of hidden tunnels and secret rooms. In Radcliffe's previous works these appeared in the castles that served as the primary setting. With the absence of a castle these hidden tunnels and secret rooms now appear in the monastery that serves as the primary setting. When Adeline and the La Motte's first arrive at the monastery there is a series of hidden rooms and tunnels underneath one of the other rooms. La Motte finds them during his initial exploration and they are used by the group as a whole to hide later when they think soldiers are at the monastery. Much like the previous versions of the mysterious hidden rooms these also contain a secret in the form of the skeleton hidden in a chest at the back of the room system. In addition to this set of hidden rooms there is also the hidden room where Adeline arranged to meet Peter during her first escape attempt. Also much like the previous settings of a castle a monastery is often large and forbidding in appearance, especially if it has been abandoned without upkeep for a major length of time like has happened to this one. What this indicates is that while the physical building used for the primary setting has changed many of the same characteristics that make it a typical gothic setting are still the same. As such the effect of the setting on the story remains the same as it serves as a way to heighten the suspense and terror for the characters by keeping them on edge.

Much like with the major elements many of the more minor elements are also still relatively similar as well. Some of them have shifted in terms of importance to the overall storyline so that they attain a greater or lesser importance than in previous texts of Radcliffe. One

of the ones that has a reduced impact on the storyline is that of mistakes being made by the characters, again in the form of **mistaken identity**. While this does appear when La Motte mistakenly thinks his own son, Louis, is a random soldier sent to arrest him the overall effect on the story is negligible. Louis appearing at the monastery and spending time with the La Motte's and Adeline is important as it introduces his character so that he can reappear later and help Theodore. Louis being mistaken for a soldier is not as all that does is delay him meeting his father for a few minutes until La Motte is able to correctly identify him. However, it is an element that Radcliffe has previously used and will use again later. Another minor element that reappears is a family reunion of some sort. Previously it was appeared as the hero or heroine being reunited with a parent but in this case it takes the form of an obscure cousin meeting the heroine. While the heroine, Adeline, does learn about who her parents are at the end of the story in this case they are both actually deceased so the reunion is instead her meeting a cousin of her mother's. It is still similar to the previous family reunions that Radcliffe includes at the end of her stories as it consists of the hero or heroine meeting a previously unknown or presumed dead relative. The only difference in *The Romance of the Forest* is that the new relative is not a parent. This element is also one that has a reduced impact on the storyline as Adeline meeting her new cousin makes no changes to the eventual outcome of the story. It has no bearing on the conflict between Adeline and the Marquis or the relationship between Adeline and Theodore. Instead it is merely an extraneous detail added in at the end of the story.

Tied into these two elements is the minor element of **secrets or mysteries** which has increased in importance from the previous story. Unlike the handful of secrets in Radcliffe's previous stories there are an abundant multitude in her third. A number which will only go up in her later texts. In *The Romance of the Forest* many of the secrets are concerned with either the

monastery, La Motte, or the Marquis de Montalt. The story opens with a mystery as it does not explain the exact circumstances of what led to La Motte fleeing Paris and only states that he got in with the wrong crowd and did something he should not have. This continues with Adeline being placed in the care of the La Motte's as it is not explained at the time why she needs to be with them or who is placing her in their care. Then there is the mystery about who the skeleton in the hidden room at the monastery belongs to. Later there is also the mystery about why La Motte is working with the Marquis and why the Marquis changes his mind from trying to marry Adeline to wanting her dead. There is also the fact that there is no indication of a relationship between the La Luc's and Theodore until Louis shows up trying to find Theodore's family. While these secrets are starting to take more diverse forms the idea of secrets and mysteries is still an integral element of gothic literature and one that Radcliffe utilizes in each of her works. Much like with her second work, *The Sicilian Romance*, Radcliffe is continuing the delay of the revelation about the answers to these different mysteries as many of them don't have complete answers until the very end of the story. Interconnected with many of these mysteries is the minor element of **treachery or betrayal** which again sees an evolution. Previously the treachery was minor things like a minor character changing allegiance or a small lie of some sort. In *The Romance of the Forest* treachery appears in many forms starting with many of the actions of La Motte. He obviously cares about Adeline, similar to the way a parent cares for their children, but he still helps the Marquis in his early plans to marry her. Later when the Marquis decides he wants her dead instead he turns on the Marquis and helps Adeline escape from him. Mixed into this is Peter's betrayal of Adeline's first escape plans and Theodore purposely turning on his commanding officer, the Marquis, in order to help Adeline escape from him. Though the circumstances of the treachery is different in many ways there are still some similarities. Either

way it is still a form of treachery which is present in the story. In a similar way the final minor element of the heroine's loyalty to her chosen hero is also different but still present. Much like the previous heroines Adeline turns down a suitor that is not her chosen hero, Theodore. The difference this time is that it happens prior to her meeting Theodore which means that while the event is the same it has different implications in regards to the heroine. However, Adeline is still able to exhibit her loyalty to Theodore later by maintaining her affection for him despite the prolonged separation during his court martial and after she makes her final escape from the Marquis. What all of this means is that Radcliffe is again reusing the same or similar elements to form the foundations of her story, but changing them to better suit the current storyline. This is something that will continue with her later works as well as each exhibit the same elements but in new and slightly different forms.

Radcliffe's fourth book, and perhaps her most famous and well known, *The Mysteries of Udolpho* was published in 1794. While it also contains the same core elements around which Radcliffe's works are based their appearance is yet again different in various ways as Radcliffe continues to evolve. The story opens on the St. Aubert's and their daughter Emily who live in La Vallee in France. Emily's mother is extremely ill and upon her passing various relatives and friends come to pass on their condolences. Soon after Emily watches St. Aubert cry over a picture that is not of her mother. St. Aubert becomes ill as well and as part of his convalescence he and Emily go on a trip through the nearby countryside. While on their trip they encounter a soldier, Valancourt, who lives near La Vallee and quickly becomes a friend of both. After separating from Valancourt they retire to a small village as St. Aubert worsens.

While there Emily hears mysterious music with no known source and sees her father get extremely upset at the mention of a Marchioness de Villeroi. St. Aubert makes it known that he

wishes for Emily to destroy the picture and related documents that he was crying over and that he be buried near the Marchioness at the nearby monastery. After his passing she follows his wishes before going to stay with her aunt, Mme. Cheron. Valancourt returns to pay his respects and his marriage to Emily is soon arranged. Mme. Cheron elopes with Montoni who quickly cancels Emily's wedding. Valancourt warns Emily about Montoni and offers to elope as well. Emily refuses and leaves with the Montoni's for Venice.

In Venice Montoni arranges for Emily to marry Count Morano despite her refusals. Emily, finding out her uncle is caretaker of La Vallee, adds a message to the end of Montoni's letter about the marriage saying she trusts the decisions being made. Montoni and Morano confront her about agreeing to the marriage in the letter when she continues to verbally refuse. Montoni gets into some personal trouble and discovers Morano is not actually wealthy. The Montoni's and Emily leave Venice and head to Udolpho, another property of Montoni's, cancelling the wedding between Emily and Morano in the process.

Placed in a remote room of Udolpho Emily is informed by Annette, a servant of her aunt's, that Montoni only has possession of Udolpho because the previous owner who was his cousin disappeared. A disappearance that Montoni is often believed to be behind. During an argument between Montoni and her aunt Emily discovers that Montoni is actually after her aunt's property. The rumors Valancourt referenced about Montoni being broke are true. Emily enters a locked room near hers and looks behind a veil only to be so horrified she refuses to discuss what she saw. Count Morano enters Udolpho to try and kidnap Emily only to be rebuffed by Montoni's forces.

