Accepted by the faculty of the School of Humanities Morehead State University, in partial fulfillment of the requirements for the Master of Arts degree.

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SHAKESPEAREAN INFLUENCE IN THE MAJOR NOVELS OF ANN RADCLIFFE

A Monograph
Presented to
the Faculty of the Graduate School
Morehead State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
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INTRODUCTION

During the latter part of the eighteenth century, Horace Walpole published a medieval romance The Castle of Otranto which influenced the developing genre of the novel. Walpole subtitled his novel "a Gothic story," and the distinctive characteristics of that novel have become a standard by which to measure the authenticity of a gothic novel.

Although Walpole is credited with the birth of the genre, Ann Radcliffe's work marks a turning point in the development of the gothic novel. She breathed life into Walpole's stock plot and characters and moved gothic properties from the realm of the unreal romance to a world in which supernatural occurrences could be explained by coincidence or natural calamity. Yet, her themes were not new, and all her novels bear a strong resemblance in plot and in characters. This "sameness" about her novels, which has been cited as an example of literary weakness, also raises an interesting question. Was Mrs. Radcliffe following a literary convention in her writing? If so, what writer was influencing her?

That Mrs. Radcliffe benefitted greatly from Walpole's The Castle of Otranto is accepted. Walpole stated
in his "Preface to the First Edition" that he had "almost observed the rules of drama throughout the conduct of the piece." In the "Preface to the Second Edition," Walpole justified his combination of comedy and tragedy by the authority of Shakespeare. Could Mrs. Radcliffe have been influenced by the same source as Walpole? The purpose of this monograph is to answer that question in the affirmative by presenting evidence of such a Shakespearean influence in the three major novels of Ann Radcliffe: The Romance of the Forest, The Mysteries of Udolpho, and The Italian.

In beginning a study of this type, it was first necessary to check the Oxford English Dictionary and Webster's Third New International Dictionary for definitions of the word gothic. The words found there, supernatural and barbarous, were later used as cross references to check the Indices. The Reader's Encyclopedia furnished a very brief explanation of the gothic novel with no new insights. A much fuller bibliography was developed by checking the Card Catalogue, MLA Bibliography, English

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From a general background of the genre, the search moved to specific information on Mrs. Radcliffe. General works provided very sketchy information. The Dictionary of National Biography gave more personal information about the author than the other general works consulted and also included valuable suggestions for additional research sources. The Dictionary of Biography and Mythology cited contemporary eighteenth century periodicals for an appraisal of Ann Radcliffe's books. The author's literary success was traced through Social Science and Humanities Index, Art Index, Poole's Index to Periodical Literature, International Index, and Reader's Guide to Periodical Literature.

Because Mrs. Radcliffe became so renowned for her nature descriptions, many articles, as well as doctoral dissertations, have been written on this aspect of her technique. Another characteristic of Mrs. Radcliffe's novels, the use of the supernatural, has also been the subject of recent doctoral dissertations. The bulk of the published material, however, deals with Mrs. Radcliffe's influence on later novelists and poets.
The search for material on what influenced Ann Radcliffe yielded only one dissertation and one article, both written by Clara Frances McIntyre and published in 1921. Dr. McIntyre's article "Are the Gothic Novels Really Gothic?" briefly notes some similarities between plots and characters of Ann Radcliffe's novels and Shakespeare's plays. However, to date, no study has been published which discusses the internal evidence of Shakespearean influence in the major novels of Ann Radcliffe.

The problem of establishing literary influence on an author can be a tenuous one. However, when one author not only makes allusions to the work of another, but also frequently directly quotes him, the case for influence can be firmly established. That Ann Radcliffe had a thorough knowledge of Shakespeare can be deduced from her use of his quotations as chapter headings to foretell succinctly the action in her novels. Even in the texts of the novels, phrases from Shakespeare appear, and these are not always the well-known phrases.

It is not surprising that Ann Radcliffe would use Shakespeare as her dramatic pattern when one stops to examine the dramas published or acted between 1757 and 1797. Shakespeare was being acted well and continuously by men like Garrick, Macklin and Barry: his plays were mounted vastly oftener than today, and to judge from Genest's comments, to more appreciative audiences.

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W. P. Harbeson states that "Hamlet, Romeo and Juliet, Othello, Macbeth, and Lear seemed to enjoy perennial popularity" and that many of his lesser-known dramas were revived. Probably Mrs. Radcliffe had seen Shakespeare's dramas performed. We learn from the Memoir attached to Gaston De Blondeville, Mrs. Radcliffe's last novel, that she attended the theatre.

When she visited the theatre, Mrs. Radcliffe generally sat in the pit, partly because her health required warm clothing, and partly because, in that situation, she felt more withdrawn from the observation she disliked.

Entries from her Journal confirm how totally integrated into her thinking and frame of reference Shakespeare's dramas were. On a journey from Bexhill to Hastings she wrote:

Glow-worms, in great numbers, shone silently and faintly on the dewy banks, like something supernatural. Judgment of Shakspeare in selecting this image to assist the terrific impression in his ghost-scene. [sic]

The trip to Signal-house and the rocks of Bonchurch recalled The Tempest.

This resounding of the distant surge on a rocky shore might have given Shakspeare his idea when he makes Ferdinand, in the Tempest, hear, amidst

4 Ibid.


6 Ibid., p. 42.
the storm, bells ringing his father's dirge; a music which Ariel also commemorates, together with the sea-wave:

'Sea-nymphs hourly ring his knell,
Ding, dong, bell! [sic]' 7

A rock formation outside the little church of St. Lawrence seemed so much a living spirit that she wanted to cry: "Speak to it, Horatio!" Windsor Castle also revived memories, this time of Hamlet; and she decided that

It was on this terrace, surely, that Shakspeare received the first hint of the time for the appearance of his ghost.

'Last night of all,
When yon same star that westward from the Pole
Had made his course to illume that part of heaven
Where now it burns, Marcellus and myself
The bell then beating one—-'[sic] 9

The above cited quotation from Hamlet appears, in its entirety, in the Journal of Mrs. Radcliffe.

Having established Ann Radcliffe's familiarity with the writing of Shakespeare, this study will now proceed to examine her three major novels for evidences of Shakespearean influence.

7 Ibid., p. 79.
8 Ibid., p. 80.
9 Ibid., p. 98.
CHAPTER I

THE SHAKESPEAREAN ROMANTIC COMEDY MODEL
AND RADCLIFFE PLOTS

When the novels of Ann Radcliffe are discussed, two major points are invariably emphasized: the sameness of her plots and the obvious dramatic structure of her plots. Critics, like Harrison R. Steeves, point to the trait of sameness as a weakness and conclude that

Any thoughtful criticism of Mrs. Radcliffe amounts to a general indictment of literary incapacity.  

This harsh criticism is gradually being reversed, partly because of the studies made during the last ten years. However, the charge of sameness is a just one and must be dealt with.

The purpose of this chapter is to show that both the sameness of plots and the obvious dramatic structure which characterize her novels resulted from the use of Shakespeare's romantic comedy pattern. The chapter will present internal evidence of the influence of Shakespearean


drama on the plot structure of Mrs. Radcliffe's three major novels first by examining each novel according to the romantic comedy model and then by comparing the similarities in the actual plots with specific Shakespearean plays.

According to archetypal critic Northrop Frye, the romantic comedy model of Shakespeare unfolds in three stages:

(1) an anti-comical society or social organization blocking and opposed to comic drive (action often takes the form of a harsh or irrational law which comedy overcomes)

(2) confusion and sexual license; temporarily lost identity

(3) discovery of self

It is most important to keep in mind that the word comedy in Frye's thesis is defined as follows:

a drive towards ideality, essentially a social identity which emerges when the ascendant society of the early part of the play, with its irrational laws, lusts, and tyrannical whims, is dissolved and a new society crystallizes around the marriage of the central characters

When we place the plot structure of Mrs. Radcliffe's novels within this prescribed pattern, we discover the reason for her sameness. She was using the

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3 Northrop Frye, A Natural Perspective: The Development of Shakespearean Comedy and Romance (New York: Columbia University Press, 1965), p. 118. This is a summary and paraphrase of material.

4 Ibid.
dramatic formula which had succeeded so well in the seventeenth century and which was enjoying a revival in the eighteenth. Her novels, then, are staged much as a drama would be staged. Atmosphere is an integral part of her ability to create suspense; dialogue reveals the character and advances the action, but basically it is the emphasis on plot which ties her to Shakespeare and marks the departure from her contemporary novelists.

**THE ROMANCE OF THE FOREST**

A cursory look at the plot of *The Romance of the Forest* reveals a weeping heroine, Adeline, whose noble identity is unknown, fleeing a wicked usurper, Phillipe de Montalt. Befriended by La Motte, a man who is himself a criminal, Adeline seeks refuge in a crumbling abbey in the forest, finds a manuscript, and eventually discovers her true identity. Nature itself furnishes the background music for the drama, supplying either storms to herald the approaching danger or sunshine and the song of birds to revive the heart of the drooping heroine. To the aid of Adeline comes Theodore, a dashing soldier whose gallantry, unfortunately, earns him a prison cell and the death sentence. Happily, the denouement vindicates true love and showers material blessings on the deserving.

Beginning with the first stage of the Shakespearean model, we can classify the anti-comical force as those who threaten the physical or emotional well-being of the
heroine Adeline. This force, represented primarily by Phillipe de Montalt, thwarts Adeline's drive toward social identity by depriving her of her inheritance. The second stage of confusion, sexual license, and temporarily lost identity encompasses most of the action of the story. The rising action, initiated by the murder of Henri de Montalt and the abduction of baby Adeline, continues through the second stage of the Shakespearean model and involves the lustful pursuit of the adult Adeline by her unknown uncle. The climax comes when the signet seal of Adeline's letter reveals to Montalt her identity. At this point Montalt's motives change from lust to murder, and the ascendant tyrannical society begins to dissolve. A now sympathetic La Motte refuses to murder Adeline. Instead, he flees with her to safety. The third stage of the Shakespearean model emerges through the denouement. A trial brings to light Adeline's noble lineage and frees Theodore. With the marriage of Theodore and Adeline, a new society crystallizes in the idyllic setting of a Swiss valley.

We have seen how the action of the novel parallels the developing action of the romantic comedy model. Can we also find in the plot of The Romance of the Forest allusions to plots of specific Shakespearean plays?

The forest world in which Mrs. Radcliffe placed her characters first appeared in Shakespeare's The Two
Gentlemen of Verona, As You Like It, and A Midsummer Night's Dream. Northrop Frye writes that in Shakespeare's romances a conflict appears:

a conflict between a society which is artificial in the modern sense, a courtly aristocracy full of all-too-human pride, passion, and selfishness, and another society which we may call a "natural society." 5

This forest world for Shakespeare and Ann Radcliffe represents a more flexible and tolerant society and exerts an almost miraculous reviving power. In such a setting nature works through such associations as "dreams, magic, and chastity or spiritual energy." 6 La Motte, the nobleman turned brigand, has counterparts in the brigands of The Two Gentlemen of Verona. 7 Mrs. Radcliffe's theme of the ursurping younger brother is similar to Shakespeare's theme in As You Like It. Furthermore, the banished return from the forest to a society in which they now play a reputable role, as in Shakespeare's As You Like It.

THE MYSTERIES OF UDOLPHO

In the second major novel of Ann Radcliffe, we find some variation on the Shakespearean comedy model. Thus, the plot of The Mysteries of Udolpho is not so clearly defined as that of The Romance of the Forest.

5 Ibid., pp. 142-43.

6 Ibid.

7 Shakespeare, The Two Gentlemen of Verona, IV, i. 6-75.
After the death of her mother, the young heroine, Emily St. Aubert, and her father set out on a journey. While travelling Emily meets the Chevalier Valancourt, who immediately falls in love with her. Unfortunately, the tragic death of Emily's father places her beyond reach of Valancourt. Now a penniless orphan, Emily becomes the ward of her aunt, Mme. Cheron. Mme. Cheron's ill-advised marriage to a surly Italian nobleman, Montoni, forces a separation between Emily and Valancourt. Montoni leaves France with his wife and a despondent Emily. They settle first in Venice, but a secret visit from Montoni's friend prompts a trip to Udolpho, a remote castle in the Appenines. Lonely and frightened, Emily dreams of Valancourt and fears Montoni. Two pictures in the castle intrigue her: one of a beautiful lady, Signora Laurentini, the other draped with a black veil. After many agonizing weeks, during which her aunt dies, Emily escapes through the aid of friendly servants, Annette and Ludovico. Emily and the servants sail for France. Mysteriously shipwrecked near the Chateau de Villefort, Emily becomes involved in a second mystery, her resemblance to the dead Countess de Villefort. However, the confession of a dying nun connects the mysteries at Udolpho and Villefort and reveals Emily's relationship to them.

In comparing the plot of *The Mysteries of Udolpho* with the Shakespearean comedy structure, we note that in
the first stage the anti-comical society is represented by Count Montoni and Mme. Cheron. Montoni's harsh dictates restrict Emily's freedom because he plans to profit by her marriage to one of his cohorts.

In a twist on Shakespeare's pattern, Mrs. Radcliffe uses the unknown identity phase on the minor characters: Countess de Villefort, Signor Laurentini, Sister Agnes, and the mysterious lute player. The identity of the heroine is never unknown although there are suspenseful hints which raise questions later resolved by the testimony of Sister Agnes. In a figurative sense she loses her identity when, as a captive, she is beyond reach of Valancourt and threatened with death. No one knows who she is; no one knows where she is.

The third stage of the model begins when Emily, the lute player, Annette, Ludovico escape from Montoni; the ascending hold of the anti-comical society is broken. Valancourt returns to Emily, and they are married at La Vallee. Emily's wealth is benevolently distributed, and the new society emerges.

Although The Mysteries of Udolpho follows the Shakespearean comedy model, it is not so clearly based on specific plays as The Romance of the Forest and The Italian. However, in this novel more than in any of her others, she uses the Shakespearean dramatic structure of sub-plots. There are at least four sub-plots: (1) Emily-
the mysterious lute player, (2) Annette-Ludovico, (3) M. Villefort-Signora Laurentini-Montoni, and (4) Mme. Villefort-M. St. Aubert-Emily-Sister Agnes.

In addition, there are allusions to the plots of Shakespearean plays. Udolpho, the remote castle, recalls Hamlet's Elsinore, complete with the ghost who walks the ramparts. The book begins with M. St. Aubert, who has turned his back on worldly goals, admonishing his daughter and trying to prepare her for the difficulties of life. M. St. Aubert is strongly suggestive of Prospero as he counsels Miranda in The Tempest. Annette and Ludovico, the faithful servants, resemble Gratiano and Nerissa of The Merchant of Venice. The many references to blood and the use of a banquet scene in which Montoni is challenged by a strange voice parallel Macbeth.

THE ITALIAN

From the loosely-connected plot of The Mysteries of Udolpho, Ann Radcliffe moved to the tightly-restricted plot of The Italian. In this, her last critically ac-

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9 Shakespeare The Tempest I. ii.

10 Radcliffe, The Mysteries of Udolpho, pp. 154-55, 178, and 190. See also Shakespeare Macbeth II. ii. 60.
claimed novel, she leaned heavily on the plots of Shakespeare, with the result that the action can be neatly fitted into the Shakespearean model which Frye describes.

Basically the action involves a young heroine, Ellena, whose obscure origin renders her an unfit bride for the son of the Marchese and Marchesa [sic] di Vivaldi. The course of true love is thwarted by the machinations of the Marchesa di Vivaldi and her confessor, the monk Schedoni.

In this novel the minor characters are tied very closely through the main plot. Biographical information on both Schedoni and Olivia, the nun who aids Ellena in her escape, are relevant to the main plot. Within this book, there are no sub-plots to impede the action of the main plot. Although the book is long, it still maintains a crispness of action which is lacking in The Romance of the Forest and The Mysteries of Udolpho. Again, this movement of action can be attributed to a closer adherence to the Shakespearean model. Each character introduced has a definite role in furthering the action.

Schedoni, the Marchese, and the Marchesa constitute the anti-comical society which prevents the marriage of Ellena and Vivaldi. Although the father of Vivaldi at first allies himself with the anti-comical society, he later relents. Actions which Schedoni and
the Marchesa take to discourage the lovers proceed from threats to actual forceful abduction and imprisonment.

The period of unknown identity moves the action to its climax. Even Bianchi, Ellena's aunt, at first disapproves of the marriage because it might reveal Ellena's true heritage. As long as Ellena's background remains unknown, Bianchi assumes that Ellena's mother will remain safe from Schedoni. Yet, it is the very knowledge of Ellena's identity, revealed by the locket she wears, which stays Schedoni's hand as he resolves to kill her. At this point true identity still remains unknown, for Schedoni assumes he is Ellena's father. The subsequent action he takes is on this basis. As a father and a noble, he must restore Ellena's reputation and secure her marriage to Vivaldi.

The third stage of the comedy model begins as the anti-comical force, represented by Schedoni, relinquishes its ascendancy. The unknown identity is solved by Olivia, the nun who had befriended Ellena earlier. Olivia reveals herself to be Ellena's mother and the wife of a nobleman, who had been murdered by his brother Schedoni. This final stage of the action thus concludes with the union of the two lovers amidst much joy. A loving mother has been restored to Ellena, and the anti-comical forces have been removed by death.
One who reads The Italian closely immediately recognizes the plot of thwarted love presented in Shakespeare's Romeo and Juliet. Like Romeo, Vivaldi falls in love at first glance and must tell the world about it. Like Romeo, he goes to the wall of the villa by night and sees his Juliet-Ellena on the balcony. Coming closer he hears her breathe his name and declare her love, a love which cannot be because of family opposition. However, a noticeable reversal is seen in the use of the monk in The Italian. In Romeo and Juliet Friar Laurence tries to unite the lovers; in The Italian Schedoni tries to separate them.

A second parallel Shakespearean plot is that of The Winter's Tale. Olivia, the nun of The Italian, like Hermione has gone into hiding and is supposed dead. Ellena parallels Perdita, Hermione's abandoned daughter, who has been brought up by one of low estate. The marriage of Florizel, Prince of Bohemia, to Perdita is, therefore, strongly opposed because of the difference in social rank. When the anti-comical society is dissolved

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12 Shakespeare Romeo and Juliet II. ii. See also Radcliffe, The Italian I, 30.

13 Shakespeare Romeo and Juliet II. ii. 32-48. See also Radcliffe, The Italian, I, 30.
and identity revealed, Hermione, like Olivia, returns
to life.

From Shakespearean tragedy, Mrs. Radcliffe has
taken the idea of a play within a play. Just as Clau-
dius sees himself portrayed by the players, Schedoni
sees his past actions depicted in a street play. The
aura of superstition and fear established by Schedoni
and his henchman Spalatro culminates in a scene which
is taken almost verbatim from Macbeth.

From the above discussion on plot structure and
parallel plots, we can see the influence of Shakespeare
on the three major novels of Ann Radcliffe. She used
the same basic plot, the Shakespearean comedy model,
with variations for each of these novels and drew
freely from the Elizabethan writer's plays in con-
structing the details of each novel.

In addition to strong similarities in plot,
frequently particular characters from Shakespeare grace
Mrs. Radcliffe's novels, as we shall see in the next
chapter.

14 Shakespeare Hamlet III. ii.


16 Ibid., pp. 100-13. See also Shakespeare
Macbeth I. vii.
In general Ann Radcliffe's characters are mediocre. Her weeping heroines would as soon challenge the devil as one of society's conventions. And her equally insipid heroes, resembling pale Romeos, are more adept at speech than action. With the exception of Mrs. Radcliffe's villains, whatever vitality her characters have can be attributed to them as pale copies of Shakespeare's originals.

In discussing Shakespeare's technique of writing, Henri Fluchere states:

Each personage is thus clearly classified and in all his infinite variety easily recognizable.¹

Such distinguishing marks of Shakespeare do indeed appear in the characters of Ann Radcliffe.

THE HEROINES

Ann Radcliffe's weakest characters are her heroines. Adeline, Emily, and Ellena are all essentially the

same character, but they are not all patterned closely on a particular Shakespearean character. The main Shakespearean trait they share is the restraint which they show to their respective lovers. All genteel ladies, they read books, play the lute, sing, or compose poetry. Adeline and Emily can quickly be dismissed, but Ellena displays a few traits that make her memorable. When Ellena drops the role of the weeping heroine and comes to life, she assumes the role of one of Shakespeare's women.

She has a pride and frankness reminiscent of Cordelia as she defends herself against the charge of a secret alliance with Vivaldi.

It is I, only I, who am injured. Never will I yield to a weakness so contemptible. [sic] 4

On trial before the unsympathetic abbess, she speaks strong words not in keeping with one who cringed at defying society's conventions.

My resolution is already taken and I reject each of the proposals. . . . Having said this I am prepared to meet whatever suffering you shall inflict upon me; but be assured, that my own

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2 George William Gerig, Shakespeare's Ideals of Womanhood (East Aurora, N. Y.: The Raycroft Shops, 1929), p. 76.

3 Shakespeare King Lear I. i. 93-95.

4 Radcliffe, The Italian, I, 179.
voice never shall sanction the evils to which I may be subject and that the immortal love of justice, which fills my heart, will sustain my courage. [sic] 5

Here she displays the courage of a Portia, who spoke so eloquently on the quality of mercy over justice, and of an Imogene, who determined that Posthumus should know the truth.

Ellena, more in the character of Juliet than her two predecessors, finally consents to wed Vivaldi secretly. Unfortunately, these flashes of character depth are not long enough or often enough to save Ellena from appearing to be a cardboard figure.

THE HEROES

In As You Like It Shakespeare has Rosalind describe a lover's appearance:

- a lean cheek. . . a blue eye and sunken. . .
- an unquestionning spirit. . . everything about him demonstrating a careless desolation 8

Mrs. Radcliffe's heroes, Theodore, Valancourt, and Vivaldi all fit this pattern; and it is not surprising, for they are all playing the role of Romeo.

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5Ibid., pp. 223-24.
6Shakespeare The Merchant of Venice IV. i. 184-205.
7Shakespeare Cymbeline III. iv. 120-25 and 154-55.
8Shakespeare As You Like It III. ii. 392-400.
Of the three, Valancourt in *The Mysteries of Udolpho* is the most spineless. Like Romeo he sheds tears easily and blurts out his love for Emily, but here his manhood seems to end. The best that can be said of him is that he has a noble and generous spirit, as evidenced by his care for Emily's old nurse, Theresa, and the Parisian gentleman in distress. Valancourt does not have the physical trials of either Theodore or Vivaldi. He is separated from Emily first by distance and then by her own refusal because of his stained reputation. Valancourt weeps more than his two counterparts. He is Romeo in love but without the determination to find a way to have his Juliet-Emily.

Theodore in *The Romance of the Forest* is more of a cavalier. He, like Romeo, is willing to rescue his love, leap walls, do battle, sustain wounds, and suffer imprisonment. Facing death in prison he holds Adeline and moans:

"And do I then," cried he, "for the last time look upon that countenance!—Shall I never—never more behold it? O! exquisite misery! Yet once again—once more," 9

With Vivaldi in *The Italian* Mrs. Radcliffe reverts not only to a character more closely akin to that

of Shakespeare but to a plot more basically Shakespearean. Therefore, Vivaldi parallels Romeo much more closely. He is a young man of fiery passion, "frank in temper; ingenuous in sentiments, quickly offended but easily pleased." Like Romeo, he falls in love with Ellena at first sight. Vivaldi's confidante Bonarno, as Romeo's Mercutio, must listen while the lover pours out his heart. Romeo-Vivaldi returns to the villa at night. In the garden he hesitates,

but while he [Vivaldi] thus hesitated, he heard her sigh, and then, with a sweetness peculiar to her accent, pronounce his name.¹¹

Like his Shakespearean prototype, he learns that he is loved. And this all-absorbing love he will not stifle, not even when his family threatens to disown him. Unfortunately, Romeo-Vivaldi has no Friar Laurence to aid him. He has instead an arch-opponent, the monk Schedoni.

Vivaldi's plight also bears a resemblance to that of Florizel in The Winter's Tale. When Florizel is about to enter into a formal betrothal with Perdita, his father intervenes. No such marriage between a prince and a person of low estate could be permitted. Like Florizel and Romeo, Vivaldi will not give up his love; he persuades Ellena to marry him without parental

¹⁰Radcliffe, The Italian, I, 30.

¹¹Ibid., p. 29.
blessing. However, Schedoni's henchmen interrupt the marriage ceremony, and Vivaldi is taken to the prison of the Inquisition. At this point in the novel, the character of Vivaldi emerges from its Shakespearean mold. Mrs. Radcliffe develops in him a social consciousness akin to that of her contemporaries.