Udolpho is attacked one night and Montoni takes the opportunity to lock up Emily's aunt who quickly becomes ill. Before she passes she asks Emily to hide certain ownership documents

for her properties from Montoni who starts to pressure Emily to sign them over. Hearing unknown music Emily arranges for Ludovico, a suitor of Annette's, to investigate only to discover that Montoni captured a French soldier in the attack. Thinking it might be Valancourt Emily communicates with him and then arranges to meet him only to discover the soldier is a man named Du Pont. Other guards discover Du Pont is not where he is supposed to be so the group takes the opportunity to escape Udolpho altogether only to discover that Montoni leads a group of Banditti and the attack on Udolpho was retaliation from nearby noblemen.

Taking a ship Emily, Du Pont, Annette, and Ludovico travel to France only to go down in a storm. Rescued by the Villefort's they discover they are near the monastery where St. Aubert is buried. Emily stays at their villa while she takes care of some business regarding the properties she has inherited. Du Pont asks Emily to marry him and after she refuses returns to his regiment in Paris. Dorothee, a servant of the Villefort's who used to work for the Villeroi's, seems to think Emily is related to the Marchioness de Villeroi. Noises start coming from the villa's abandoned wing.

While on a walk Emily encounters Valancourt and they reaffirm their affection only for Emily to be informed by the Count that Valancourt had some legal trouble while she was gone. Valancourt admits to some minor trouble which prompts Emily to refuse his marriage proposal and Valancourt to return to Paris. The Count investigates the noises by having Ludovico stay in the abandoned wing but when he disappears the Count stays himself only for nothing to happen. Hearing the mysterious music again Emily spends a few days at the monastery only to become friends with an older dying nun. As she gets ready to pass the nun reveals that she is the cousin of Montoni's that disappeared and that she was the cause of the Marchioness's death. In some

documents the nun left to Emily it is revealed that the Marchioness was the sister of St. Aubert and that the nun was the source of the unknown music.

Emily then returns to La Vallee and is quickly followed by the Villeforts. On their way the Villeforts are captured by Banditti but are then rescued by Ludovico who reveals that the Banditti were the source of the noises in the abandoned wing. They all depart back to the Villefort's villa in preparation for an upcoming wedding. Du Pont arrives as a guest bringing a friend who informs the Count that his impression of Valancourt is untrue. Sending for Valancourt he confirms this before they approach Emily who quickly consents to marry Valancourt. They receive word that Montoni has perished in a second raid on Udolpho and reveals that Emily saw a fake corpse behind the veil in Udolpho. The story ends with Emily and Valancourt getting married before returning to live at La Vallee (Radcliffe, *Udolpho*).

As evidenced by the summary *The Mysteries of Udolpho* is more complex in many ways than any of Radcliffe's previous works. This increased complexity is due to the changes made in regards to the minor elements that are present as many of the major elements still remain fairly similar. One of the biggest similarities between this work and Radcliffe's previous ones are the plot structure or the conflicts present in the book. The primary conflict in every one of Radcliffe's previous books is the conflict between the villain and the hero or heroine. In this case the conflict is almost exclusively between the heroine, Emily, and the villain, Montoni, as the hero, Valancourt, is not present for a large portion of the book. The roles of these characters in regards to this conflict are still the same in many ways as in Radcliffe's previous works. Montoni still pursues the heroine, Emily, because he believes she can grant him something he desires if he is able to gain proper control of her. Emily spends her time refusing to bow to the control and demands of Montoni and is constantly trying to escape from his pursuit. Valancourt tries to

interfere with Montoni's control over Emily like the previous Radcliffe heroes did but is unable to in many ways as he is not anywhere near them for the majority of the story. Underlying this is also the secondary conflict of the heroine, Emily, trying to gain control over her own ability to choose who she wants to marry. At the beginning of the story this is Valancourt but their marriage is repeatedly delayed until the very end of the book due to a variety of obstacles placed in their path many of which relate to Emily wishing for their marriage to fall within the boundaries set by society as being acceptable. While Montoni is the primary obstacle in their way Radcliffe also adds in other minor obstacles such as the supposed dissolution of Valancourt in order to expand the overall storyline so as to wrap up some other loose ends. As one can see these interconnected conflicts are similar at their core to the conflicts present in Radcliffe's previous books.

Much like with the similarities in conflicts the characters also exhibit many of the same characteristics as their predecessors. In *The Mysteries of Udolpho* the villain Montoni is motivated by greed like each of the previous villains Radcliffe has created. The main difference here is that this greed is tied to wealth or money rather than social status or power like the previous villains. However it is still a form of greed that drives him. Due to the difference in the forms of greed Montoni tries to control both Emily and her aunt through slightly different means than the previous villains. The previous villains tried to control the heroine through marriage in some form, either by marrying the heroine or deciding who she is to marry. While Montoni does try that at first when he arranges for Emily to marry Count Morano he changes his mind about that as soon as it is revealed that Morano is also almost broke. This greed for wealth is also what drives his actions later when he tries the new tactic of trying to make Emily and her aunt sign over their properties to him. Many of these characteristics of Montoni do look similar to what

appeared in Radcliffe's previous villains but they are also still slightly different. One of the bigger changes in regards to the villain Montoni from the previous ones is the secret that the villain has. Many of the previous villains secrets were associated with how they gained power and were often associated with death in some way. Montoni's big secret is that he has squandered his family's wealth and is practically broke. It is because of this squandered wealth that Montoni ends up leading a group of Banditti in an attempt to reclaim part of that wealth after he fails to gain it from Emily or her aunt. Through a large part of the story it hints around the fact that Montoni might have had something to do with the disappearance of his cousin that allowed him to take control of Udolpho but that is ultimately proven to be untrue. So while it might seem at times that Montoni has a secret similar in nature to that of previous villains his secret ends up being quite different in many ways. The main similarity is that they have a secret and they don't want anybody to know about it as the wider public finding out would be disastrous to them. The final similarity between Montoni and the previous Radcliffe villains is that Montoni is ultimately the cause of his own downfall. By leading the group of Banditti against the other noblemen in the countryside near Udolpho he provokes their retaliatory attacks and it is during one of their attacks that he ends up getting wounded and dying. In addition to the primary villain of Montoni there is a secondary villain in the form of Count Morano. Much like the previous secondary villains Morano is primarily motivated by pride instead of greed. Similar to the Count de Santmorin in *The Castles of Athlin and Dunbayne* and the Duke du Luovo in *The Sicilian Romance*, Count Morano only ends up moving against the heroine due to her rejecting his offer of marriage which he sees as an insult to his pride. However, his overall importance to the story is less than that of some of the previous secondary villains like La Motte. Count Morano does

however share similarities with these previous characters that were also filling the same role indicating that Radcliffe was again reusing similar elements.

Much like with the continued similarities between the villains there are also still certain similarities in regards to the heroes and heroines as well. The physical description of Emily is lacking though she is mentioned as being beautiful and attractive. Other characteristics she shares with the previous heroines is her even temperament and her loyalty as she rarely loses her temper though she may get angry at times. She remains loyal to Valancourt despite his potential problems and supports her aunt despite her earlier betrayals. Much like the previous heroines she is also a member of the upper class though her family is not mentioned as having a title unlike the previous heroines. Emily also fills a similar role in regards to the plot as the previous Radcliffe heroines, which is that she is attempting to evade or avoid the control of the villain, Montoni. The difference in this case is that Emily must do so while remaining in the physical custody of Montoni because he is married to her aunt who is her guardian. This increases the direct danger from the villain to the heroine. At the same time Emily is trying to control her own ability to choose who she wants to marry though she must fight the control of Montoni in order to do so. There is also a contradiction present in the character of Emily that was absent in the earlier heroines. Like Radcliffe's second heroine Julia, Emily actively rebels against the dictates of her guardian in regards to their choice of marriage. In doing so she goes against the standards of acceptable society which would otherwise indicate that she should go along with their decision. At the same time she refuses to marry Valancourt until the situation is considered acceptable by those same societal standards which is why she refuses his offer of eloping and refuses his offer later when he has supposedly fallen into some bad habits and various types of trouble. In doing so Emily demonstrates a passive acceptance of her inability to go against

certain societal boundaries and standards even if that means denying her own happiness to do so. This becomes an even more important characteristic in some ways for Radcliffe's last heroine and for later female characters in literature.