THE SERVANTS

With the servants Mrs. Radcliffe seems to be on surer ground. Her servants and the comic humor they provide are easily discernible as having belonged first to Shakespeare. Like their Shakespearean models, they are loquacious. In fact, they seem unable to give a concise reply to a question. Much of the humor develops as a verbal duel between the one seeking a reply and the servant who haltingly gives the reply. Shakespeare also used such a technique of verbal prompting and interruption. In the major novels of Mrs. Radcliffe one can find the technique of interrupted dialogue used more than once. In The Italian a guide tries to tell Schedoni a story which, with interruptions and repetitions, covers twenty pages.

Often a wordy exchange with the servants leads to garbled information and misunderstanding, which is

\[12\] Radcliffe, The Italian, III, 223-44.
another of Shakespeare's techniques. Vivaldi's conversation with Beatrice about the death at Villa Altieri 13 convinces him that it is Ellena who has died. A similar incident can be found in the Shakespearean scene in which the Nurse describes the duel and Juliet 14 assumes that Romeo has been slain. The scene is repeated in The Romance of the Forest when Peter, in the role of Juliet's Nurse, tries to relay information to 15 Adeline. Emily has the same difficulty with Annette 16 as she tries to learn who has arrived at the castle.

The play on words for comic effect so often used by Shakespeare can be found in The Romance of the Forest.

"I've met with a world of misfortunes."
"Well, you may relate them hereafter; let me hear whether you have discovered----"
"Discovered?" interrupted Peter, "Yes, I am discovered with a vengeance! If your honour will look at my arms you'll see how I am discovered."
"Discoloured! I suppose you mean"

Compare with the passage from Radcliffe the following passage from Shakespeare:

13 Ibid., I, 109-10.
14 Shakespeare Romeo and Juliet III. ii. 37-70.
15 Radcliffe, The Romance of the Forest, pp. 414-16.
16 Radcliffe, The Mysteries of Udolpho, p. 82.
17 Radcliffe, The Romance of the Forest, pp. 277-78.
When every grief is entertain'd
that's offer'd,
Comes to th' entertainer—

A dollar.

Dolour comes to him, indeed; you have spoken truer than you purpos'd.

Most of the servants in the three novels are based on one Shakespearean type, the old Nurse in *Romeo and Juliet*. Dorothee and Theresa of *The Mysteries of Udolpho*, Beatrice of *The Italian*, and even Peter, the man servant of *The Romance of the Forest* are based on the Nurse. All the women are talkative and age-worn in the service of their respective mistresses. Utter devotion to that mistress is characteristic of them all. To see the similarities in type, one needs only note the gossipy, interrupted dialogues which occur in the three novels. Peter slips into the role of the Nurse only when he tries to give Adeline information.

Annette of *The Mysteries of Udolpho* is more companion in distress than servant. As such she parallels Nerissa in *The Merchant of Venice* and Emilia in *Othello*. Like Emilia, she cannot "charm her tongue" and promptly reveals all she knows. Of the mysterious castle and the veiled picture, Annette tells Emily she knows "nothing." Then she proceeds to tell all she

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18. Shakespeare *The Tempest* II. i. 16-20.

19. Shakespeare *Othello* V. ii. 184.

knows in such detail that Emily pleads: "Do tell me the substance of your tale." And later still: "Pray let me hear the end of your story, I am weary."

While Montoni arms the castle with his renegades, Annette rushes to tell Emily: "They made me promise not to tell." However, she assures Emily that "Ma'amselle, to you I may tell it safely, I know." Emily answers that she will keep the secret "as faithful as yourself, Annette."

Later she reports to Emily what had been told her by the other servants:

"'There is more going on than you think of, Annette, but you must hold your tongue.' And so I did hold my tongue, ma'amselle and came away to tell you directly." Although she fears the ghosts at Udolpho, she is ready to risk physical danger from Montoni to help Emily escape.

Ludovico and Annette comprise a parallel plot, or a sub-plot, in The Mysteries of Udolpho as do Nerissa and Gratiana in The Merchant of Venice. But in specific

21 Ibid., p. 95.
22 Ibid., p. 96.
23 Ibid, p. 94.
24 Ibid., p. 95.
25 Ibid., p. 115.
traits Gratiano's image is to be found more in Paulo of The Italian than in Ludovico. Gratiano chooses to play the fool surrounded by mirth and laughter. He talks incessantly. Bassanio says:

Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them.  

Paulo, like Gratiano, is light-hearted and loyal.

You shall not separate me from my Master, though I demand to be sent to the Inquisition with him, or to the devil [sic]  

What did I demand to be brought here for, if it was not that I might share with the signor in all his trouble? This is not a place to come to for pleasure. [sic]  

At times he speaks with the insight of Lear's Fool:

Abbesses are as cunning as inquisitors and are so fond of governing, that they had rather, ... , send a man to the devil, than send him nowhere. [sic]  

He is Mrs. Radcliffe's Touchstone ready to go "along o'er the wide world" with his master. To the somewhat unreal world of suspense and evil, he brings warmth

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26 Shakespeare The Merchant of Venice I. i. 114-26.

27 Radcliffe, The Italian, II, 240.

28 Ibid., III, 20.

29 Ibid., p. 3.

30 Shakespeare As You Like It I. iii. 134.
and gaiety. On the search for Ellena, he is light of heart and ever gay, commending the freshness of the world. Alone with Vivaldi in the darkened fortress, he remarks that "to die of hunger is one of the most horrible means of death." Yet, seconds later, when freed he dances joyfully, forgetting former misery.

Paulo displays the quality of Shakespeare's Bottom. "Nothing can disconcert or put him down or prevent him from being entirely and happily himself." He is "a true Neapolitan, who possesses shrewdness, is inquisitive, and has a sense of humour." After Vivaldi and Ellena escape from the abbey, Paulo rejoins them. Admonished to be quiet, he breaks into song; apologizing, he adds:

Ah signor. . . my heart was never so full in my life. . . that scrape we got into in the dungeon that at what's the name of the place? was bad enough, but it was nothing to this. [sic] 34

Unfortunately, Paulo fades from the main action as silently as he had appeared, and the reader is the loser because of it.

31 Radcliffe, The Italian, II, 2.
33 Radcliffe, The Italian, I, 186-87.
34 Ibid., II, 126.
THE VILLAINS

A more accurate statement about Mrs. Radcliffe's villains is that each is a composite of several Shakespearian villains. As one might expect, the first major novel, The Romance of the Forest, contains the weakest development. But from the skeleton of Montalt's character came the fully developed, enigmatic Schedoni.

In Montalt we see the germ of the villain-hero. Rich, handsome, and unscrupulous, Phillipe de Montalt is a moral foil to his brother Henri. Like Don John in Much Ado About Nothing and Claudius in Hamlet, he desires power and position which are not his lawfully.

To obtain Henri's inheritance, Phillipe hires an assassin. The incestuous relationship which exists between Claudius and Gertrude in Hamlet finds its parallel in Montalt's attempted seduction of Adeline, his own niece. However, in this first attempt to emulate true villainy, hints of the cunning of an Iago can be seen only faintly. Montalt thus remains a rather flat character.

In The Mysteries of Udolpho Mrs. Radcliffe begins the change from a villain who uses physical aggression to one who can control people by sheer force of will. Like Montalt, the villain Montoni is a man of forty.
He was a man about forty, of an uncommonly handsome person, with features manly and expressive, but whose countenance exhibited, upon the whole, more of the haughtiness of command and the quickness of discernment than of any other character.  

There is even more physical description of Montoni than of Montalt. The author seems now to have a clearer vision of the villain who is going to dominate the action, and she conveys this vision to the reader in physical terms.

Montoni had an air of conscious superiority animated by spirit and strengthened by talents, to which every person seemed involuntarily to yield. His visage was long, and rather narrow... it was perhaps the spirit and vigour of his soul... that triumphed for him.

Unlike Montalt, who can be distracted by the physical delights of the world, Montoni is brooding and gloomy, Hamlet-like traits. Montoni's strength of will reminds one of Othello's when he quelled the disturbances in Venice and Cyprus. As Montoni sits in the cedar-lined room regaling his drinking companions with the story of his acquisition of Udolpho, he is Macbeth

35 Radcliffe, The Mysteries of Udolpho, p. 15.
36 Ibid., p. 53.
haunted by mysterious reminders of his past. Montoni loses his composure, and the party breaks up. Once Montoni has lost his control over Emily, he ceases to be important. The story shifts to a different location with a new mystery to solve.

In contrast to Montoni, Schedoni, the villain of The Italian, is involved in practically all the action. Though his predecessors, Montalt and Montoni, threatened evil sporadically, Schedoni immerses his opposition in fear and apprehension. He seems not only omnipotent but omnipresent. To Vivaldi, every black-robed monk who glides by is Schedoni. Schedoni's powerful force for evil stretches into the cells of the Inquisition at Rome, the very center of the Church's power. Schedoni is a multi-faceted character, whose turning by fate reveals a Richard III, an Iago, an Othello, a Claudius, or a Macbeth.

Like Shakespeare, Mrs. Radcliffe employs physiognomy to portray the evil in her villain. Shakespeare described Richard III in terms of a misshapen "toad" and "lame and unfashionable, deform'd, unfinish'd."  

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39 Shakespeare Richard III IV. iv. 145.
40 Ibid., I. i. 18-21.
cries out after the ghosts have visited him: "There is no creature who loves me." Like Richard, Schedoni seems marked by nature to represent evil. He is a man whose "face bore the traces of many passions." He is tall and extremely thin with "limbs large and uncouth." He "stalks along, wrapt in the black garments of his order," and there is something terrible in the very air about him. "No one loved him, . . . , more feared him."

After his confrontation with Vivaldi in the Church, Schedoni consorts with the Marchesa. Determined to be revenged for the insult by Vivaldi, Schedoni counsels murder for Ellena. At this point, his very appearance is that of evil; "he resembled a spectre rather than a human being."

Earlier when Vivaldi had accused him of being the conspirator and informer, Schedoni had refused to answer, but a "dark malignity overspread the features

41 Ibid., V. ii f. 200.
42 Radcliffe, The Italian, I, 90.
43 Ibid., p. 201.
44 Ibid.
45 Ibid., I, 90.
46 Ibid., II, 32.
of the monk." Startled and frightened, Vivaldi would have left; but "the evil power, . . . held him in fascination to the monk."

The character of Iago is most strong in Schedoni as he counsels the Marchesa and works his way into her confidence. On one occasion he tells her that Vivaldi is jealous of him because of her attentions. Mollified by this explanation of her son's conduct, she replies: "You are too good, father." When the Marchesa is so upset thinking that Vivaldi has found and married Ellena, Schedoni returns to aid her.

He [Schedoni] observed with dark and silent pleasure, the turbulent excess of her feelings, and perceived that the moment was now arrived, when he might command them to his purpose . . . he continued to irritate her resentment, and exasperate her pride; effecting this, at the same time, with such imperceptible art, that he appeared only to be palliating the conduct of Vivaldi and endeavoring to console his distracted mother. 50


47 Ibid., I, 133.
48 Ibid.
49 Ibid., I, 139.
50 Ibid., II, 179.
51 Shakespeare Othello I. i. 40-41.
It was his custom to study the characters of those around him, with a view of adapting them to his purpose. 52

He insinuated himself into her [Marchesa's] confidence, and became so necessary to her views, that he could demand his own terms. 53

Until Schedoni confronts Ellena and suspects her identity, he remains adamant in his purpose to kill her. His role shifts from that of Iago to that of Lady Macbeth as he scathingly tells his henchman Spalatro:

I thought I was talking to a man, but find I am speaking only to a baby, possessed with his nurse's dreams. [sic] 55

As Schedoni's character develops under the hand of Mrs. Radcliffe, he leaves behind former roles. Iago and Richard, almost one-dimensional figures, no longer suit the purpose for her villain. Now Schedoni is confronted by a girl he assumes to be his daughter, and he becomes a tortured human being; he becomes like Othello and Macbeth.

When Schedoni overtakes Ellena on the sea shore, his appearance is frightening. As he holds Ellena, she

52 Radcliffe, The Italian, III, 95.
53 Ibid.
54 Shakespeare Macbeth I. vii. 35-70.
55 Radcliffe, The Italian, III, 102.
faints; and "his heart seemed sensible to some touch of pity." The unfamiliar feeling paralyzes him, and he fights to overcome it. Like Othello struggling to kill Desdemona and, against his will, loving her, Schedoni tries to subdue the strange feeling for Ellena.

Is one spark of the fire, which has so long smouldered within my bosom, and consumed my peace, alive! Or am I tame and abject as my fortunes? [sic] 58

Temporarily he regains control of his feelings and plans her murder. Yet, bending over her with the dagger in his hand, he sees the locket with his picture in it. He "wept and sighed." He "pressed her to his bosom, and wetted her cheek with his tears."

Still later, he becomes Claudius watching himself in a play as the guide calls out:

56 Ibid., p. 93.
57 Shakespeare Othello V. ii. 1-20.
58 Radcliffe, The Italian, III, 84-85.
59 Ibid., p. 118.
60 Ibid., p. 120.
61 Shakespeare Hamlet III. ii.
Look, signor, see! signor, what a scoundrel! what a villain! See! he has murdered his own daughter. [sic] 62

Schedoni turns his eyes to the stage as the father holds up the dagger. Overcome with emotion, his "feelings inflicted a punishment almost worthy of the crime he had meditated." 63

But Schedoni does not become a reformed man. The one instance of feeling is hastily covered up. Because he is her father, Schedoni resolves to bring about Ellena's marriage to Vivaldi. However, no tender feelings toward humanity in general erupt. Time, meanwhile, is running out for Schedoni, as it did for Macbeth. The people he has maligned, the evil he has done come to him for accounting in the shape of the Inquisition. Only when the decision against him is finally and irrevocably made does he take his life.

Closely allied with the creation of Ann Radcliffe's characters is the creation of the atmosphere in which they move. Looking again at her character types, we notice the particular atmosphere which surrounds each of them. For the heroines and heroes, there is warmth and light; for the servants, there is laughter and loyalty. For the

62Radcliffe, The Italian, III, 217.
63Ibid., p. 218.
villains, there is chilling fear and the presence of darkness. As deftly as a painter blending his colors to form background, Ann Radcliffe uses metaphor, analogy, and personification to create the appropriate atmosphere for each character type. Here, as in her plot structure and character development, we find the influence of Shakespeare.
CHAPTER III

A COMPARISON OF THE IMAGERY USED
BY RADCLIFFE AND SHAKESPEARE

One of the most striking features of Ann Radcliffe's writing is its visual impact. Backgrounds and settings are described in detail as her characters move across the stage of her novels. When the novels were first published, her contemporaries commissioned her "the mighty enchantress of Udolpho, the Shakespeare of romance, and first poetess of romantic fiction." Undoubtedly, part of Ann Radcliffe's popularity as a novelist in the eighteenth century was due to her use of imagery. As a painter of moody verbal pictures, she is thought to have been influenced by Salvator Rosa, the Spanish artist. On the other hand, her soft-hued descriptions of verdant landscapes and chiaroscuro

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1So termed by T. J. Mathias The Pursuit of Literature (1794), Nathan Drake, Literary Hours (1798), and Walter Scott, Memoir of Mrs. Radcliffe prefixed to her works in Ballantyne's Novelists'Library (1824). Quoted in J. M. S. Tompkins, The Popular Novel in England 1770-1800 (Lincoln, Neb.: University of Nebraska Press, 1961), p. 248.

imagery have been attributed to the influence of the French painter Claude Lorraine. However, it is the contention of this author that a closer study of the types of imagery used by Ann Radcliffe will reveal a third major influence: the writer Shakespeare.

A recent study by Ford Swigart, Jr., emphasizes the importance of Ann Radcliffe's use of imagery to the creation of the gothic atmosphere and meticulously classifies the types of images she used. If we compare Caroline Spurgeon's Chart V showing the Range and Subjects of Shakespeare's Images in Exact Proportion with the Appendix of Swigart's dissertation, we find Mrs. Radcliffe's images falling into the same pattern as those of Shakespeare. By far the largest number used by her, as by Shakespeare, are images of nature and the arts. Within the category of nature, Mrs. Radcliffe gives special emphasis to images of cold, cloud, change, sea, celestial bodies, and a heavy emphasis, comparable to that of Shakespeare, on water and river images. The number of light

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4 Caroline E. Spurgeon, Shakespeare's Imagery and What It Tells Us (Cambridge: Cambridge University Press, 1952), Chart V.
and darkness images combined with fire images strongly parallels that of Shakespeare. We can also state a comparable use of sickness and medicine images. Needless to say, it is not only the frequency of the use of such imagery but the similarity of the context between that of Mrs. Radcliffe and Shakespeare which makes his influence upon her writing so apparent. To see this more clearly, one can examine the parallel passages below.

**COLD AND HEAT IMAGES**

Swigart notes that in Ann Radcliffe's novels warmth, softness, swelling or expanding quality expresses good and humane traits of human nature; cold, hardness and shrinking suggest fear, terror, pride, selfishness.

This use of opposites to express opposing forces is also characteristic of Shakespeare and expresses his theme of motion versus stability. Both warm (benevolence) and cold (pride) can be seen in the following passage from The Italian:

Paulo's warm heart had subdued even the coldness of their [the nobles'] pride.

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5 Swigart, "Imagery," p. 79.

6 Spurgeon, Shakespeare's Imagery, pp. 52 and 56, 305-08.

7 In this chapter citations will be from the unabridged edition of The Italian and also from the edited edition. Volume numbers will denote use of the unabridged edition. See Ann Radcliffe, The Italian (London: n. p., 1831), p. 186.
In *The Romance of the Forest* Louis La Motte tells his mother that Adeline deserves her "warmest tenderness." Such treatment from others and the beauties of the forest softened Adeline's grief and "her heart expanded in momentary joy." On the other hand, Montalt spoke to La Motte of the "cold bosoms of those who want feelings to be men." During Montalt's trial we see Adeline "chilled with horror."

A similar use of heat and cold imagery can be found in Shakespeare's *King Lear*. Edgar disguised as a madman tells Lear: "Humph! go to thy cold bed, and warm thee." And in *Much Ado About Nothing* Don Pedro questions Benedick about his facial expression:

Why, what's the matter,
That you have such a February face,
So full of frost, of storm and cloudiness?

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8 In this chapter citations will be from the unabridged edition of *The Romance of the Forest* and also from the edited edition. Volume numbers will denote use of the unabridged edition. See Radcliffe, *The Romance of the Forest*, p. 343.

9 Ibid., p. 247.

10 Ibid., p. 477.

11 Ibid., p. 571.

12 Shakespeare *King Lear* III. iv. 48.

13 Shakespeare *Much Ado About Nothing* V. iv. 41-42.
Juliet's fear is depicted in terms of heat and cold.

I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life.¹⁴

In "The Rape of Lucrece" love is such a strong force that against "love's fire fear's frost hath dissolution."

Mrs. Radcliffe also uses fire imagery to suggest an opposing force to cold. From such imagery come the words gleam, glow, extinguish, flame, melt, and spark. (Italics in quotations are the author's to emphasize similarities in words used by Radcliffe and Shakespeare.)

The gleam of hope which the count's [Morano] former speech had revived was now nearly extinguished by the latter. ¹⁶

The transient glow of pleasure diffused over the cheek of Adeline. ¹⁷

Their towering and fantastic summits, crowding together the dusky air, like flames tapering to a point. ¹⁸

¹⁴Shakespeare Romeo and Juliet IV. iii. 15-16.

¹⁵Shakespeare "The Rape of Lucrece" line 355.

¹⁶In this chapter citations will be from the unabridged edition of The Mysteries of Udolpho and also from the edited edition. Volume numbers will denote use of the unabridged edition. See Ann Radcliffe, The Mysteries of Udolpho with Introduction by R. Austin Freeman, Everyman's Library (2 vols.; New York: Dutton, 1968), I, 266.


¹⁸Radcliffe, The Italian, p. 30.
It seems as if the waves were all on fire.\textsuperscript{19} 

Notice a similar use of the images by Shakespeare.

For by thy gracious, golden, glittering gleams, 
I trust to take of truest Thisby sight. \textsuperscript{20}

Between the pale complexion of true love 
And the red glow of scorn \textsuperscript{21}

Heaven's face doth glow \textsuperscript{22}

Now the wasted brands do glow \textsuperscript{23}

Their lives within the very flame of love 
A kind of wick or snuff that will abate it. \textsuperscript{24}

His face is all bubukles, and welks and knobs, 
and flames o' fire. \textsuperscript{25}

Melting imagery is also used by both writers. Mrs. Radcliffe uses the image primarily to show the heart of a good character melting into tears.

These words melted the heart of Adeline; she kissed the hand which Madame held out. \textsuperscript{26}

\textsuperscript{19}Ibid., p. 73.
\textsuperscript{20}Shakespeare \textit{Midsummer Night's Dream} V. i. 279-80.
\textsuperscript{21}Shakespeare \textit{As You Like It} III. iv. 57.
\textsuperscript{22}Shakespeare \textit{Hamlet} III. iv. 48.
\textsuperscript{23}Shakespeare \textit{Midsummer Night's Dream} V. i. 382.
\textsuperscript{24}Shakespeare \textit{Hamlet} IV. vii. 115.
\textsuperscript{25}Shakespeare \textit{Henry V} III. vi. 108.
\textsuperscript{26}Radcliffe, \textit{The Romance of the Forest}, p. 294.
When he [La Motte] considered the innocence and the helplessness of Adeline, . . . , his heart melted. 27

That tender tone, . . . , came with a plaintiveness that touched her heart, and she melted into tears. 28

The recollection seemed to melt his heart, and the frenzy of despair yielded to tears. 29

And a succeeding tenderness that almost melted him [Vivaldi] to tears; 30

Some melting images are devoted to landscapes.

On the winding shores of the Caronne, groves, and hamlets, and hills—their outlines softened by distance—melted from the eye into one rich harmonious tint. 31

Shakespeare also used the melting image in a variety of ways.

A little time will melt her frozen thoughts
For I should melt at an offender's tears 33
O that this too too solid flesh would melt! 34

27 Ibid., p. 484.
29 Ibid., II, 187.
30 Radcliffe, *The Italian*, I, 100.
32 Shakespeare *The Two Gentlemen of Verona* III. ii.
33 Shakespeare *2 Henry VI* III. i. 126.
34 Shakespeare *Hamlet* I. ii. 129.
In addition, he used the image to describe a landscape.

As the morning steals upon the night melting the darkness 35

Both authors use images associated with fire to describe anger, hatred, ambition, resentment, and indignation as well as love. In The Romance of the Forest when the physician intercedes with Montalt on behalf of Theodore, his arguments "seemed ... to rekindle all the violence of his [Montalt's] passions." Schedoni, so long motivated by hatred, asks:

Is one spark of the fire, which has so long smouldered within my bosom, and consumed my peace, alive! 37

Shakespeare has used the same imagery in Julius Caesar in Brutus's counsel to Cassius:

O Cassius, you are yoked with a lamb That carries anger, as the flint bears fire; Who, much enforced, shews a hasty spark, And straight is cold again. 38

35 Shakespeare The Tempest V. i. 66.


37 Radcliffe, The Italian, p. 102.

38 Shakespeare Julius Caesar IV. iii. 112.
Claudius speaking to Laertes, incites him to avenge his father's death by reminding him that

Time qualifies the spark and fire of it
There lives within the very flame of love
A kind of wick, or snuff, that will abate it.39

Again, the Fool says to Lear:

Now a little fire in a wild field were like an old lecher's heart; a small spark all the rest on's body cold. Look, here comes a walking fire. 40

GLOWING-LIGHT IMAGERY

One of Mrs. Radcliffe's major images is that of a glowing surface, suggested by light images. As in Shakespeare, the symbolism of the glowing, uncovered surface stands for goodness, virtue, and life itself. From Shakespeare we can find the recurring image of love as light in a dark world throughout Romeo and Juliet. Lady Macbeth must have "light by her continually: 'tis by her command." All Radcliffe heroines are strengthened by sunlight and the dawn. Even the darkness and fear of the night can be alleviated by a glowing moon. Emily and Ellena both beg their captors for light to be left in their prison chambers. Darkness brings fear and evil.

39 Shakespeare Hamlet IV. vii. 114.
40 Shakespeare King Lear III. iv. 118.
41 Shakespeare Macbeth V. i. 26.
VEIL IMAGERY

The opposing symbol to light would then be that of the covered surface, denoting darkness and evil, which is conveyed so often in the writing of Shakespeare and Ann Radcliffe by veil imagery.