The hero of this story, Valancourt, also fills a similar role to that of previous Radcliffe heroes as he falls for Emily and tries to protect her from Montoni by interfering with his plans when possible. Valancourt exhibits the same shared characteristics of the previous heroes as he is described as being handsome and attractive though little more is provided in regards to a physical description. He also is a member of the upper class though he is a second son and not due to inherit anything, unlike the previous heroes, and he is currently serving in the military. However, Radcliffe also does something new here in regards to the hero character. Valancourt has to return to Paris and his regiment at one point which causes him to leave Emily in the custody of Montoni when the Montoni's leave France for Venice. This means that for a good portion of the story Emily is without a protector of any sort as there are no other heroes that might take his place. The only one that might come close is Du Pont when Emily and Du Pont are able to escape from Montoni and Udolpho together. Radcliffe also adds another characteristic to Valancourt that is unique to this hero as it does not appear in any of the others she created. While in Paris Valancourt fell in with the wrong crowd and got in some trouble while with them. He was able to get back out of trouble and redeem himself but this is still the first time that a hero character has become less than perfect in terms of morally sound acts. In doing so it helps develop the idea that hero type characters don't have to be perfect as they can still have some flaws and end up being overall good. That is that the hero does not have to follow perfectly the standards to society in order to be considered a good person. This also helps to set the stage for some of the character evolution Radcliffe develops in her last work in regards to the villain

character type. It doesn't prevent the eventual happy ending for Valancourt and Emily as it is revealed that his actions were not as severe as people thought but the actions still took place. By adding this in Radcliffe delayed the final resolution of the story and was able to wrap up some loose ends that trace back to the very beginning. This is still the first time that Radcliffe uses this idea as a way to delay the resolution though. Despite this there are still some similarities between Valancourt and the previous Radcliffe heroes as they all function as a protector of the heroine.

Much like with her third story, *The Romance of the Forest*, Radcliffe again experiments some with the setting though she returns to the traditional gothic setting by including a castle as one of the primary settings for the story. However, many of the typical characteristics of the gothic setting such as hidden tunnels and secret rooms or mysteries in general are now spread throughout several of the settings. The castle of Udolpho is the setting that tends to draw the attention as it is full of secrets and mysteries such as the mysterious veil in the locked room. While there are a few hidden tunnels in Udolpho they do not play a significant role in regards to the overall plot of the storyline as they are merely mentioned at times. The hidden tunnels reappear in the villa of the Villefort family towards the end of the story. It is these tunnels that are linked with the former Marchioness's rooms and are the source of much mysteries and secrets in regards to the abandoned wing of the villa. There is however a third setting that also includes mysteries and secrets though not hidden tunnels or secret rooms. Many of these mysteries are also associated with the nearby monastery where the Marchioness and St. Aubert are buried. Unlike in Radcliffe's third story, *The Romance of the Forest*, the monastery is again relegated to being a minor setting though it does feature prominently in regards to many of the mysteries that pervade the entire storyline. Overall, the features associated with the typical gothic setting appear less often though the settings themselves are still similar as Radcliffe used both a

castle and a monastery as prominent settings in some of her previous works. The only new setting is the villa that belongs to the Villefort's though it contains hidden tunnels and secret rooms like Radcliffe's other gothic settings.

The minor elements that appeared in Radcliffe's previous work also reappear in *The Mysteries of Udolpho* though again they sometimes take a slightly different form. One of the elements that perhaps has the smallest impact on the story but that still appears is that of mistakes being made. In Radcliffe's previous stories this appeared in the form of **misidentification** and it does appear in that form in this story as Emily thinks Du Pont is actually Valancourt for a while until she actually sees him in person. However, in this story it also takes the form of **miscommunication** when Emily and Montoni have different ideas about what the letter to her uncle is about and Emily accidentally agrees to marry Count Morano due to this mistake. Later, it reappears when Emily and Valancourt have differing knowledge of what Valancourt got in trouble about and how this might or might not have affected his ability to be worthy of Emily's affection. This is the only book where the mistake appears in the form of miscommunication instead of the more typical misidentification. Either way it serves to heighten the confusion and thus the suspense or terror level for the characters at different points in the story. Another element that reappears, though also in a different form, is the typical family reunion at the end of the story. Much like the previous versions the heroine Emily does discover she has new family members she did not know about in the form of the Marchioness de Villeroi. In this case though these new family members are all already deceased so the reunion doesn't actually take place physically as Emily is unable to actually meet these new relatives. This is similar to what happened in the previous work, *The Romance of the Forest*, when Adeline discovers who her parents were only to also discover they are already dead. In that case though

there was still a cousin for Adeline to become acquainted with so there was still an actual family reunion as well. Emily has no actual reunion as everyone is deceased which marks a change from Radcliffe's previous use of this element even if there are still some similarities.

One of the elements that is drastically increased in importance for *The Mysteries of Udolpho* in comparison to Radcliffe's previous stories is the use of **secrets and mysteries**. Starting at the very beginning of the story with the mysterious music that no one can identify they pervade the background of the entire book. One of the most famous of Radcliffe's uses of a mystery actually comes from this story in the form of the veil. When Emily is staying at Udolpho she looks behind a mysterious veil in one of the locked rooms but the story does not reveal what it is she saw behind there merely stating that it was so horrible that she couldn't talk about it. It is not until almost the very end of the story that it is revealed that she saw an extremely life-like but fake corpse that has absolutely no bearing on any of the events beyond making Emily extremely terrified to even be in Udolpho. There is also the repeated references to the mysterious Marchioness de Villeroi and how Emily's father might have known her or how Emily is said to look a lot like her, so much so that she is mistaken for her at one point. Many of these secrets and mysteries appear early in the story but the answers are not revealed until the very end so Emily is wondering what they are about for almost the entire length of the story. Much like in Radcliffe's previous works there is always a rational explanation, even for the disembodied music, but she is starting to delay the answer more and more so as to heighten the suspense of each work and to draw it out more.

Another element that reappears in *The Mysteries of Udolpho* that Radcliffe used in her earlier works is the idea of **betrayal or treachery**. It actually appears a couple of times though in different forms than it has previously. In prior books it took the form of someone turning on

someone they previously worked for or someone revealing plans and ruining these plans. Here it is more subtle in some ways. The first time it appears is when Emily's aunt, Mme. Montoni formerly Mme. Cheron, refuses to protect her from Montoni's demands and insists she follows along with them. This constitutes a betrayal as Emily's guardian who should be taking care of her isn't but she never actively moves against Emily. The betrayal takes the form of inaction instead which is new as it is something Radcliffe really hasn't used before. The second instance of betrayal is not actually much of a betrayal though the heroine, Emily, feels like it is. When she is first informed of Valancourt's actions in Paris and his supposed dissolution as a result she feels like he betrayed the morals and sentiments that were the underlying support and foundation for their relationship. This is not completely new though as it is similar to the actions of La Motte in *The Romance of the Forest*. The reason La Motte finally turns on the Marquis is because he is tired of betraying his principles in order to help him. However, it is the first time that this betrayal appears in someone other than a villain. By using this form of betrayal in Valancourt it also ties it in to the last minor element that Radcliffe reuses in this text. That of the loyalty of the heroine towards her chosen hero. In each of the previous texts the heroine undergoes certain tests of loyalty such as refusing alternate suitors or extended absences from their chosen hero. Emily does face each of these tests as she repeatedly refuses to marry Du Pont and the Count Morano. She also spends a significant amount of time away from Valancourt. The new thing she faces is the idea that her chosen hero is no longer worthy of being considered such. Even during the time she thinks that is the case she still carries affection for Valancourt and wishes it was not the case and she also refuses to consider marrying anyone else for a while as well. While many of these elements appear slightly different they are also still remarkably similar in the fact that they still appear in some form in the text. The form of the betrayal may change but it is still a betrayal in

some form. As indicated here Radcliffe was again reusing the same elements from her previous works in her fourth book, *The Mysteries of Udolpho*, though she also changes them slightly to better suit the new story she is telling. At the core the elements are still fairly similar in nature despite the changes.