Shakespeare was a master of illusion and disguise. Often he used the veils to hide qualities of the character. Isabella tells Mariana:

To speak so indirectly I am loath,  
I would say the truth; but to accuse him so,  
That is your part. Yet I am advis'd to do it;  
He says, to veil full purpose.42

In The Merry Wives of Windsor Ford says that he will "pluck the borrowed veil of modesty from the so-seeming Mistress Page." When the Archbishop of Canterbury marvels at the mature Henry V, Ely tells him that the "Prince obscur'd his contemplation under the veil of wildness." Queen Elizabeth seeking to save her daughter from Richard III promises that she will "throw over her the veil of infamy." Brutus tells Cassius not to be deceived " if I

42Shakespeare Measure for Measure IV. vi. 1-4.
43Shakespeare The Merry Wives of Windsor III. ii. 42.
44Shakespeare Henry V I. i. 63-64.
45Shakespeare Richard III IV. iv. 207-08.
have veil'd my look." When the senators of Corioli worry about Rome's latest move, Aufidius reminds them:

Nor did you think it folly
To keep your great pretenses veil'd
till when
They needs must show themselves.47

Mrs. Radcliffe's characters also use the veil to hide. Schedoni wishes to "throw an impenetrable veil over his origin." Phillip de Montalt contrives to propagate a story of his brother's death which "would veil his crime from suspicion." Sometimes the characters hide a response by putting on a veil, usually of the opposite quality; thus, cheerfulness disguises melancholy. Adeline was not too successful in her attempt.

but the veil of assumed cheerfulness was too thin to conceal the features of sorrow 50

Among his [Valancourt's] brother officers were many who added to the ordinary character of a French soldier's gaiety, some of those fascinating qualities which too frequently throw a veil over folly. 51

Veil imagery is used in Radcliffe novels to describe landscapes as well.

46 Shakespeare *Julius Caesar* I. ii. 37.
47 Shakespeare *Coriolanus* I. ii. 20.
48 Radcliffe, *The Italian*, p. 16.
50 Ibid., p. 385.
at length the veil of evening was stretched over the landscape.

Reverend La Luc looked towards the spot consecrated to the memory of his deceased wife; the dewy vapors of the morning veiled it.

Their wild cliffs and immense precipices, which the evening clouds, floating around them, now disclosed, and again veiled.

The veil as a symbol of religious consecration protects Shakespeare's Isabella and Thaisa, as well as Mrs. Radcliffe's Olivia.

Finally, one notices the use of the veil together with the glowing surface in *The Romance of the Forest*.

The sun appeared in all his glory, unveiling the whole face of nature, ..., sprinkling the dewy earth with glittering light.

and Shakespeare's contrasting use of it in *Macbeth*.

Come, seeling [sic] night,
Scarfe up the tender eye of pitiful day.

Both veiled, or disguised, appearance and appearance versus reality dominate Shakespeare's plays. Using Shakespeare's theme, Mrs. Radcliffe manipulates appearance versus reality to create suspense.

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52 Radcliffe, *The Romance of the Forest*, p. 496.
56 Shakespeare *Macbeth* III. ii. 47.
EBB AND FLOW, TURBULENT SEA IMAGERY

Caroline Spurgeon points out the extreme importance Shakespeare places on the state of motion, flux, or change, citing his frequent use of ebbing, flowing, pouring, and swelling images. A similar emphasis can be found in Ann Radcliffe's novels.

In *Romeo and Juliet* Capulet chastises Juliet for her tears, thinking she still mourns Tybalt:

> For [still thy eyes, which I may call the sea,]
> Do ebb and flow with tears; 58

Using the same image of the ebb and flow of the tide, Ann Radcliffe writes of Emily's terrors during the battle at Udolpho.

> In a few moments the tide of life seemed again to flow. She began to breathe more freely, 59

Shakespeare has Titus Andronicus describe fate's hold on man in terms of the ebb and tide of a turbulent sea.

> For now I stand as one upon a rock
> ENVIRON'd with a wilderness of sea,
> Who marks the waxing tide grow wave by wave,
> Expecting ever when some envious surge
> Will in his brinsh bowels swallow him. 60

57 Spurgeon, *Shakespeare's Imagery*, pp. 304-08.
58 Shakespeare *Romeo and Juliet* III. v. 134.
60 Shakespeare *Titus Andronicus* III. i. 95.
The waves of passion are also reflected in the Marchesa di Vivaldi as she tries to decide Ellena's fate.

But returning passion, like a wave that has recoiled from the shore, afterwards came with recollected energy, and swept from her feeble mind the barriers which reason and conscience had begun to rear. 61

Rosse describes the treacherous situation between Macduff and Macbeth in the same turbulent sea imagery.

But cruel are the times when we hold rumour From what we fear, yet know not what we fear; But float upon a wild and violent sea. 62

Romeo, half-crazed with sorrow, orders Balthasar to leave him alone with Juliet.

The time and my intents are savage-wild More fierce and more inexorable by far Than empty tigers or the roaring sea. 63

It would also be possible to select passages from Mrs. Radcliffe's novels which use imagery that parallels that of Shakespeare on spectres and ghosts, children, mirrors, clothing, jewels, and infection. The imperial theme so in evidence in Shakespearean imagery appears in the Radcliffe novels with images of crown, reign, and royal.

However, one of the most striking parallels of imagery can be traced through the animal imagery describing Schedoni.

62 Shakespeare Macbeth IV. ii. 18.
63 Shakespeare Romeo and Juliet III. v. 39.
The Serpent

Vivaldi recoiled from him [Schedoni] as if he had suddenly seen a serpent in his path. 64

Macbeth

There the grown serpent lies . . . Hath nature that in time will venom breed.65

Midsummer Night's Dream

Methought a serpent eat [sic] my heart away.66

Romeo and Juliet

Bid me lurk where serpents are.67

The Tiger

Schedoni . . . like a gaunt tiger, lurked in silence ready to spring forward at the moment of opportunity.68

Romeo and Juliet

The time and my intents are savage-wild More fierce and more inexorable far Than empty tigers or the roaring sea.69

King Lear

Tigers, not daughters, what have you performed 70

64 Radcliffe, The Italian, p. 24
65 Shakespeare Macbeth III. iv. 29.
66 Shakespeare Midsummer Night's Dream II. ii. 149.
67 Shakespeare Romeo and Juliet IV. i. 80.
68 Radcliffe, The Italian, p. 78.
69 Shakespeare Romeo and Juliet V. iii. 39.
70 Shakespeare King Lear IV. ii. 40.
Macbeth

Approach, thou like the Russian bear,
The arm'd rhinoceros, or th' Hyrcan tiger.71

Richard III

The tiger now hath seiz'd the gentle hind.72

The Vulture

The sternness of his [Schedoni's] vulture eye
was . . . somewhat softened, and its lids were
contracted by subtlety. 73

King Lear

O Reagan, she [Goneril] hath tied
Sharp-tooth'd unkindness, like a vulture, here.74

Macbeth

. . . there cannot be
That vulture in you to devour so many.75

Titus Andronicus

I am Revenge, sent from th' infernal kingdom
To ease the gnawing vulture of thy mind.76.

The Basilisk

Then Schedoni becomes the basilisk, the legendary
animal whose breath and glance could bring death.

71 Shakespeare Macbeth III. iv. 101.
72 Shakespeare Richard III II. iv. 50.
73 Radcliffe, The Italian, p. 79.
74 Shakespeare King Lear II. iv. 137.
75 Shakespeare Macbeth IV. iii. 74.
76 Shakespeare Titus Andronicus V. ii. 30-31.
His glance seemed suddenly impowered with the destructive fascination attributed to that of the basilisk, 77

Richard III

Would they [Anne's eyes] were basilisks, to strike thee dead! 78

The Winter's Tale

Make me not sighted like the basilisk.
I have looked on thousands, who have sped the better
By my regard, but kill'd none so.79

Cymbeline

It is a basilisk unto mine eye,
Kills me to look on't. 80

If there were only one or two of Mrs. Radcliffe's metaphors, similies, analogies, or personifications that were the same as those of Shakespeare, we could assume coincidence; but the cumulative effect of the number of similar images discounts coincidence. Ann Radcliffe not only wrote in the dramatic pattern of Shakespeare, she observed life and nature in terms of his imagery. The selection of types of imagery used in her novels and the

77 Radcliffe, The Italian, p. 184.
78 Shakespeare Richard III I. ii. 151.
80 Shakespeare Cymbeline II. iv. 107.
specific choice of image in a passage would seem to argue that Mrs. Radcliffe was a student of the written Shakespearean drama.

The next chapter, in which a comparison is made of the dramatic devices used by Shakespeare and Mrs. Radcliffe, also bears out this contention.
CHAPTER IV

A COMPARISON OF THE DRAMATIC DEVICES USED BY SHAKESPEARE AND RADCLIFFE

Ann Radcliffe is perhaps best known for the dramatic device she uses to create suspense: the explanation of the supernatural by natural means. This technique, which was a modification of the supernatural as used by Horace Walpole, gave a new direction to the gothic novel. However, there are other dramatic devices which Mrs. Radcliffe uses consistently in each of her three major novels which have received little attention and which, evidence seems to indicate, can be traced to the writer Shakespeare.

The discussion of dramatic devices will be limited to those which Mrs. Radcliffe and Shakespeare use to carry out three ideas: (1) alarm or the passage of time, (2) dramatic foreshadowing and (3) the dramatic moral universe.

ALARM OR THE PASSAGE OF TIME, INDICATED BY BELLS

In the Elizabethan world, the concept of time and its value was not measured in scientific terms but in religious terms. Carolyn Spurgeon observes that Shake-
Spurgeon registered his "keen consciousness of time" by the ringing of bells. The bells signalled not only the daily passage of time but a time for action, a time for assembly, or a time to beware. She states that "everyday practical life in town and country was governed by their sound."

In *Othello* the bell summons the citizens. Iago calls to Brabantio:

_Arise! Arise!_
_Awake the snorting citizens with the bell!_

While Cassio pursues Roderigo, a bell rings.

_Who's that which rings the bell?--Diablo, ho!_
_The town will rise. Fie, Fie, Lieutenant, hold!_

The bell chimes the hour for the changing of the watch in *Hamlet*: "Tis now struck twelve. Get thee to bed, Francisco." Bernado tells Horatio the time when the spectre appears:

_Last night of all_
_The bell then beating one,_

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2. Ibid., p. 382.
3. Shakespeare *Othello* I. i. 90.
4. Ibid., I. i. 160-61.
5. Shakespeare *Hamlet* I. i. 7.
6. Ibid., I. i. 35 and 37.
Later, as Hamlet watches for the spectre, he asks Horatio: "What hour now?" Horatio replies: "I think it lacks of twelve." Marcellus disagrees: "No, it is struck."

Ophelia describes Hamlet's mental condition in terms of discordant bells:

Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh.

King John speaks to Hubert of the opportunities lost with the passage of time:

If the midnight bell,
Did, with his iron tongue and brazen mouth
Sound on into the drowsy ear of night;

In Romeo and Juliet the tolling of the bell symbolizes sorrow and death. Lady Capulet says:

This night of death is as a bell
That warms my old age to a sepulchre

For Duncan too the sound of the bell is ominous, for it signals his murder.

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7 Ibid., I. iv. 3-11.
8 Ibid., III. i. 163.
9 Shakespeare King John III. iii. 37-39.
10 Shakespeare Romeo and Juliet V. iii. 206.
I go, and it is done: the bell invites me,
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell. 11

Mrs. Radcliffe uses the bell device very little
in The Romance of the Forest. This is understandable
because most of the action takes place in the forest away
from a town. The most significant use of the bell is to
introduce Adeline's dream. In this instance the bell is
a funeral bell, calling the mourners. In reality the de-
vice signals new dramatic action.

Suddenly she heard a bell toll from above,
and soon after a confusion of distant voices.12

In contrast with the lack of bells in The Romance of the
Forest are the many bell passages in The Mysteries of
Udolpho, which refer to chimes, a vesper bell, and a
portal bell. As Emily and her father travel through the
French countryside, "they heard the vesper bell of a far-
off convent." The importance of this bell increases
when we realize that it also serves as a signal in the
action; within a brief time Emily's father dies.

Later, Emily's arrival at Udolpho is punctuated
by the "deep tones of the portal bell" which served
to increase her apprehension and fear. The slow passage

11Shakespeare Macbeth II. i. 62.
14Ibid., p. 84.
of time during the frightening weeks spent in the castle is accentuated by the tolling of the clock during the long nights.

She counted the sullen\textsuperscript{15} notes of the great clock as they rolled along the rampart. \textsuperscript{16}

When the chimes had tolled another half-hour, she once more opened the door. \textsuperscript{17}

Returning to Udolpho from the peasant's cottage, Emily thought the sound of the castle clock "seemed like a knell measuring out some fatal period for her."

The use of bells becomes even more pronounced in \textit{The Italian}. As Paulo and Vivaldi watch by the ruins "the distant chime of a convent is heard." To Vivaldi the sound recalls Schedoni.