The last text that Radcliffe published was *The Italian* in 1797. Much like the previous works it is again based around the same elements though it also exhibits some of the most dramatic changes in relation to some of these elements. It opens with Vivaldi catching sight of Ellena di Rosalba and proceeding to make her acquaintance. Following several visits to her house he decides to inform Ellena of his affection for her one evening. On the way Vivaldi encounters a monk who warns him not to visit Ellena though Vivaldi ignores him and does so anyway. His parents, the Marchese and Marchesa Vivaldi, disapprove him seeing Ellena though her aunt, Signora Bianchi, approves of him. Ellena refuses to entertain the idea of marrying Vivaldi without his parent's approval until Bianchi asks her to do so as a final wish and that she has a secret to tell them before they get married. On his way to Ellena's Vivaldi again encounters the monk who warns him if he visits there will be a death. Vivaldi goes anyway only to discover Signora Bianchi has passed.

Despite his suspicions all evidence points to a natural passing. Vivaldi soon asks Ellena to marry him but she asks to spend some time at the monastery next door in order to properly mourn her aunt before doing so. He agrees to this and decides to investigate the site of his ruins with the monk, accompanied by his servant Paulo, only to discover a tunnel system and get locked in overnight. After their mysterious release the next morning Vivaldi heads straight to Ellena's only to discover she was kidnapped while he was detained. Heading home he sees his mother consulting with Father Schedoni and becomes concerned that they are behind Ellena's

kidnapping. Vivaldi confronts Father Schedoni while he is doing penance at a nearby monastery before departing to the general vicinity of where he was able to trace Ellena to.

Ellena was taken to a remote monastery where the Mother Abbess, a friend of Marchesa Vivaldi, demands that she either take the vows to become a nun or marry a suitor of the Marchesa's choosing. After her refusal to do so she is imprisoned in preparation for a forced vow ceremony where she becomes friends with the nun Olivia. Refusing to take the vows during the ceremony Ellena is imprisoned though allowed to meal times and church services if in Olivia's custody. During a church service Ellena is spotted by Vivaldi who quickly arranges an escape plan. With Olivia's help Ellena is able to meet Vivaldi to learn the escape plan but only after misidentifying a religious pilgrim as Vivaldi. Following his plan they are able to successfully escape the monastery through a series of hidden tunnels.

Vivaldi and Ellena travel to a coastal town where Vivaldi persuades Ellena to go ahead and get married by arranging a private ceremony but the inquisition arrives and arrests them before they can do so. Vivaldi and Paulo are taken to Rome while Ellena is taken to a house on a remote coastline. Father Schedoni had arranged for Spalatro, the owner of the house, to hold Ellena until he arrives. When Schedoni arrives he goes to kill Ellena only to pause at the sight of a picture she is holding that is of a young Schedoni. Waking Ellena he is told that the picture is of her father, the Count di Bruno. Changing his plans Schedoni decides to escort Ellena to the monastery by her aunt's house before traveling to Rome to try and free Vivaldi. Spalatro follows them to try and kill them both only to get wounded though Ellena learns this is not the first murder that Spalatro is believed to have committed. Schedoni deposits Ellena at the monastery before departing for Rome.

Facing the inquisition Vivaldi starts encountering the unknown monk again who forces Vivaldi to ask the court to send for a certain confessor and to override the seal of the confessional to learn about a certain confession he received a few years prior. The confessor reveals that the confession was from a Count di Bruno who confessed to killing his brother, marrying the widow, and then later killing her in a fit of rage. The monk then reveals that he received a confession from an assassin named Spalatro who admitted his own role in the murder of the Count's brother. He also states that Schedoni is the Count, though the confessor is unable to corroborate his identification, and that he worked with Schedoni against Ellena and Vivaldi in exchange for a favor which Schedoni never repaid.

The Marchesa di Vivaldi making a deathbed confession makes the Marchese promise that Vivaldi can marry Ellen if he stills chooses to do so. Paulo, having escaped the inquisition, fetches the Marchese to travels to Rome in time for him and his son to hear Schedoni's confession. Having arranged for both his death and the death of the unknown monk Schedoni also confesses to being Ellena's father. Hearing this the Marchese decides his son cannot marry the daughter of a criminal and breaks his promise. Being released Vivaldi and his father return home. Olivia appears at the monastery where Ellena is staying only to be recognized by Beatrice, Signora Bianchi's servant. Olivia discovers Ellena is her daughter by the Count di Bruno, Schedoni's brother. After marrying Schedoni she faked her death to escape and left her children with her sister, Signora Bianchi. Ellena is revealed to be the daughter of Schedoni's brother and not the daughter of Schedoni as Schedoni's daughter died as a child. Upon receiving confirmation of both Olivia's identity and Ellena's parentage the Marchese consents to the marriage so Vivaldi and Ellena finally get married (Radcliffe, *Italian*).

By looking at the summary one can see how this story appears to quite different from Radcliffe's previous works. Looking at just the elements, separate from the story, one can see that there are still many similarities between their appearance here and their appearance in the previous texts. The biggest element that still shares similarities with all of Radcliffe's previous works is the plot or the central conflicts present in the story. Once again the villain, Schedoni, spends his time trying to pursue the heroine, Ellena, in an attempt to control her in some way. As such Ellena spends her time trying to avoid his attempts at controlling her. Interfering with Schedoni's plans is the hero, Vivaldi. The main change in regards to this conflict is that Schedoni changes his mind about trying to separate Ellena from Vivaldi though he remains trying to control her in some way. The end goal of him trying to control her changes from trying to prevent her from marrying Vivaldi to trying his best to arrange things so that she can marry Vivaldi. Either way he is trying to control her in some form though Ellena does not realize he is doing so after he changes his mind. Interconnected to this is the same secondary plot or conflict that was also present in the previous stories. Ellena, being the heroine, is trying to gain control over her own ability to marry who she chooses, in this case Vivaldi. Again, much like in previous works, there are multiple obstacles she must overcome before she can do so. The primary obstacle is naturally the villain, Schedoni, but Radcliffe also adds in other obstacles such as Vivaldi being imprisoned by the inquisition. Every obstacle must be overcome before Ellena and Vivaldi can get married and the plot finally achieve resolution in some form. This means that Vivaldi has to be released from the control of the inquisition but it also means that there must be proof that Ellena is not Schedoni's daughter as well. The final obstacle is actually the Marchese refusing to allow Vivaldi to marry Ellena if she is the daughter of a criminal. When this obstacle is negated they are able to finally get married and this conflict is resolved. Again many of the

obstacles preventing their marriage are related to the marriage being considered acceptable by the standards of society much like with Radcliffe's earlier works. The story only ends with the resolution of the secondary plot when Ellena and Vivaldi are able to get married.

Due to the similarity in conflicts there is also a similarity in characters as well. Much like in each of Radcliffe's previous books there is a primary villain, Schedoni, and a secondary villain, the Marchesa. Similar to the previous villains Schedoni is primarily motivated by greed but unlike the direct previous villain Montoni, Schedoni's greed is more similar to that of Radcliffe's earliest villains like Baron Malcolm. This is because Schedoni's greed is not greed for wealth but is instead greed for power or social status like Baron Malcolm or the Marquis de Mazzini. Unlike each of these other villains though Schedoni only starts to pursue the heroine, Ellena, in an attempt to control her at the instigating of the Marchesa. He gains little direct benefit from the plans to control her. That doesn't stop though as he continues to try and control her throughout the story. Schedoni is also perhaps the most complex of Radcliffe's villain characters as he is the only one to exhibit a direct and complete change towards the heroine. While Schedoni never stops trying to control Ellena in some form he does go from trying to eliminate her from the picture to trying to protect her in some way. This is due in large part to his mistaken belief that she is his daughter. In doing so Radcliffe introduces the idea that the villain can occasionally help to perform good deeds even if the motivation for doing so still falls on the bad side of society's standards. This new characteristic in conjunction with the idea of the hero not being perfectly good helps to set the stage for the later amalgamation of these characteristics into the semi-good and semi-bad character in the form of the "Byronic Hero" such as Heathcliff from *Wuthering Heights* (Kiely 237-238). While this is a major difference from Radcliffe's previous villains Schedoni also exhibits one of the other major similarities with these same

villains. Schedoni hides a secret through the majority of the story, one that he doesn't want anybody to know. This secret actually takes the same form as the secrets held by the previous villains Baron Malcolm from *The Castles of Athlin and Dunbayne* and the Marquis de Montalt from *The Romance of the Forest*. Schedoni's secret is that he arranged for the murder of his brother in order to take his position in society. The final similarity Schedoni shares with these previous villains is that he is ultimately the cause of his own downfall. When Schedoni turns on Spalatro and his other accomplice they decide they owe no loyalty to Schedoni and are willing to reveal his part in various schemes. They are only able to gain an audience with the inquisition because Schedoni arranged for Vivaldi to be arrested by the inquisition which gave them the opportunity. This means that Schedoni follows the pattern of the previous villains by accidentally orchestrating his own downfall. In addition to Schedoni there is also a secondary villain much like in Radcliffe's previous works. This villain is the Marchesa, Vivaldi's mother, who is motivated by pride. Again the villain is following the pattern set in Radcliffe's previous works as the prior secondary villains were also motivated by pride in some form. In this case the pride is a pride in her family's social standing and she thinks that her son, Vivaldi, marrying a commoner like Ellena will damage the family's standing in some way. She considers this idea to be an insult to her pride so she tries to stop it if she can, hence her recruitment of Schedoni. Unlike the previous villains though the Marchesa actually does not do very much in her attempts to harm or control the heroine Ellena as she instead moves against her through Schedoni. This is probably why Schedoni is often considered to be the primary villain of this particular book despite the fact that the Marchesa is the reason he even starts pursuing Ellena in the first place.

In addition to the villains Radcliffe also includes a hero and a heroine like in each of her previous works. The physical appearance of the heroine is again mentioned as being beautiful or

attractive but is limited in specifics. Ellena also possesses the same even temperament as the previous heroines as exhibited when she never gets angry about the circumstances in which she finds herself. Her loyalty to Vivaldi continues throughout the text when she refuses to renounce her affection for him. She is also a member of the upper class though this is something that is hidden until the very end of the story and she is instead believed to belong to the middle class. The heroine, Ellena, is similar to the previous heroines as she fills the same role as they did. That is that she is constantly trying to escape or evade from the control and pursuit of the villain, Schedoni. At least up until she finds out that Schedoni is supposedly her father which is when she decides to go along with his plans though she does not realize that he is the villain that has been pursuing her so far. Also much like the previous heroines she spends her time trying to gain the ability to control her own choice about who she wants to marry. However, unlike many of Radcliffe's previous heroines Ellena is very passive about how she tries to control her life. She rebels against the offer of marriage made to her by the Marchesa to marry an unknown suitor primarily because she does not feel the Marchesa has the necessary authority over her life to dictate such choices. At the same time though she follows along with the wishes of her aunt, Signora Bianchi, and of her hero, Vivaldi, in marrying him despite it overriding her wishes to marry in accordance with the standards of society by having his family's approval. While Ellena wishes to marry Vivaldi, she only wants to do so when it is socially appropriate. While she eventually allows this desire to be overridden, other obstacles appear meaning that her wish is still followed that the marriage by socially acceptable still ends up occurring. As such Ellena tries to overcome the other obstacles in her way so that she can marry Vivaldi within the acceptable standards of society before she is forced to in order to avoid other potentially unpleasant fates. There is also one other characteristic that Ellena has that has appeared in a

previous Radcliffe heroine though it has not appeared in all of the previous heroines. Much like Adeline in *The Romance of the Forest* Ellena is also secretly a long-lost heiress that is only discovered at the end of the story. It is only this discovery that removes the final obstacle preventing her from marrying Vivaldi. There is also some similarities in regards to the hero, Vivaldi, in comparison to Radcliffe's previous heroes. Vivaldi's main role in the story is the exact same as each of the previous heroes which is to serve as a protector for Ellena from the villain Schedoni. At the same time he also serves as the primary romantic interest of the heroine, Ellena, and faces obstacles just like she does that prevent their getting together. Much like Theodore in *The Romance of the Forest* Vivaldi must face a trial of sorts when he is imprisoned by the inquisition though he is ultimately freed of charges and allowed to go free. Similar to the previous heroes Vivaldi is described as being handsome and attractive though an exact description is again lacking as well as belonging to the upper class. Unlike all of Radcliffe's previous heroes Vivaldi is not mentioned as having served in the military in any form or seen combat though he does exhibit a familiarity with firearms at different points in the text.

It is perhaps in regards to the setting that Radcliffe exhibits the greatest change in *The Italian* in comparison to any of her previous works. Unlike each of her previous texts there is no primary setting for the story. There are multiple smaller settings instead though many of them are monasteries like what appeared in some of her previous works. Even with that the characters travel between many separate monasteries and don't stay at the same one. The characteristics associated with these previous settings are spread throughout the various settings with many of them exhibiting some of them. One of the most prominent of these characteristics is the appearance of hidden tunnels or secret rooms which previously almost exclusively appeared in only the primary settings. In *The Italian* hidden tunnels and secret rooms appear in a variety of

settings. The first time they appear are in the underpass when Vivaldi is trying to track down the mysterious monk who was warning him to stay away from Ellena. There are only a couple of scenes located at this underpass one of which is when Vivaldi gets temporarily trapped in the tunnel system. Hidden tunnels do appear later in some of the monasteries much like their similar appearance in the monastery in *The Romance of the Forest* but they are not limited exclusively to that setting. Also much like in that story there is no appearance of a castle in any form. While Radcliffe uses many of the same characteristics for the typical gothic settings the settings themselves have changed and there is no primary setting unlike in each of the previous works of hers. In doing so this allows for the future evolution of the gothic setting by allowing for the characteristics of the settings to be applied to any type of location which leads to the later development of settings like the gothic manor house present in some Victorian period gothic literature (MacAndrew 109-111).

In regards to the more minor elements from her previous works they also reappear in *The Italian* though again in slightly different forms some of the time. One of the more prominent minor elements in this text is that of characters making mistakes. In many of the previous works by Radcliffe this took the form of misidentification though it also took the form of miscommunication in *The Mysteries of Udolpho*. Here it takes the form of **misidentification** and appears multiple times. The first time is when Ellena mistakenly thinks a random traveling pilgrim is actually Vivaldi and this instance has little bearing on the overall story besides to heighten the terror being felt at the time by Ellena. It is the second time that it appears that has a significant impact. Ellena makes the mistake first when she identifies the unknown man in the picture as her father when he isn't. This is compounded when Schedoni identifies the picture as being of himself and comes to the conclusion that Ellena is actually his daughter. It is because of

this mistaken identity that Ellena is Schedoni's daughter that changes Schedoni's plans and leads to him protecting her instead. Tied into this case of mistaken identity is the typical family reunion that appears in each of Radcliffe's works. While there is the reunion between Schedoni and Ellena when they mistakenly think they are father and daughter there is also another reunion that happens later. At the very end of each of the previous works by Radcliffe the heroine or hero is reunited with family members, or at the very least discovers new family members even if they are already deceased. This is repeated in *The Italian* when Ellena discovers that her friend, the nun Olivia, is actually her mother who was supposedly dead. In Radcliffe's second work, *The Sicilian Romance*, something similar happens at the end when Julia discovers her mother is also alive when she was thought to be dead. The only difference between these two scenarios is that Ellena meets her mother prior to the discovery as a friend while Julia does not.