To pass the time while searching for Ellena, Paulo begins a long story:

\textsuperscript{15}Spurgeon states that for Shakespeare "all the force of its [funeral passing bell] heavy saddening re-iteration is summed up in the adjective "sullen" (adopted by Milton for the curfew), by which he thrice describes it." See Spurgeon Shakespeare's Imagery, p. 383. Radcliffe uses the adjective "sullen" to describe the bell Emily hears.

\textsuperscript{16}Radcliffe, \textit{The Mysteries of Udolpho}, p. 151.

\textsuperscript{17}\textit{Ibid.}, p. 152.

\textsuperscript{18}\textit{Ibid.}, p. 220.

\textsuperscript{19}Radcliffe, \textit{The Italian}, I, 189.
On the Eve of Santo Marco and when the last bell had rung [sic] 20

Meanwhile Ellena, who is being held prisoner in a convent, learns from Olivia the horrible plans in store if she refuses to obey the abbess. Olivia says:

There are also other possibilities, my sister, but hark! what bell is that? [sic] 21

Vivaldi arrives at the shrine of our Lady of Mt. Carmel just in time to see a procession of nuns approaching the grotto. The organ music suddenly stops and the tolling of a bell sounded in its stead. This seemed to be the knell of death. 22

Unknown to Vivaldi, Ellena is being forcibly brought to take the veil.

Ellena's subsequent escape, so carefully engineered by Vivaldi and Olivia, is foiled by the monk Jeronimo. As Jeronimo leads Ellena and Vivaldi into the deepest recesses of the cave, the matin bell sounds. Hurriedly the monk leaves. Alone and frightened, Ellena and Vivaldi wander until they find an aged monk from whom they obtain help. In this case, Mrs. Radcliffe has saved her hero and heroine by the bell.

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20 Ibid., p. 191.
21 Ibid., p. 259.
22 Ibid., II, 151.
On the journey away from the convent Ellena, revived by the cool and balmy air, discourses on the beauties of the evening while in the distance "the bell chimes from the town."

The last bell citation marks the trip of Vivaldi to the Inquisition and prison. The light of the moon casts a melancholy glow on the desolate scene.

The deep tone of a bell, however, rolling on the silence of the night, announced the haunts of man to be not far off. 24

Obviously, not all the bell passages from the Radcliffe novels have been cited. The above passages were selected that the reader might see the comparable use Mrs. Radcliffe makes of the dramatic device.

**DRAMATIC FOreshadowing Through PREMonitions AND DREAMS**

A skillful use of dramatic foreshadowing is essential for the creation of suspense. With the aid of this dramatic device, the audience has a hint of coming action. Two means through which Shakespeare conveyed dramatic foreshadowing were premonitions and dreams. A careful reader of Mrs. Radcliffe's novels will find not only the same dramatic device used but on occasion will recognize the scene as first having belonged to Shakespeare.

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There are a number of examples of premonitions in Shakespearean plays. One of these deals with the reprehensible act of Prince John in deceiving Lord Mowbray. When Westmoreland, the prince's emissary, brings the terms of peace, Mowbray says:

There is a thing within my bosom tells me
That no conditions of our peace can stand. 25

In Titus Andronicus Aaron lays a plot to kill Quintus and Martius. As Martius falls into the pit, Quintus is seized with a strange fear:

I am surprised with an uncouth fear;
My heart suspects more than mine eye can see. 26

Both Romeo and Juliet have premonitions of coming tragedy. As a masked Romeo is on his way to the Capulet's house, he tells Benvolio:

I fear too early; for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels, and expire
the term
Of a despised life clos'd in my breast
By some vile forefeit of untimely death. 27

Juliet's premonition comes as Romeo is about to leave her.

O! think'st thou we shall ever meet again?
O God! I have an ill divining soul:

25 Shakespeare 2 Henry IV IV. i. 183-84.
26 Shakespeare Titus Andronicus II. iii. 24.
27 Shakespeare Romeo and Juliet I. iv. 25.
Methinks I see thee, now thou art so low,
As one dead in the bottom of a tomb:
Either my eyesight fails, or thou
look'st pale. 28

When Juliet sees her mother for the last time before
taking the sleeping potion, she cries:

Farewell! God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life.29

Portia also feels a sense of impending doom. She sends
her servant Lucius for word of Brutus:

Prithee, listen well:
I heard a bustling rumour, like a fray,
And the wind brings it from the capitol.30

While Shakespeare's premonitions may bring only
a tingle of the spine or a heightened sense of danger,
his dreams become very explicit in forecasting doom.

Shakespeare's Richard III has four such dreams
which foreshadow dire events. In Act I Clarence relates
the dream which precedes his murder. Both his ultimate
death by drowning and the association of it with Gloucester
occur in the dream.

Methought that Gloucester stumbled; and in falling,
Struck me, that thought to stay him, overboard,

28 Ibid., III. v. 51 and 54-57.
29 Ibid., IV. iii. 14-17.
30 Shakespeare Julius Caesar II. iv. 17-20.
Into the tumbling billows of the main
Lord, Lord! methought what pain it was to
drown. 31

Lord Stanley also has a dream that serves as a warning
for Lord Hastings. Unfortunately, Hastings ignores it.
A fateful dream comes to Richard on the eve of battle.
As he awakens he cries: "Give me another horse! bind up
my wounds!" Shaken, he relates the dream to Ratliff:

Methought the souls of all that I had
murder'd
Came to my tent and everyone did threat
To-morrow's vengeance on the head of Richard. 34

Richard tries to reason with himself but ends up crying
out: "O Ratliff, I fear."

In contrast to the macabre dream of Richard is
the sweet sleep of Richmond:

Methought their souls, whose bodies Richard
murder'd
Came to my tent and cried on victory.
I promise you my heart is very jocund
In the remembrance of so fair a dream. 36

31 Shakespeare Richard III I. iv. 18-21.
32 Ibid., III. ii. 6-18.
33 Ibid., V. iii. 177.
34 Ibid., V. iii. 203-06.
35 Ibid., V. iii. 212.
36 Ibid., V. iii. 230-33.
The future of Julius Caesar is foreshadowed by the dream of his wife, Calpurnia. The conspirators count on Caesar's presence at the capitol, but Calpurnia pleads with him not to "stir out of your house to-day." Caesar rather apologetically relates Calpurnia's dream to Decius:

She dreamt to-night, she saw my statue, Which, like a fountain with a hundred spouts, Did run pure blood and many lusty Romans came smiling, and did bathe their hands in it.

In The Winter's Tale Antigonus has the courage to leave the baby Perdita on the deserted sea coast because of a dream. He dreamed Hermione appeared to him counselizing him to "weep and leave it [Perdita] crying." The dream also makes the forecast of the death of Antigonus; "thou ne'er shalt see thy wife Paulina more."

L. W. Rodgers says of Shakespeare's dreams and premonitions:

They are never the fantastic products of disordered brains, but always they forecast the future faithfully.

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37 Shakespeare Julius Caesar II. ii. 9.

38 Ibid., II. ii. 76-79.

39 Shakespeare The Winter's Tale III. iii. 31-32.

40 Ibid., III. iii. 36.

We can make the same statement concerning Ann Radcliffe's use of premonitions and dreams.

The deserted abbey to which the weary travellers head in *The Romance of the Forest* fills Adeline with "a kind of pleasing dread that thrilled her bosom and filled all her soul." The first night that Adeline sleeps in the tower room "terror so strongly seizes her mind that she even opens the door with an intention of calling Mme. La Motte." A few days later, overhearing Montalt and La Motte discussing her, Adeline is seized by a new terror. Adeline's terror is fulfilled by Montalt's attempted seduction. Rescued by Theodore, whom Montalt later imprisons, Adeline is overwhelmed with a sense of doom and foreboding. "It seemed as if she was destined to involve all those most dear to her in calamity." When the time of her departure arrives and Adeline must leave Theodore in prison, she is seized by a sudden fear. She leaves Theodore

with a mournful presentiment—that she should see him no more. So strongly was this presage impressed upon her mind, that it was long before she could summon resolution to bid him farewell.

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As she was leaving the room, her imagination conjured up a vision of Theodore "at the place of execution, pale, and convulsed in death."

Emily, the heroine of The Mysteries of Udolpho, receives more premonitions than Adeline. After Emily has become the ward of Mme. Cheron, she "observes with concern the ascendancy which Montoni had acquired" over her aunt. Of greater concern to her and a source of constant apprehension is Montoni's lack of even "affected kindness towards her aunt" after they leave France. The apprehension which Emily has felt all along deepens to a sense of foreboding as she approaches Udolpho:

from the deep solitudes into which she was emerging, and from the gloomy castles of which she had heard some mysterious hints, her sick heart recoiled in despair, . . . . Why else did she shudder at the image of this dreadful castle? 50

As the carriage wheels roll heavily under the portcullis, "Emily's heart sank, and she seemed as if she were going to her prison." The double chamber to which Emily is

47 Ibid.
49 Ibid., p. 72.
50 Ibid., p. 83.
51 Ibid., p. 85.
assigned also frightens her. One night, suddenly sensing the presence of danger, Emily sleeps fully dressed. That night Count Morano steals into her room to abduct her.

Premonitions save Ellena's life in The Italian. When Spalatro brings milk and an oaten cake to her locked room, Ellena thanks him. But lifting the glass to her lips, she has a horrible premonition which "arrests her hand, . . . , poison was in this liquid." The hour of Ellena's life which should have been the happiest she approaches with an ominous sense of fear:

As the appointed hour drew near, her spirits sunk [sic] and she watched with melancholy foreboding, the sun retiring amidst stormy clouds. . . .

As they approached the chapel, Ellena fixed her eye on the mournful cypresses which waved over it and sighed. Those, she said, are funeral mementos—not such as should grace the altar of marriage! Vivaldi, I could be superstitious.—Think you not they are portentous of future misfortune? [sic] 54

Dreams play no part in foreshadowing the action in The Mysteries of Udolpho. Emily occasionally mentions a restless sleep, but in this book Ann Radcliffe relies totally on premonitions. However, central to the action of The Romance of the Forest are Adeline's two dreams.

52 Ibid., p. 117.
54 Ibid., II, 223.
The first occurs after she has been abducted by hired assassins and taken to the deserted cottage. In her dream she is fleeing a tyrannical father, and a voice warns her that destruction and death await her if she remains in the cottage. Thus, when one of the assassins suggests that Adeline be given to La Motte if he agrees to leave the vicinity, Adeline eagerly accepts the reprieve.

The revelatory dream which comes to her in the crumbling abbey leads to the discovery of the manuscript and dagger which later convict Montalt of her father's murder. In the dream all details of the apartment are clearly identified so that she has no difficulty recognizing the real apartment hidden behind the arras.

Spalatro's dream in *The Italian* is also essential to the forward movement of the plot. Because Spalatro is so shaken by his dream, he remains immobile when ordered by Schedoni to ascend the stairs and kill Ellena. Schedoni mocks him: "You forgot the past." But Spalatro insists that he remembers the past too well.

The bloody hand is always before me! and often of a night, when the sea roars, and storms shake the house, they have come, all gashed as I left

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Spalatro's dream foretells, as did Richard's, his death.

**THE MORAL UNIVERSE REINFORCED THROUGH STORMS OR MUSIC**

That Ann Radcliffe created within the pages of her novels a dramatic moral universe can easily be discerned by reading the concluding pages of each story.

The *Romance of the Forest* ends with the testimony to the goodness of the hero and heroine:

Their former lives afforded an example of trials well endured—and their present, of virtues greatly rewarded; . . . The indigent and unhappy rejoiced in their benevolence, . . ., and their children in parents whose example impressed upon their hearts the precepts offered to their understandings. 59

She closes *The Mysteries of Udolpho* with this admonition:

Oh! Useful may it be to have shown, that though the vicious can sometimes pour affliction upon the good, their power is transient and their punishment certain; and that innocence, . . ., shall supported by patience finally triumph over misfortune! 60

Paulo states Mrs. Radcliffe's philosophy in *The Italian*:

You see, said Paulo, . . ., you see how people get through their misfortunes, if they have but a

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heart to bear up against them, and do nothing that can lie on their conscience afterwards; [sic] 61

The same theme she states just as clearly by using the dramatic devices which Shakespeare had used to present his dramatic moral universe: music to relay the concept of harmony and love and storms to portray disorder and disaster.

In his book The Shakespearean Tempest G. Wilson Knight discusses this tempest-music theme of Shakespeare. He concludes that in Shakespeare music "harmonizes with spring and summer, light and warmth." Furthermore, music "suggests all that is most divine and ethereal."