The next two elements are also intricately intertwined in many ways. These are the use of **secrets and mysteries** and the appearance of **betrayal or treachery** in some form. Throughout the story there are a variety of mysteries that perplex Ellena and Vivaldi, such as the randomly appearing and disappearing monk. The same monk who later betrays the confidence of Schedoni because Schedoni never followed through on his end of the bargain they had made. There is also the mystery of how Schedoni knows Spalatro which ties into the fact that Spalatro also later turns on Schedoni for similar reasons as the monk. Underlying the story is also the secret of who are Ellena's parents which is thought to be figured out only to be revealed later that it is actually someone else. While there is an abundance of both mysteries and secrets the only major instances of betrayal are the betrayals between Schedoni and his accomplices that go both ways and lead to Schedoni's downfall at the end of the story. This betrayal is actually similar in nature to the betrayal between the Marquis de Montalt and his accomplice in *The Romance of the*

Forest. There is one more element that Radcliffe used in previous texts that reappears here though it is somewhat reduced in importance from previous texts. That is the heroine's loyalty to her chosen hero. In previous texts the heroine must turn down offers of marriage from alternate suitors. Ellena does turn down an alternate offer of marriage but it does not come directly from the suitor. This happens when she is first kidnapped and being held at the remote monastery. The Abbess makes a marriage offer on behalf of the Marchesa between Ellena and an unnamed suitor of the Marchesa's choice. Ellena's loyalty towards Vivaldi is also tested when she faces multiple prolonged absences from Vivaldi with no knowledge of his whereabouts or general circumstances. Each of these elements appeared in Radcliffe's previous works and reappear in *The Italian* but are adapted to suit the storyline better. By keeping the minor elements so flexible in regards to how they are incorporated into each story Radcliffe helps to encourage the evolution of the gothic as a whole by allowing for more and more diverse types of storylines to appear.

As one can see from the information provided Radcliffe used many of the same elements in every one of her texts. The same elements that are at least somewhat loosely derived from the prior gothic tradition in literature starting with Horace Walpole's *The Castle of Otranto* (Kiely 65-68). While Radcliffe may use these same elements over and over again she changes them over time to adapt them to more and more complex plots and storylines. This means that her first work *The Castles of Athlin and Dunbayne* shares many of the same core elements as her last work *The Italian* though each appears markedly different in regards to the storyline of each work. In her later works they take on more varied and complex forms in order to help create more varied and complex storylines and plots. By looking at the specific elements one can see where Radcliffe first started using them and how they evolved as her writing evolved. One can

see that her final works are loosely based off of a formula or pattern of sorts that she first developed in *The Castles of Athlin and Dunbayne* but gradually evolved into the complex later works for which Radcliffe is well known, *The Mysteries of Udolpho* and *The Italian*.

As Radcliffe progressed in her writing career she diverged more and more from the example created by Walpole in his original gothic work, *The Castle of Otranto*. This divergence or evolution in the gothic genre by Radcliffe is primarily seen in the changes present in regards to the three major elements in each of her texts which are the conflicts, the characters, and the settings. Of these three elements it is the conflicts present in the text that exhibit what appears to be the smallest evolution overall. The most prominent of these conflicts is the villain's pursuit of the heroine either in order to control her or to gain something from her. In her attempts to evade the villain said heroine is often helped by one or more heroes. The only changes this conflict sees are the change in balance between the hero and the heroine and the differing end goals for the villain. Radcliffe's first text, *The Castles of Athlin and Dunbayne*, features the heroes working almost exclusively on their own to rescue the heroines. In Radcliffe's later texts this has shifted to where at times the heroines are able to help in their own rescue such as when Emily St. Aubert escapes from the castle of Udolpho in *The Mysteries of Udolpho*. As for the change in end goals for the villains they are always based around the control of the heroine but there are still changes around that idea. In *The Castles of Athlin and Dunbayne* the villain wanted to control the heroine by marrying her. By her last few texts this has changed to the villain instead trying to control who the heroine marries to foster social connections that would help the villain in some form. The secondary conflict of the romantic relationship between the hero and the heroine also sees minimal changes as the only change is the types of obstacles that appear in each text before the couple can get happily married at the end of the story. There are some common obstacles such as

the threat from the villain, a perceived difference in social class, or some other obstacle preventing the marriage from being considered acceptable by society's standards for some reason, but regardless of the obstacle they are always resolved by the end of the text. While these are relatively minor changes they do have an impact on the text as a whole by increasing the importance of the heroine character and allowing for greater changes within the character archetypes.

The characters, in comparison, show more of an evolution. Starting with Radcliffe's first text, *The Castles of Athlin and Dunbayne*, the villain is driven by greed and a desire to control the heroine. These two characteristics do not change from text to text. Instead the villain's evolve to showcase different forms of greed as Radcliffe's later villains are driven by greed for money and social connections instead of the greed for power that is evident in her earlier villains. The main change for the villains is only present in the last text, *The Italian*, where the villain, Father Schedoni, shows a rather abrupt about face after discovering the heroine, Ellena, is probably his daughter. He goes from trying to kill her in order to prevent her from marrying Vivaldi to trying to protect her so that she can marry Vivaldi. This creates a change in the villain archetype in that he now has the option of doing something relatively good even if part of his motivations are still bad. Schedoni still wants the social connections that can be gained from his daughter marrying into a noble family, the fact that this is what his daughter actually wants as well just changes the overall connotations of the goal turning it from something bad to something moderately good. The villain is no longer purely the big, bad, evil character that he might have been presented as previously. Similarly, the hero character also sees some evolution over the course of Radcliffe's writing career. In the first few texts the hero is always presented as being completely virtuous and capable of doing no wrong. So much so that in her third text, *The Romance of the Forest*, the

hero Theodore is actually arrested for doing the right thing in protecting Adeline from the Marquis de Montalt. In comparison the hero Valancourt from her very next work, *The Mysteries of Udolpho*, is arrested and faces legal trouble due to gambling debts and other related issues. By introducing the idea of the villain potentially being partially good and the hero potentially being partially bad it helps set the stage for the later introduction of the mixed character archetype known as the Byronic hero, a character that starts to appear in literature shortly after Radcliffe stops writing (MacAndrew 67-79). The heroine remains virtually the same as she remains smart, pious, and virtuous throughout all of Radcliffe's works though she might appear to gain a certain level of independence in the later texts. One of the primary characteristics of Radcliffe's heroines is their genuine wish to marry their chosen hero but only within the boundaries considered acceptable by society which is similar in some ways to the passive acceptance of their fate as determined by society that appears in other literary character archetypes. More specifically, this character type would later reappear with many of the same or similar characteristics as the "angel of the house" in later Romantic and Victorian period literature. While Radcliffe's characters remain fairly similar over time the evolution that does occur helps to create a firm basis for the continued evolution of characters, both in gothic literature and literature as a whole in the Romantic and Victorian periods (MacAndrew 67-79).

Much like with the characters the setting of Radcliffe's works also changes over time. In her first work, *The Castles of Athlin and Dunbayne*, the setting primarily alternates between the two castles which are heavily based around the prior gothic settings that were also typically castles. Over time Radcliffe has less and less of the action in each text taking place in the typical gothic castle. In fact the gothic castle only appears in three of the five works Radcliffe published during her lifetime but is only the primary setting in her first work. The castle is instead often

exchanged for a monastery or villa both of which still retain the primary characteristics associated with the gothic castle. These characteristics include the physical description of being old, mysterious and forbidding and they often also include secret tunnels, passages or rooms and other various mysteries as well. What this means is that Radcliffe experiments with the physical setting going from a castle to a monastery or villa but the overall characteristics or descriptions of such locations still remain fairly similar. This allows for the continued inclusion of the elements related to the setting that are used to heighten the suspense of the story while still allowing for more variation. In doing so it also helps to set the stage for the development of the gothic manor house that would serve as the basic setting in many of the Victorian Period gothic romances as the gothic manor house often contains the specific characteristics associated with early gothic settings such as secrets or mysteries, hidden tunnels and rooms, and being large and forbidding (MacAndrew 109-111).