The comedies of Shakespeare abound in music. In The Merchant of Venice music enhances the mood of Lorenzo and Jessica. Lorenzo signals the musicians to play and tells Jessica:

How sweet the moonlight sleeps upon this bank! Here will we sit and let the sounds of music Creep into our ears. Soft stillness and the night Become the touches of sweet harmony. 64

The power of music is such, Lorenzo declares, that even the "smallest orb . . . in his motion like an angel

61Radcliffe, The Italian, IV, 236.


63Ibid., p. 27.

64Shakespeare The Merchant of Venice V. i. 54-59.
sings." On his Chart of Shakespeare's Dramatic Universe, G. Wilson Knight places music in the uppermost area: Harmony. Love which also symbolizes Harmony is in the area of Personal Music. The highest level of Harmony is that reflected by Divine or Spiritual Music.

All Radcliffe heroines respond to the gentle strains of music. When Ellena is being forcefully taken to the convent, she "endeavored to meet with fortitude and patience the evil." Then, floating on the evening air comes the sound of music which "swelled in holy peals and rolled away in murmurs." Ellena feels a renewal of hope. Ellena and Adeline both respond emotionally in song. The occasion may be one of joy at the beauty of the morning or one of spiritual devotion, as Ellena's hymn at eventide.

Music is very important for Emily St. Aubert, as well. The "music from the fishing house" first drew her down the pathway to search for the mysterious musician. Emily plays the lute, and many evenings are spent by the

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65 Ibid., V. i. 61.
66 Knight, The Shakespearean Tempest, xvi-xvii.
67 Radcliffe, The Italian, I, 171.
68 Ibid., p. 172.
69 Radcliffe, The Mysteries of Udolpho, p. 11.
family at the fishing house "where music and conversation 70
detained them in this enchanting spot." Emily's world
was tranquil and happy; music completed it. Often the
family came to listen for "the music of the nightingale." Later, imprisoned in Udolpho, Emily is sustained by the
hope she receives from the music of the mysterious lute player.

Three of Mrs. Radcliffe's characters are placed in situations where they strongly respond to music. Ade­
line believes she is beyond help in Montalt's fortress, but sweet music soothes and revives her:

The music ceased, but the sound still vibrated on her imagination, and she was sunk in pleasing langour they [the songs] had inspired when the door opened and the Marquis de Montalt appeared. 72 Montalt's approach causes her to faint. Again the music plays.

Sometimes the notes floated on the air in soft undulations—now they swelled into full and sweeping melody, and now died faintly into si­lence, when again they rose and trembled in sounds so sweetly tender as drew tears from Adeline and exclamations of rapture from the Marquis. 73

70 Ibid., p. 12.
71 Ibid., p. 10.
72 Radcliffe, The Romance of the Forest, p. 440.
73 Ibid., p. 446.
So powerful is the force of the music on the character of Montalt that he stands for a moment the slave of Adeline's virtue.

For the Marchesa di Vivaldi, the third of Mrs. Radcliffe's characters who reacts so strongly to music, the result is not soothing. As the Marchesa and Sche-doni plan Ellena's murder, organ music swells:

What mournful music is that! . . . . It was touched by a fearful hand! 74

Schedoni, unaffected by the music, continues to tell her of the plan. But she interrupts again: "Hark! That note again." The sounds of a requiem are heard, and the Marchesa, much affected, sheds tears.

The power of music is such, Shakespeare's Lorenzo declares, that it can often change a man's nature. He counsels Jessica to fear the man who does not respond to music. Caesar gives Antony the same advice about Cassius:

He is a great observer, and he looks
Quite through the deeds of men. He loves no plays
As thou dost, Antony; he hears no music;
Seldom he smiles, 77

74 Radcliffe, The Italian, II, 205.
75 Ibid.
76 Shakespeare The Merchant of Venice V. i. 82-88.
77 Shakespeare Julius Caesar I. ii. 202-05.
Such a man Mrs. Radcliffe created in Schedoni and Montoni. These men are evil and, as such, cannot be touched by the harmony of nature through music. On the other hand, the virtuous in her novels draw strength and peace from music.

If music is the symbol of harmony in the universe for Shakespeare and Radcliffe, storms become the symbol of discord and evil. L. C. Knight states his concept of Shakespeare's dramatic moral universe:

"Man, the inhabitant of two worlds, is free to choose; but if, disregarding the "compunctuous visitings of nature" he chooses "nature's mischief," his freedom is impaired. He has "untied the winds" and the powers of nature enter the human sphere." 78

Shakespeare's storms are a signal of disorder in the universe. Storms plague the mariners in The Tempest and eventually wreck the ship. After the conspirators have pledged to murder Caesar, the evil set loose resounds in the skies. Caesar, unable to sleep because of the thunder and lightning, comments: "Nor heaven nor earth have been at peace to-night." Calpurnia replies: "The heavens themselves blaze forth the death of princes." 79 The unnatural


79Shakespeare Julius Caesar II. i. 1.

80Ibid., II. i. 30.
acts of Lear's daughters result in the loss of his kingdom and ultimate heartbreak. The fury of the storm in Act III symbolizes the disorder in nature, as well. Kent refers to the skies as "wrathful" and adds:

Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never remember to have heard.

On the night of Duncan's murder Lennox reports a furious storm broke:

Our chimneys were blown down; and, as they say, Lamentings heard i' the air; strange screams of death.

Storms in the three Radcliffe novels under study invariably herald the approach of evil. Nature reacts violently to this intrusion into the harmonious universe of the heroine. Frequently, the storm arises with no warning. When La Motte loses his way in the heath and stops at the cottage to ask directions, a storm descends. The fury of the storm is indicative of the evil force La Motte is about to encounter.

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81 Shakespeare King Lear III. iii. 43.
82 Ibid., III. iii. 46-47.
83 Shakespeare Macbeth II. iii. 60-61.
84 Radcliffe, The Romance of the Forest, p. 250.
Montalt's appearance at the abbey is announced by the phrase, "It happened one stormy night."

The storm was now loud, and the hollow blasts which rushed among the trees prevented his distinguishing any other sound.

... the violence of the assailants seeming to increase with every gust of the tempest, the gate, ..., burst from its hinges. 86

The Marquis impressed with Adeline's loveliness returns several weeks later. A depressed Adeline retires to her chamber to be awakened by "a peal of distant thunder, and now perceived. ... the coming storm." Evil is in the house and Adeline is to be the victim. The nearness of the evil and the length of time it remains seems to increase the intensity of the storm.

The wind was high, and as it whistled through the desolate apartment and shook the feeble doors, she often started, and sometimes even thought she heard sighs between the pauses of the gust; 88

Hoping to escape the evil plans of the Marquis, Adeline arranges with Peter to hide near an old tomb and then to escape with him. At the designated time and place, a horseman appears; and Adeline mounts behind him. The

85 Ibid., p. 350.
86 Ibid., pp. 351-52.
87 Ibid., p. 384.
88 Ibid., p. 386.
knowledge that she has been tricked and that the horse-
man is not Peter breaks upon Adeline to the accompani-
ment of a storm:

She now resigned herself to despair, and in pas-
sive silence submitted to her fate. They con-
tinued thus to travel till a storm of rain,
accompanied by thunder and lightning, drove them
to the covert of a thick grove. . . . The storm
was violent and long, 89

Nature also revolts at the evil which surrounds
Emily St. Aubert. On the night that Emily's aunt dies,
strange signs appear in the atmosphere. A strange,
tapering light, called St. Elmo's fire, appears on the end
of the soldiers' lances. Emily opens the casement window
and listens to the sound of distant thunder. She remains
by the window until the vivid flashes of lightning make
it "no longer safe to do so." Sleep is impossible as
she listens "with silent awe to the tremendous sounds
that seemed to shake the castle to its foundation." 91

Amidst the uproar of the storm, Annette comes to tell her
that her aunt is dying.

The second storm in The Mysteries of Udolpho
occurs as Emily is being smuggled from the castle to the

89 Ibid., p. 437.

90 Radcliffe, The Mysteries of Udolpho, p. 199.

91 Ibid.
cottage of the peasant Ugo. Had Emily been allowed to
remain at Udolpho, rescue by Count Morano would have been
possible. Evil, through Montoni, apparently triumphs
again; and nature reflects the disorder through storms
and winds. The strange fire which had appeared earlier
on the night of her aunt's death now appears on Bertrand's
lance.

"Let us light the torch," said he, "and get under
shelter of the woods—a storm is coming on—look
at my lance." 92

Montoni successfully discourages Morano's rescue of Ade-
line and, when he considers himself safe from further in-
vasion, he brings her back to Udolpho.

When two of Montoni's renegades chase her through
the castle corridors, Emily entreats him for protection.
He agrees to offer her protection if she will sign away
all her property rights to him. Emily cannot comply and
in fear locks herself in her apartment.

The night was stormy; the battlements of the cas-
tle appeared to rock in the wind, and at intervals
long groans seemed to pass on the air, such as
those which often deceive the melancholy mind in
tempests and amidst scenes of desolation . . . .
The wind, groaning heavily, rolled onward over the
woods below, bending them almost to their roots; 93

92 Ibid., p. 219.

93 Ibid., pp. 237-38.
The final storm occurs at Chateau Villefort.

Emily, Annette, Ludovico and M. du Pont are shipwrecked near the chateau:

the loud howlings of the tempest had again overcome every other sound. . . . Impenetrable darkness again involved the scene. 94

Amidst the thunder and lightning Emily is swept onto the shore and into the evil which seems to hold the servants of the chateau captive to fear.

Two of the storms in The Italian foreshadow danger for Ellena. On the day of her wedding, the sky appears threatening:

It was a gloomy evening, and the lake, which broke in dark waves upon the shore, mingled its hollow sounds with those of the wind, . . . . She [Ellena] observed with alarm the heavy thunder clouds. 95

Schedoni's henchmen arrive at the chapel within minutes before the wedding is completed. Vivaldi, wounded, lapses into unconsciousness as the ruffians drag Ellena away.

Schedoni's arrival at the crumbling villa where Spalatro holds Ellena captive signals her immediate murder:

94 Ibid., p. 265.

95 Radcliffe, The Italian, II, 222.
It was a lowering evening, and the sea was dark and swelling; the screams of the sea birds too, seemed to indicate an approaching storm.96

It is extremely interesting to note that even the story which the guide tells Ellena and Schedoni begins with "a stormy night." The guide then proceeds with the story of the murder of poor Marco.

Ann Radcliffe's dramatic moral universe reflects, as does Shakespeare's, the opposing forces of good and evil symbolized by music and storm. Her concept of a universe in which evil remains unmoved by beauty and goodness is mirrored most clearly in the Marchesa di Vivaldi:

It scarcely seemed possible that misery could inhabit so enchanting an abode; yet the Marchesa was wretched amidst all these luxuries of nature and art, which would have perfected the happiness of an innocent mind. Her heart was possessed by evil passions, and all her perceptions were distorted and discolored by them, which, like a dark magician, had power to change the fairest scenes into those of gloom and desolation.98

In the passages cited above we have noted striking similarities in the use of three dramatic devices

96Ibid., III, 74.

97Ibid., 226.

98Ibid., III, 260.
between Shakespeare and Ann Radcliffe. Up to this point the study has been based upon comparison and logical inference. Now we turn to concrete evidence of the influence of Shakespeare which can be found within the three novels.
CHAPTER V

SHAKESPEAREAN QUOTATIONS AND SCENES IN
THE NOVELS OF ANN RADCLIFFE

In the beginning of this study, a question was formulated: Was Ann Radcliffe influenced in her writing style by the drama of William Shakespeare? Evidence has been presented which indicates that she did indeed write her novels according to the romantic comedy model of Shakespeare and also that she modelled some of her characters on Shakespearean prototypes. Furthermore, her choice of metaphor, simile and personification bears a definite resemblance to that used by Shakespeare. In addition, a comparison of the dramatic techniques used by Mrs. Radcliffe to convey the passage of time or alarm, dramatic foreshadowing, and the theme of a moral universe with those same devices used by Shakespeare further confirms this influence. Finally, a careful examination of the novels themselves presents concrete evidence of Shakespearean influence in at least three ways: (1) phrases and paraphrases of Shakespeare are quoted within the texts of the novels, (2) verbatim quotations from Shakespeare form chapter headings, and (3) scenes from Shakespeare's plays are used within the framework of the Radcliffe novels.
Mrs. Radcliffe frequently uses another author's words, within the texts of her novels, to complement her own. However, she has been very scrupulous in identifying such phrases as belonging to others by enclosing them in quotation marks. Of the many phrases which appear marked in this manner, we note several from Shakespeare.