The minor elements that are present in Radcliffe's works also evolve over time primarily because they, by their very nature, are more flexible. One of the things Radcliffe is well known for is the development of the use of terror or suspense in her gothic works, something that created a significant impact on the development of gothic literature as a whole. The continuing evolution and changing use of the minor elements is part of what helps Radcliffe further the use of suspense and terror throughout her career. A major part of creating the proper sense of suspense and terror is the use of confusion which Radcliffe creates through the use of the minor elements of mistaken identity or miscommunication, secrets and mysteries and the occasional appearance of betrayal or treachery. Intertwined with these are the appearance of family reunions and the fidelity of the heroes and heroines to each other. In her earlier works many of these elements have little long term impacts on the text as each time a mystery pops up it is very

quickly resolved such as when Osbert is able to so quickly identify Laura as the source of the mysterious music in *The Castles of Athlin and Dunbayne*. When Emily is also faced with mysterious music in *The Mysteries of Udolpho*, four books later, the revelation of who is the source of the music is delayed from the very beginning of the work till the very end of the work. Doing so heightens the suspense by delaying the resolution of such mysteries and leaving the reader wondering what is going on. Radcliffe does similar things in regards to the other elements by delaying the resolution of certain events in order to delay the overall resolution of the story and the conflicts present within it, but also to help heighten the sense of terror and suspense present for both the characters and the readers. Doing so helped to develop the gothic genre sometimes referred to as the school of terror, something which Radcliffe is often considered to have helped found. It also creates a striking contrast to the works of Radcliffe's contemporary Matthew Lewis who went in the opposite direction and helped develop the school of horror by developing some of the same elements in different ways. Together these two authors set the stage for the continued development of the gothic genre during the Romantic and Victorian Periods by fostering different paths of evolution within the genre. Lewis with horror and Radcliffe with terror which seems to have remained the more popular of the two over the long term (Varma 85-87, 129-132).

Taken together what this means is that while Radcliffe created complex texts over the course of her career and helped in the development of certain elements such as the gothic setting and certain forms of gothic character archetypes she also helped to develop the gothic genre as a whole and the specific form of gothic commonly referred to as the school of terror. She also worked to start incorporating some ideas often associated with the Romantic Period such as the appreciation of nature often present in her works (Varma 116-118). In doing so Radcliffe created

a body of unique works that showed considerable development and evolution while helping to create a foundation for further development after her career while keeping these same works centered around the same core elements of conflicts, characters and setting. Each of her works appears to be different due to the different and unique configuration of these elements and the evolving nature of the elements and their relationship to each other while retaining the same key characteristics that make these elements easily identifiable at the same time. This indicates that Radcliffe worked, at least in part, from a formula that was loosely based around the prior gothic tradition. However, by keeping the formula loose and flexible it also allowed for the development and evolution that is present in her works over time and helps to set the stage for the continued evolution of gothic literature as well as literature in general. It also shows the influence of the evolving ideas and culture of her time as well as the general evolution of the gothic that was occurring during her writing career. As such Radcliffe shows keen insight into the literature of her time and the evolving schools of thought surrounding such literature which includes the ideas that would lead to the development of the Romantic Period that came almost immediately after Radcliffe had stopped publishing. While Radcliffe's works are still ultimately based around the same group of elements, though in a somewhat loose and evolving format, they still show a considerable degree of evolution over time that created a large impact on the gothic genre as a whole.

Works Cited

- Addicks-Salerno, Rebecca. "Ann Radcliffe and the Scientific Imaginary: Education, Observation, and Sensibility." Order No. 10621786 University of California, Riverside, 2017. Ann Arbor: *ProQuest*.
- Ahern, Stephen. "Between Duty and Desire: Sentimental Agency in British Prose Fiction of the Later Eighteenth Century." Order No. NQ50101 McGill University (Canada), 1999. Ann Arbor: *ProQuest*.
- Aikin, Anna Letitia and John Aikin. "On the Pleasure Derived from Objects of Terror; with Sir Bertrand, a Fragment." *The Norton Anthology of English Literature: The Romantic Period*. W. W. Norton and Company, 2018.
- Altomari, Lisa. "Monstrous Dialogue: Ann Radcliffe Matthew G. Lewis." Order No. 9970862 New York University, 2000. Ann Arbor: *ProQuest*.
- Bayer-Berenbaum, Linda. *The Gothic Imagination: Expansion in Gothic Literature and Art*. Associated University Presses, 1982.
- Birkhead, Edith. *The Tale of Terror*. Russell & Russell, 1963.
- Bracek, Tadej. "Male and Female Response to Crisis in Ann Radcliffe's Gothic Romances." Order No. 10870847 Univerza v Mariboru, 2016. Ann Arbor: *ProQuest*.
- Buffamanti, Suzanne Valentina. "The Gothic Feminine: Towards the Byronic Heroine." Order No. 3034921 Purdue University, 2000. Ann Arbor: *ProQuest*.

- Camp, Carolyn Turner. "A Pattern of Female Literary Evolution: From Gothic to Realism, from Hope to Despair. A Study of Six Female Texts, 1791 to 1899." Order No. 9735261 Indiana University of Pennsylvania, 1997. Ann Arbor: *ProQuest*.
- Chen, Shuping. "The Influence of Eighteenth-Century English Poetry on the Gothic Novels Written by Horace Walpole and Ann Radcliffe: The Aubade, the Nocturne and Graveyard Poetry." Order No. 27833584 University of Macau, 2019. Ann Arbor: *ProQuest*.
- Crawford, Joseph. *Gothic Fiction and The Invention of Terrorism*. Bloomsbury Academic, 2013.
- DeLucia, JoEllen. "From the Female Gothic to a Feminist Theory of History: Ann Radcliffe and the Scottish Enlightenment." *The Eighteenth Century*, vol. 50, no. 1, spring 2009, pp. 101-115.
- Ellis, Markman. *The History of Gothic Fiction*. Edinburgh University Press, 2007.
- Fitzgerald, Lauren. "Inescapable Gothic: A Reception Study of Ann Radcliffe and Matthew Gregory Lewis." Order No. 9819764 New York University, 1998. Ann Arbor: *ProQuest*.
- Gess, Nicola. "Troubled Resemblances: Portrait and Poetics in Breitinger's *Critische Dichtkunst*, Wieland's *Don Sylvio*, and Radcliffe's *Castle of Udolpho*." *MLN*, vol. 132, no. 5, december 2017, pp. 1277-1300.
- Girten, Kristin M. "'Sublime Luxuries' of the Gothic Edifice: Immersive Aesthetics and Kantian Freedom in the Novels of Ann Radcliffe." *Eighteenth-Century Fiction*, vol. 28, no. 4, summer 2016, pp. 713-738.

- Hamm, Larry R. "Male Subjectivity and the Gothic Novel." Order No. 9721369 Kent State University, 1996. Ann Arbor: *ProQuest*.
- Heiland, Donna. *Gothic & Gender: An Introduction*. Blackwell Publishing, 2004.
- Hogle, Jerrold E., editor. *The Cambridge Companion to Gothic Fiction*. Cambridge University Press, 2004.
- Howells, Coral Ann. *Love, Mystery, and Misery*. University of London, 1978.
- Johnson, Claudia L. *Equivocal Beings*. University of Chicago Press, 1995.
- Kane, Sarah Kim. "The Sublime, The Beautiful and the Picturesque in the Works of Ann Radcliffe." Order No. 9959289 The University of Tennessee, Knoxville, 1999. Ann Arbor: *ProQuest*.
- Kiely, Robert. *The Romantic Novel in England*. Harvard University Press, 1972.
- Kilgour, Maggie. *The Rise of the Gothic Novel*. Routledge, 1995.
- Koenig, Linda Ruth. "Ann Radcliffe and Gothic Fiction." Order No. 7810357 The University of Iowa, 1977. Ann Arbor: *ProQuest*.
- Lewis, Jayne Elizabeth. "'No Colour of Language': Radcliffe's Aesthetic Unbound." *Eighteenth-Century Studies*, vol. 39, no. 3, spring 2006, pp. 377-390.
- MacAndrew, Elizabeth. *The Gothic Tradition in Fiction*. Columbia University Press, 1979.
- Mayhew, Robert J. "Gothic Trajectories: Latitudinarian Theology and the Novels of Ann Radcliffe." *Eighteenth-Century Fiction*, vol. 15, no. 3-4, April-July 2003, pp. 583-613.

- Mayhew, Robert J. "Latitudinarianism and the Novels of Ann Radcliffe." *Texas Studies in Literature and Language*, vol. 44, no. 3, fall 2002, pp. 273-301.
- McIntyre, Clara Frances. *Ann Radcliffe in Relation to Her Time*. Archon Books, 1970.
- McNutt, Dan J. *18th Century Gothic Novel*. Garland Publishing, Inc., 1975.
- Michasiw, Kim Ian. "Ann Radcliffe and the Terrors of Power." *Eighteenth-Century Fiction*, vol. 6, no. 4, July 1994, pp. 327-346.
- Miles, Robert. *Ann Radcliffe: The Great Enchantress*. Manchester University Press, 1995.
- Miller, Adam. "Ann Radcliffe's Scientific Romance." *Eighteenth-Century Fiction*, vol. 28, no. 3, spring 2016, pp. 527-545.
- Mussell, Kay. *Women's Gothic and Romantic Fiction: A Reference Guide*. Greenwood Press, 1981.
- Napier, Elizabeth. "Ann Radcliffe." *Dictionary of Literary Biography*, vol. 39, 1985, pp. 363-372.
- Nollen, Elizabeth Mahn. "The Gothic Experience: Female Imprisonment, Madness, and Escape in Selected Texts by Women Writers (Radcliffe, Wollstonecraft, Bronte, Murdoch, Austen)." Order No. 8506122 Indiana University, 1984. Ann Arbor: *ProQuest*.
- Norton, Robert. *Mistress of Udolpho: The Life of Ann Radcliffe*. Leicester University Press, 1999.
- Oesterheld, Helen Carmel. "Re-Writing the Woman of Feeling: Sarah Scott, Ann Radcliffe, Mary Wollstonecraft, and the Eighteenth-Century Novel of Sensibility." Order No. 3018716 University of California, Irvine, 2001. Ann Arbor: *ProQuest*.

Phillips, Laura Rea. "Ann Radcliffe's "the Italian" Vs. Matthew Lewis's "the Monk": The Gender Battle of the Gothic Genre." Order No. 10648302 West Chester University of

Pennsylvania, 1999. Ann Arbor: *ProQuest*.

Pourteau, Leslie Katherine. "'The Pride of Conscious Worth': Characterization of the Female in the Novels of Ann Radcliffe." Order No. 9815827 Texas A&M University, 1997. Ann

Arbor: *ProQuest*.

Price, Catherine. "Feeling Too Much: Transformation of Excessive Emotionality in the Eighteenth-Century British Novel." Order No. 3719569 University of Wisconsin-

Madison, 2015. Ann Arbor: *Proquest*.

Radcliffe, Ann. *A Sicilian Romance*. London, 1790. *Eighteenth Century Collections Online*.

Gale.

---. *The Castles of Athlin and Dunbayne: A Highland Story*. London, 1789. *Eighteenth Century Collections Online*. Gale.

---. *The Italian, or, the Confessional of the Black Penitents. A Romance*. Dublin, 1797. *Eighteenth Century Collections Online*. Gale.

---. *The Mysteries of Udolpho, a Romance; interspersed with some pieces of poetry*. London, 1794. *Eighteenth Century Collections Online*. Gale

---. *The Romance of the Forest: interspersed with some pieces of poetry*. London, 1792. *Eighteenth Century Collections Online*. Gale.

Reeve, Clara. *The Old English Baron: A gothic story, by Clara Reeve*. London,

MDCCLXXVIII. [1778]. *Eighteenth Century Collections Online*. Gale.

Reno, Robert Princeton. "The Gothic Visions of Ann Radcliffe and Matthew G. Lewis." Order No. 7711699 Michigan State University, 1976. Ann Arbor: *ProQuest*.

Rogers, Deborah D. *Ann Radcliffe: A Bio-Bibliography*. Greenwood Press, 1996.

Critical Response to Ann Radcliffe. Greenwood Press, 1994.

Rowe, Samuel Toman. "Imaginary Wants: Desire, Villainy, and Capital in Eighteenth-Century Fiction." Order No. 10604840 The University of Chicago, 2017. Ann Arbor: *ProQuest*.

Saikan, Anna Dodson. "Silence, Sentimentalism, and the British Romantic Novel, 1789-1824." Order No. 10674016 Rice University, 2015. Ann Arbor: *ProQuest*.

Schaneman, Judith Clark. "Rewriting *Adele et Theodore*: Connections Between Madame de Genlis and Ann Radcliffe." *Comparative Literature Studies*, vol. 38, no. 1, 2001, pp. 31-45.

Schillace, Brandy Lain. "'Temporary Failure of Mind': Déjà vu and Epilepsy in Radcliffe's *The Mysteries of Udolpho*." *Eighteenth-Century Studies*, vol. 42, no. 2, winter 2009, pp. 273-287.

Shapira, Yael. "Where the Bodies are Hidden: Ann Radcliffe's 'Delicate' Gothic." *Eighteenth-Century Fiction*, vol. 18, no. 4, summer 2006, pp. 453-476.

Sherman, Leona F. *Ann Radcliffe and the Gothic Romance: A Psychoanalytic Approach*. Arno Press, 1980.

Smith, Nelson C. *The Art of Gothic: Ann Radcliffe's Major Novels*. Arno Press, 1980.

Spacks, Patricia Meyer. *Desire and Truth*. University of Chicago Press, 1990.

- Stoler, John Andrew. "Ann Radcliffe: The Novel of Suspense and Terror." Order No. 729801
University of Arizona, 1972. Ann Arbor: *ProQuest*.
- Summers, Montague. *The Gothic Quest: A History of the Gothic Novel*. Russell & Russell, 1964.
- Terranova, Joel T. "Haunted Nobility: A Reevaluation of the British Ruling Classes as Depicted
in the Eighteenth-Century Gothic Romance." Order No. 3711917 University of Louisiana
at Lafayette, 2015. Ann Arbor: *ProQuest*.
- Tompkins, J. M. S. *Ann Radcliffe and Her Influence on Later Writers*. Arno Press, 1980.
- Townshend, Dale and Angela Wright, editors. *Ann Radcliffe, Romanticism and the Gothic*.
Cambridge University Press, 2014.
- Valley, June Banks. "Characterization of the Gothic Heroine in Ann Radcliffe's Works." Order
No. 8226723 Howard University, 1981. Ann Arbor: *ProQuest*.
- Varma, Devendra P. *The Gothic Flame*. Russell & Russell, 1966.
- Walpole, Horace. *The Castle of Otranto, a gothic story*. The second edition. London.
M.DCC.LXV. [1765]. *Eighteenth Century Collections Online*. Gale.
- Ware, Malcolm. *Sublimity in the Novels of Ann Radcliffe*. Lund, 1963.
- Weissman, Alan. "Thoughts in Things: Ann Radcliffe as a Psychological Novelist." Order No.
8203342 City University of New York, 1981. Ann Arbor: *ProQuest*
- Yamano, Rebecca Ann. "Concealed Strength: Veil Imagery in Three Novels by Ann Radcliffe."
Order No. 1397132 California State University, Long Beach, 1999. Ann
Arbor: *ProQuest*.