In The Romance of the Forest she describes the dense foliage through which the carriage drives on the way to the deserted abbey in a phrase from As You Like It, under the shade of "melancholy boughs." The storm which propels La Motte to the lonely cottage for shelter is described in terms of the tempest which struck King Lear. The force of the rain she calls the "pitiless pelting of the storm." Again, in the same novel she portrays Mme. La Motte's jealousy of Adeline in terms of Othello's. Small kindnesses which Adeline does for La Motte, Mme. La Motte interprets as significant demonstrations of a growing romantic bond:

---Trifles, light as air,  
Are, to the jealous, confirmations strong  
As proofs of Holy Writ. [sic] 3

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1Shakespeare As You Like It II. vii. 11. See also Radcliffe, The Romance of the Forest, p. 265.

2Shakespeare King Lear III. iv. 29. See also Radcliffe, The Romance of the Forest, p. 250.

3Radcliffe, The Romance of the Forest, p. 344. See also Shakespeare Othello III. iii. 321-24.
Lines from Hamlet’s famous "To be, or not to be" speech are also found in The Romance of the Forest, but this time the quotation is paraphrased. Adeline, fearing she has been discovered by her father, begs La Motte to leave the abbey. La Motte replies that he cannot because of his obligations to Montalt and adds:

This must not be, . . ., let us not harass ourselves by stating possible evils, and then, to avoid them, fly to those which are certain. [sic] 4

A second paraphrase of a speech by Hamlet appears in The Italian. Schedoni’s caricature of woman is cast in the style of Hamlet’s treatise on man:

Behold, what is woman! The slave of her passion, the dupe of her senses! When pride and revenge speak in her breast, she defies obstacles, and laughs at crimes! Assail but her senses, let music for instance touch some feeble chord of her heart and echo to her fancy, and lo! All her perceptions change!—she shrinks from the act she had but an instant before believed necessary, yields to some new emotion and sinks—the victim of a sound. O, weak and contemptible being! [sic] 5

SHAKESPEAREAN QUOTATIONS FOR CHAPTER HEADINGS

Of the twenty-two quotations which form chapter headings in The Romance of the Forest, nine are from Shakespeare. In The Mysteries of Udolpho, twenty-two of the

4 Radcliffe, The Romance of the Forest, p. 402. See also Shakespeare Hamlet III. i. 81-83.

5 Radcliffe, The Italian IV, 208. See also Shakespeare Hamlet II. ii. 315-20.
fifty-seven quotations are taken from Shakespearean drama, and in The Italian twelve of the thirty-four are from his works.

While the number of quotations from Shakespeare is of itself significant, even more significant is the appropriateness of the quotation chosen to the action which takes place within the chapter. Such a careful choice by Mrs. Radcliffe further strengthens the case for her extensive knowledge of written Shakespearean drama and the influence it had on her writing. To see the appropriateness of the quotations to the action in the chapters, three passages from each novel are cited below.

In the first chapter of The Romance of the Forest, La Motte is fleeing from a profligate life and searching for a new beginning. A quotation from Macbeth introduces the chapter:

I am a man,  
So weary with disaster, tugg'd with fortune,  
That I would set my life on a chance,  
To mend it, or be rid on't. [sic] 6

The subtle change of personality which La Motte undergoes after meeting Montalt is prefigured by the quotation:

-----my way of life  
Is fall'n into the sear, the yellow leaf [sic] 7

6 Shakespeare Macbeth III. i. 112.

7 Ibid., V. iii. 22-23.
Chapter VIII begins:

----when these prodigies
Do so conjointly meet, let not men say
These are their reasons; they are natural;
For I believe they are portentous things. [sic] ⁸

In this chapter Adeline dreams about the murdered man and the manuscript. So vividly are the details presented that she is able to locate the room behind the arras which jerks so violently and mysteriously in the wind.

After Mrs. Radcliffe has introduced us to the darkly handsome Montoni in The Mysteries of Udolpho, she begins to reveal his true character. Part of his character is revealed in the introductory quotation:

He is a great observer and he looks
Quite through the deeds of me: he loves no plays,
... he hears no music;
Seldom he smiles; and smiles in such a sort
As if he mock'd himself. [sic] ⁹

How succintly she states, through Shakespeare, what kind of man Montoni is! Now in Venice, he drops all pretense. Instead of spending time with his new wife, he spends the night gambling with his rowdy friends. His bride learns too late that he married her for money, not for love.

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⁸ Shakespeare Julius Caesar I. iii. 28-31.

⁹ Ibid., I. ii. 205.
Chapter XL relates the problems which face Valancourt and Emily. The happiness they experience at being reunited is short-lived, for Count Villeroi tells Emily of Valancourt's unseemly conduct in Paris. Emily, ever mindful of her duty to society's moral code, rejects Valancourt's suit. A weeping Valancourt pleads with her, but to no avail. Appropriately, the chapter heading is from Romeo and Juliet:

Come, weep with me;—past hope, past cure, past help. [sic]

The gruesome confession of the dying Sister Agnes in Chapter LV is previewed with this quotation from Macbeth:

But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor; thus even-handled
Justice
Commends the ingredients of our poison'd chalice
To our own lips.

Sister Agnes, formerly Laurentini di Udolpho, in her dying confession to Emily tells how she had conspired with the Marquis de Villeroi to poison his wife. Although the Marquis had thought himself in love with Laurentini, he

10 Shakespeare Romeo and Juliet IV. i. 45.
11 Shakespeare Macbeth I. vii. 9.
rejects her after the murder. A bitter Laurentini seeks refuge and penance by taking holy vows. In death, she finally confesses guilt. Justice triumphs in her identification of Emily as the niece and rightful heir of the murdered countess.

In The Italian the significance of the passage of time for Vivaldi is pointed out in the heading of Chapter VII:

The bell then beating one:12

The striking of the bell denoting the hour combined with the whispered message of the mysterious monk foretells danger and sorrow for Vivaldi and Ellena. The message of the monk, "she departed an hour ago," is accentuated by the tolling of the bell. He hurries to the Villa Al Tieri but arrives too late to save Ellena from abduction.

Schedoni, Vivaldi’s antagonist, is referred to in colorful imagery as a serpent. He has already aided the Marchesa by kidnapping Ellena, but now he seeks revenge for the insolent treatment to which he had been subjected by Vivaldi. For Vivaldi he plans imprisonment by the Inquisition; to his mother, he merely states that Vivaldi needs disciplining. But Mrs. Radcliffe warns us through Shakespeare:

12 Shakespeare Hamlet I. i. 39.

13 Radcliffe, The Italian I, 191.
What, wouldst thou have a serpent sting thee twice? 14

The climax of *The Italian* occurs as Schedoni and Spalatro move to carry out their plan to murder Ellena. Seeing the monk, Ellena assumes she has a protector; but his fierce look warns her that she is in danger from him. Desdemona voices that fear in the chapter heading:

And yet I fear you; for you are fatal then,
When your eyes roll so.

... . . . . . . . . . . . . . . . . . . . . . . .
Alas! why gnaw you so your nether lip?
Some bloody passion shakes your very frame.
These are portents; but yet I hope, I hope,
They do not point to me. [sic] 15

**SHAKESPEAREAN SCENES**

In addition to phrases and verbatim quotations from Shakespeare, Mrs. Radcliffe borrows actual scenes from his dramas and places them within the framework of her novels. The scenes may vary from the originals in a few details, but they remain essentially Shakespeare's.

One of the scenes which appears in *The Romance of the Forest* is introduced by a chapter heading from the scene in Shakespeare. Phillipe de Montalt, secures the aid of La Motte in much the same way that King John persuades Hubert to do his bidding. After deciding that Ade-

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14 Shakespeare *The Merchant of Venice* IV. i. 69.

15 Shakespeare *Othello* V. ii. 43.
line must die, Montalt goes to the abbey to see La Motte. Under the pretext of empathy, he learns of La Motte's former life. Montalt then assures La Motte that he judges himself too harshly and that self-preservation is always justifiable. He continues:

"La Motte, I think I may confide in you—there are ways of doing certain things—you understand me...

Kind services that—in short, there are services which excite all our gratitude. It is in your power to place me in such a situation." 16

To this flattery La Motte replies: "Indeed! my lord, name the means." When Montalt asks what La Motte will offer as surety of his pledge, La Motte quickly answers, "My life, my lord."

The chapter heading which Mrs. Radcliffe uses comes from the very scene in which King John leads Hubert to take much the same oath by using flattery: "I would into thy bosom pour my thoughts."

A scene from Hamlet appears in The Mysteries of Udolpho. After Emily arrives at the remote castle, fear is her constant companion. One evening a mysterious figure appears on the terrace outside her window.

16Radcliffe, The Romance of the Forest, p. 480.

17Ibid., p. 481.

18Ibid.

19Shakespeare King John III. iii. 53.
"Why did you not seize it, then?" cried a soldier who had scarcely spoken till now.
"Aye, why did you not seize it?" said Roberto.
"You should have been there to have done that," replied Sebastian: "you would have been bold enough to have taken it by the throat, though it had been the Devil himself; [sic]"

Emily's reluctance to speak to the mysterious figure is like that of Horatio.

Another scene based on Shakespeare shows Montoni "carousing with his guests in the cedar chamber." At the insistence of his guests, Montoni relates the story of the acquisition of Udolpho:

"I was not at the castle at the time; but as there are some singular and mysterious circumstances attending that event, I shall repeat them."

"Repeat them!" said a voice.

Several times during the recitation, the voice interrupts. The guests look among themselves; the voice, they decide, comes from without the room. A discomposed Montalt announces that the party will leave the room. Although trying to appear at ease, "he was visibly and greatly disordered." He reminds one of Macbeth dealing with Banquo's Ghost during the banquet scene.

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22 Ibid., p. 133.
23 Ibid., p. 134.
24 Shakespeare Macbeth III. iv.
Another scene from Macbeth involves the dying confession of the nun Agnes. In delirium she shrieks:

"What! there again!" said she, endeavoring to raise herself, while her starting eyes seemed to follow some object round the room--"come from the grave--what! Blood--blood too!--There was no blood--then canst not say it!--nay, do not smile--do not smile so piteously!" [sic] 25

One can see in Agnes the tormented Lady Macbeth.

In addition to these, two other scenes selected from The Italian are based on Shakespeare's tragedies. Vivaldi's visits to Villa Altieri are reminiscent of Romeo and Juliet. Hiding in the garden below the balcony he hears Ellena whisper:

Why this unreasonable pride of birth! . . . .
O! Vivaldi! but for this unhappy prejudice! [sic] 26

The effect on Vivaldi is transforming:

From this moment Vivaldi seemed to have arisen into a new existence; the whole world to him was Paradise; 27

A second scene from the Shakespearean tragedy involves the serenade by Vivaldi and Bonarmo to Ellena. Who can forget Romeo and Mercutio and the serenade to Juliet?

Unfortunately, the love brings danger. The imprisoned Ellena does not overhear the argument which takes

26 Radcliffe, The Italian I, 68-69.
27 Ibid., p. 71.
place between Schedoni and Spalatro, as the monk urges his henchman to quickly kill her. Spalatro hesitates, offering excuses. The ensuing argument first came from the sharp tongue of Lady Macbeth:

Dispatch! time wears, and I must set off early.
The man made no reply.
The morning dawns already, said the confessor, still more urgently: Do you falter? do you tremble? Do I now know you? [sic] 28

Spalatro then reveals his dream and his fear of the bloody hand. Schedoni mocks him:

I thought I was talking with a man, but find I am only speaking to a baby, possessed with his nurse's dreams! [sic] 29

To the above passages which present concrete internal evidence of Shakespearean influence on Mrs. Radcliffe, one could add such striking "coincidences" as the choice of the nightingale as the bird in her novels, the knocking on the gate in both The Italian and The Mysteries of Udolpho, the reading material of the heroines (which is identified on occasion as Shakespeare), and the references to planets and stars.

On the basis of such accumulated evidence as has been presented in this study, we can state with confidence:

28 Ibid., III, 100.

that Ann Radcliffe was influenced by the writing of Shakespeare. In the tradition of Shakespeare she borrowed from others to fashion anew. Truly, Mrs. Radcliffe fulfilled Shakespeare's prophecy:

And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy;
Or in the night, imagining some fear,
How easy is a bush suppos'd a bear!

Shakespeare A Midsummer Night's Dream V. i. 14-22.


"Were the Gothic Novels Gothic?" PMLA, XXXVI (1921), 644-67.


Thorp, W. "The Stage Adventures of Some Gothic Novels." PMLA, XLVII (1928), 476-86.


